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100 Black Men of America Luncheon

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A Data News Weekly Exclusive

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The Organization Behind the Bayou Classic



The 44th annual Bayou Classic festivities will take place November 23 to November 26, 2017.

Eric M Craig
Multimedia Editor

During the last weekend of November, it's a known fact that the City of New Orleans turns into a state-wide hotspot. On Thanksgiving Weekend, New Orleans becomes home to the Bayou Classic—a week full of

festivities, and the celebration of the now 44-year-old classic game between the Southern University Jaguars and the Grambling University Tigers. While the next annual classic is over five months away, the team behind the exceptional event is already making plans for one of New Orleans' most popular events. So, who's behind the Bayou Classic, anyway?

The Organizers

The Bayou Classic Foundation has contracted The New Orleans Convention Company, Inc., as the official event planner for the Bayou Classic for the last five years. When the company took over, the Classic had a declining reputation, with attendance under 40,000 people. "We took it from the grassroots and

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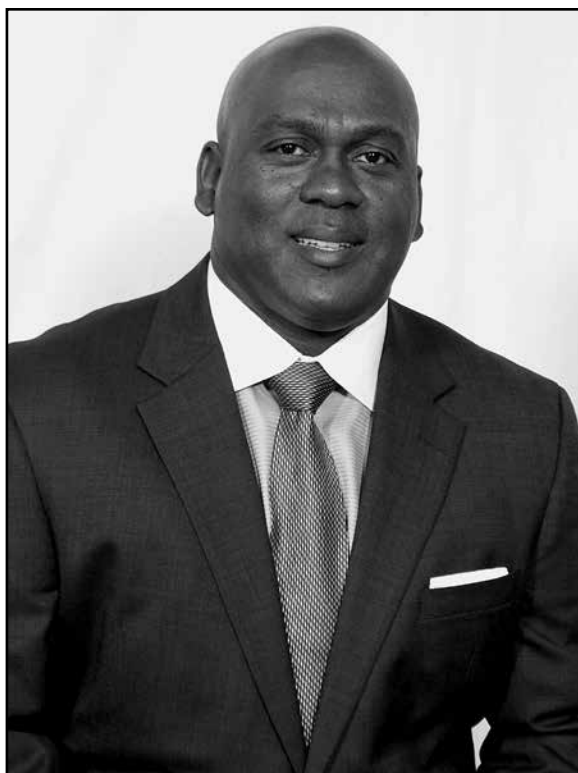
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built it up. We had to get all the way down and then build the foundation,” said Dottie Belletto, president and CEO of NOCCI. “We had to change the perception that Bayou Classic wasn’t dying—it was well alive.” Belletto and her team spent countless hours reenergizing and reengineering the Bayou Classic events. The process started with a full-force campaign to get more youth involved in the Classic. This new model put emphasis on offering scholarships and jobs. “We wanted to expand not only entertainment, but work opportunities for students,” Belletto said. In 2016, the Bayou Classic started the Biz Tech Challenge, where students from Louisiana’s six HBCUs competed to create an app to help small businesses recover from national disasters. “We have created incubators on both campuses of their intelligence that is coming forward in technology. We are then creating something that will be continually sustainable for the Grambling and Southern that open opportunity with students,” Belletto said. Passion for the Classic Over the last five years, Belletto has been passionate about discovering new ways to grow the Bayou Classic. “I just had the passion. I don’t see color or race. All I see is green—which is the color of money,” Belletto said. Belletto said she cares deeply about Historically Black Colleges and Universities and is committed to making sure HBCU students get employed. “These kids need to have the same opportunity as everyone else. I’ve seen kids from HBCU grow and mature in the workforce,” she said. “When you see that, that’s what changes you. When you changed lives like that, you can’t give that feeling up.” Belletto fights to ensure that Bayou Classic is treated the same as essence and other large events in New Orleans. “The passion she speaks about is real,” said Angela Young, a media relations partner with NOCCI. “It’s not just while we’re planning Bayou Classic in the fall or summer, it’s all-year-around for Dottie and the entire team.”



Dottie Belletto, President and CEO of the New Orleans Convention Company, Inc.



Quintin Thomas serves as the general manager of sports and entertainment for NOCCI.

“She’s the ultimate professional,” said Ron Busby, the president and CEO of the U.S. Black Chambers, Inc. “Dottie is inclusive of the entire New Orleans community—both the minority and majority.”

Changes to Bayou Classic in 2017

Continuing its focus on Louisiana’s college students, the 44th annual Bayou Classic will forego its career fair in turn for a larger



Angela L. Young handles communication and outreach during the annual Bayou Classic for NOCCI.

BizTech challenge. Future Bayou Classics will focus on creating more opportunities for Louisiana’s youth. “We need to continue growing. You’ll never see a static Bayou Classic. It will be chang-

ing every year,” Belletto said. This summer, NOCCI will bounce new ideas that will make the 2017 Bayou Classic a better experience for everyone. “We find things to make things work, and come in to be a benefit of the classic—A benefit for the students, fans, and faculty,” Belletto added. This year, the Bayou Classic will use the theme “We Are One,” promoting unity between fans, faculties, and students regardless of background or college. The 2017 year will also bring rise to the new MVP program, which will bring back former MVP Classic players. “We’re looking at opportunities for who you can engage with to make a difference. We have stars of our own, let’s put them on display,” said Quintin Thomas, the general manager for sports and entertainment for NOCCI. “All of these things are putting more of these spotlights on the kids. That’s the next part of the story. We want the recruiters to see our young men in the best light possible,” he added.

The Bayou Classic

In 2015, NOCCI donated the original Tiffany Glass Bayou Classic trophy to the African American Museum in Washington D.C. That same year, NOCCI launched a new trophy design that symbolizes unity between the different schools “There has to be a lot of love, a lot of passion, and a lot of interest,” Belletto said. “There is no amount of money that can pay us back for all of the efforts. It’s because of the bigger stories we’re connecting with the community.” In 2018 and 2019, NOCCI will work with Texas Southern as the management team for the Texas Southern Classic. Under Belletto’s leadership, the Classic pulls in around \$250,000 in local sponsorships; Collaboration between 30 participating hotels; and an attendance of over 60,000 people. The money raised during the Bayou Classic helps to support Grambling and Southern University.



Celebrity Stylist “Goo Goo” Atkins to Host Non-Profit Scholarship Event

Happening during ESSENCE Festival Weekend

Data News Staff Edited Report

Celebrity Stylist Goo Goo Atkins returns to host Le Sanctuary Book Club's “Stars & Strikes Celebrity Day Soiree and Bowling Bash”, Saturday, July 1st from 1:30pm – 4:30pm on ESSENCE Music Festival weekend, Fulton Alley. Proceeds will benefit Le Sanctuary's mission to help local college-bound young women purchase books for their freshman year.

A Reality Star and Fashion Stylist, Goo Goo appears on WE TV's “Mary Mary” television show. Goo Goo has worked as a stylist for her Grammy Award winning sisters as well as celebrities like Morris Chestnut, Niecy Nash and Laila Ali.

“This event is special to me because it fuels the literacy move-



development, blight reduction and infrastructure enhancement.

“It's an honor and a privilege to be selected as the Honorary Chair for the Annual Stars & Strikes Celebrity Day Soiree and Bowling Bash,” stated Councilmember Ramsey. “I am a strong advocate for uplifting our youth through education, and I firmly believe the love of reading removes boundaries, offering the treasure of knowledge and adventure. This program, aimed towards young women in our community, serves as a catalyst for the positive change in our society. As stated in the African proverb, educate a boy and you educate an individual. Educate a girl and you educate a community.”

Le Sanctuary Book Club offers a scholarship program which provides book scholarships to female high school seniors that will attend a college in Louisiana. To date, the organization has awarded over 50 scholarships to deserving college-bound students. To apply for scholarships, visit www.lesanctuary.org. The scholarship deadline was Friday, June 2, 2017.

“Influencers who give back and help to raise awareness for causes are to be commended, recognized and celebrated. Goo Goo has been a friend of Le Sanctuary Book Club for many years and she's always been a huge supporter. We appreciate Goo Goo and other high profilers who associate themselves with our efforts,” said Angela L. Young, President of the book club.

ment. Even with this small gesture, I am contributing to the empowerment of the next generation and helping to raise funds for ladies who perhaps otherwise may not have been to afford books for college,” stated Goo Goo in reference to her continued alignment with Le Sanctuary Book Club's Scholarship Endeavor.

As District “C” Councilmember, Ramsey is dedicated to making the great City of New Orleans a better place to live for all its citizens by focusing on youth empowerment through education and workforce development as well as economic

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Big Chief Walter "Sugarbear" Landry

Jordan Lorrius
Data News Weekly
Contributor

Born in New Orleans, Walter "Sugarbear" Landry is Big Chief of the Black Mohawk Indigenous Black Masking Indian Tribe. Known as a '3rd Ward Warrior Jackson Street Soldier', Landry has a four generation family tribe. Landry has been masking since the 1950's.

TRIBE TIMELINE:

- From 2007-Present /Big Chief Walter "Sugarbear" Landry /Black Mohawk
- From 1956-2006 /Tribe Disbanded
- From 1950-1955 /Big Chief Frank Royal /Black Mohawk.
- From 1945-1950 /Big Chief Eddie "Coonow" Perkins /Shrewsbury Blues.
- From 1938-1945 /Big Chief Chick Webb /Shrewsbury Blues.

Traditionally Black Masking Culture is passed down from generation to generation. Landry however, took a non-traditional route. "I first saw an Indian suit on my grandmother's friend. It was bright orange and I will never forget it". When Landry was young his family moved from New Orleans to Shrewsbury where he met Spy Boy Uncle Bubble of the Black Mohawk Tribe. Landry said, "I saw all of his intricately designed suits and man I tripped out and said I WANNA BE AN INDIAN!" At that point Landry began his Indigenous Black Masking journey.

The Black Mohawk Tribe began as the Shrewsbury Blues in the 1930's. Before Landry moved to Shrewsbury the young people masking in the area needed to learn more about Indigenous Black Masking Culture. With the help of the community and sponsors like Eddie Campus who owned the Shrewsbury Blues Bar where Indian Tribal Custom rehearsals were held, Indians were bussed in from New Orleans to teach traditions such as song, beading, and headdress making. Landry said, "In the early days when the headdresses were brought in to Shrewsbury we



Big Chief Walter "Sugarbear" Landry

had to take them apart and piece them back together until we learned how to create our own".

In the early 50's the Shrewsbury Blues Tribe disbanded and Landry met Robbie who was at the time the Big Chief of the Golden Arrows. Robbie took Landry under his wing and added depth and texture to Landry's masking knowledge. On August 8th, 1961 Landry joined the US Army and was stationed in Berlin during the Cold War till 1963. Landry said, "Missing Mardi Gras was the toughest part of being away. I remember wishing I was home with family and friends sewing and preparing to mask for Carnival". When Landry returned to New Orleans from his military tour in Berlin, he masked for a few years as the Spy Boy and Flag Boy for the Golden Arrows Tribe.

After three years of military service Landry entered into the next chapter of his life, Fatherhood. "My first daughter was born in 64', in 65' my oldest son was born around the time of Hurricane Betsy, in 66' my second son was born, 2 daughters were born in 69, in 83' my third son was born, and in 88' my fourth girl was born, so I needed to go out and make hay while the sun shined", said Landry. For decades to come, Landry stepped away from the hands-on of masking and operated as a council member educating his family to preserve Black Masking Culture.

Landry took on a career as a truck driver to support his family as they grew of age to begin masking on their own.

"My children first masked with the Cheyenne Hunters in 1996 under Big Chief Curtis Williams. In 1997, they masked with the White Eagles under Big Chief Jake. In 1998, my daughter was Big Queen with the Young Cheyennes under Big Chief Bo Dean until 2000. In 2007, I resurfaced as Big Chief of the Black Mohawk Tribe and I've been going strong since then".

Q&A

1. How did you develop your style of sewing?

I was involved at the age of 9 and got help from several people throughout my years. In 1953 my family moved out of Orleans Parish into Jefferson Parish where I met Uncle Bubble and he was the Spy Boy of the Black Mohawks. He taught me the basics. Every day after school I'd finish my homework and my father would drop me off at Uncle Bubbles house from 4p-8p, and on Saturday I would go early and stay there all day to learn how to sew. Around 1958 I met Robbie who was Big Chief of the Golden Arrows. Before I met Robbie I was using the traditional second hand materials to create my suit. I was primitive compared to Robbie and

the Indians Masking in New Orleans who taught me to use elaborate sequins, beads, and feathers.

2. What are the earliest traditions you remember?

a. I remember using bottle caps, glitter, fish scales, mirrors, fabric off the junkman's truck, and chicken feathers from the butcher. Back then it wasn't about money it was about finding the stuff and putting the suit together. The suit came out of your creativity. Back then you could do wonders with old furs, fabric dye, mirrors, glitter, fish scales, carnival beads, glue, and number 8 thread that's black or white.

3. What was the Black Masking experience like during Carnival in the 1950s?

a. We would leave Shrewsbury on three school buses and meet with Big Chief Buddy Wilson of the Red, White, and Blue Tribe off Carrollton and unite our tribes to parade together. Then we would get on a bus and head back to Shrewsbury and parade through the streets. I wouldn't do that much walking at gun point these days. We were so tired then, we would sleep for a whole day afterwards. The route was so long my mom and sister's feet hurt for a year!

4. What major transformation have you seen in your 40+ years of experience masking?

a. When I first got started our neighborhoods came together and we paraded within our communities. Back then you couldn't pay White people to come around us. They thought we were dangerous. There has been a cultural shift, a sight to behold. Now, White people are rubbing shoulders with us, filming the experience, and they even know the Indian songs better than some locals.

[Correction: Last Week, New Orleans Data News Weekly ran an incorrect photo of of Big Chief Walter "Sugarbear" Landry of the Mohawk Indigenous Black Masking Indian Tribe. Data News Weekly apologizes for the error.]

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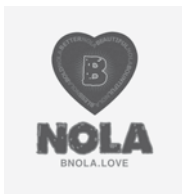
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100 Black Men of America

31st Annual Conference Luncheon

Harvey Brown Photographer

On Friday, June 9th, 100 Black Men of America, Inc., held a luncheon celebrating long-time members of the National Chapter, and exemplary leaders of the Local Chapter.



Visit www.ladatanews.com for more photos from these events

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Criminal Justice Disparities Present Barriers to Re-entry



Rep. Danny K. Davis (D-Ill.)

Austin, Ill., the community where I live, in the heart of the Congressional District I represent, includes the zip code with the largest number of releases from the Illinois Department of Corrections; 90 percent of the individuals released are African-American males.

When these (mostly) young men

are released from prison, they find all of the social and economic barriers they faced before incarceration, plus additional barriers to jobs, housing, education, and almost every aspect of daily life. One in every 40 adults is unable to vote because of a current or prior felony conviction. For African-Americans, the rate is one in 13.

Over the past 50 years, our penal system has become an increasingly urgent issue that has reached crisis proportions, especially in the African-American community. There were about 338,000 individuals in prison in 1970. Today, that number is over 2,000,000. That number has grown every decade over the last half century without regard for the

falling crime rate. The Federal Bureau of Prisons appropriations increased more than \$7.1 billion from FY1980 (\$330 million) to FY2016 (\$7.479 billion)

Every year in the United States, 641,000 people walk out of prison gates, and, every year, people will go to jail over 11 million times. This is called jail churn. It happens, because most of the people who are jailed have not been convicted. Some will make bail within a short time; some are too poor and will stay in jail until their trial. Some will be convicted of misdemeanors and will receive sentences of under a year.

African-Americans are incarcerated at nearly six times the rate of

Whites and while they make up 13 percent of the U.S. population, they are 40 percent of the prison population. In some states that rate was 10 times or more. Research from numerous scholars and organizations has been instrumental in developing a growing bipartisan consensus on the forces driving this great disparity and the additional costs this disparity places on the African-American community and society in general.

A recent report by The Sentencing Project notes:

“Proposed explanations for disparities range from variations in offending based on race to biased decision-making in the criminal justice system, and also include

a range of individual level factors such as poverty, education outcomes, unemployment history, and criminal history.”

During my years in the Congress, I have fought to reduce disparities in our criminal justice system. I believe my “Second Chance Act” and other initiatives, coupled with the fiscal realities that these disparities have imposed on the states and federal government, have helped to create a space for bipartisan debate and consensus about how best to reduce these disparities.

I believe that debate and consensus laid the groundwork for some gains we saw during the Obama

Davis, Continued on page 11.

Civil Rights Groups Ask for Broad Access to Affordable Lending



Charlene Crowell
NNPA Newswire Columnist

As the Senate Banking Committee turns its attention to reform the nation's secondary mortgage market, civil rights leaders recently spoke in a strong and united voice. For these national organizations, the housing finance system must embrace—not abandon—its obligation to provide broad access and affordability in mortgage lending.

In a June 6 letter to Committee Chairman and Ranking Member, Senators Mike Crapo (R-Idaho) and Sherrod Brown (D-Ohio), were advised that any emerging legislation for the secondary housing finance market must set in place guidelines to protect against unlawful discrimination. A second and equally important requirement is for all creditworthy borrowers have access to the mortgage credit they deserve.

Signing the letter was a broad coalition of activists: The Leadership Conference on Civil and Human Rights, NAACP, National Urban League, National Council of La Raza, National Coalition for Asian Pacific American Community Development, National Fair Housing Alliance, National Community Reinvestment Coalition, and the Center for Responsible Lending (CRL).

Together they wrote, “Any reform of the secondary mortgage market must ensure access and affordability to mortgage credit for all creditworthy potential homebuyers in all regions of the nation...Diminishing the role and importance that the secondary housing finance systems plays in achieving this goal will continue to deepen the racial wealth gap that already exists in America today.”

The current public policy debate on the secondary mortgage market has its roots in the foreclosure crisis that began in 2007. Lax federal regulation and excessive risk-taking by Wall Street firms led to a housing boom where investors chased profits on unsustainable mortgage loans. Fannie Mae and Freddie Mac, two government-sponsored enterprises also known as GSEs,

followed that market trend, hoping to capture profits for their investors. This led to them facing losses that resulted in their being placed into conservatorship by the federal government.

Like many other private firms, the GSEs received a financial bailout from the U.S. Treasury Department to avoid a complete market meltdown. Eventually and as authorized by Congress in the Troubled Asset Relief Program, or TARP, a \$187 billion taxpayer investment saved the GSEs out of the total of \$698 billion in rescue funds. Even today, the GSEs remain under conservatorship.

But with the housing market stabilized, multiple calls have urged legislative reform of Fannie and Freddie, despite some reforms already enacted.

For communities of color, the next decade is projected to demographically change to majority minority. According to the Joint Center for Housing Studies at Harvard University, seven out of every 10 new households formed will be families of color. In addition, the future of Fannie Mae and Freddie Mac is tied to several statutory mandates that include requirements for

the GSEs to share responsibility in reaching affordable housing goals, as well as access to credit that is free from discrimination.

In a broad sense, today's public policy housing debate is also an opportunity to learn from the mistakes of the past and craft new policies that will avoid their recurrence.

“The nation's housing finance system has never worked for people of color,” noted Lisa Rice, Executive Vice President of the National Fair Housing Alliance. “The system was originally and purposefully designed to exclude these consumers. That construct infused barriers to equal access into the system and those barriers have never been unwound.”

“As a result, people of color face grave difficulties when trying to access credit,” added Rice. “This means that the Affordable Housing Goals must be strengthened and the resources and resolve to achieve them must be set in place.”

“Because the mortgage giants Fannie Mae and Freddie Mac have a special relationship with the federal government, they also have special responsibilities to the public as well,” said Vanita Gupta, president and CEO of The Leadership Con-

ference on Civil and Human Rights.

“Most importantly, part of their business has to be based in low-income communities that have historically been underserved,” Gupta continued. “If Congress decides to overhaul the housing finance system, any entities that take the place of Fannie and Freddie and enjoy the same protections must also meet the same responsibilities.”

As the housing market continues to grapple with historical discrimination that resulted in persistent and growing racial wealth gaps, it must also adapt to new 21st century challenges as well. Many millennials are shunning or delaying homeownership due to heavy student debt. Future policies must find a way to serve a diverse marketplace and protect taxpayers from more financial bailouts.

Read the full story on LA-DataNews.com.

NNPA Newswire Columnist and Communications Deputy Director for the Center for Responsible Lending Charlene Crowell says that housing market must adapt to 21st Century Challenges and Millennials.

Che' 'Rhymefest' Smith

Rapper, Songwriter, and Caregiver

Kaelin Maloid
Data News Weekly
Contributor

Data News Weekly Contributor

While the spectators waited in the auditorium of the People's Health New Orleans Jazz Market, Che' "Rhymefest" Smith—an acclaimed songwriter known for his song writing contributions on Kanye West's "Jesus Walks" and "New Slaves"—sat in a room upstairs in a white chair. He had performed in front of thousands before, so, of course, an interview didn't phase him.

Despite acclaimed fame in songwriting and performance, Smith admitted he didn't always know who he was—which was why he was there, in New Orleans, for a free screening of his Showtime documentary, "In My Father's House." With the help of AARP and 100 Black Men of Metro New Orleans, Smith was able to show the public his personal journey as a caregiver for his homeless father.

"Your story is connected through your parents and your grandparents and their grandparents," Smith said. "You have to know who you are."

Smith said that he saw his father only a few times while growing up. Throughout his life, Smith tried to find different ways to compensate for not having what he wanted.

"I decided to buy my father's house to kind of have the kind of inheritance for my kids I never had," Smith said. "And to kind of say, 'Forget you. I did it. I got your house.'"

"In My Father's House"

When Smith bought the house, he said he didn't feel "right," saying it felt familiar and strange. Sometimes, it even felt like there were "ghosts in the walls." That feeling led him to asking questions about his dad, such as who he was and if he was alive.

Smith's wife, Donnie Smith, told him to go find Tillman. But first, Smith, had to forgive his father in order to have a productive meeting. The songwriter's father was never



Che' "Rhymefest" Smith participated in a panel discussion about the screening of "In My Father's House," moderated by Dr. Calvin Mackie.

around, and he blamed Tillman for it. Eventually, Smith became angry, and felt he would "cuss" his father out if he had the chance.

After forgiving his father, Smith had doubts on his father being alive. In the documentary, Smith's mother gives him a word of wisdom:

"If you didn't think he was alive, you wouldn't be trying to find him," she said.

So, Smith searched and eventually found Tillman, who was homeless and an alcoholic.

"When I found my father, he didn't run out on me at all," Smith said. "My father had been homeless for 35 years. This dude that I was blaming all this time—I never knew his story."

From there, Smith attempted to rebuild his relationship with his father.

However, restoring his relationship with his alcoholic father was not easy. After their first reunion, in the documentary, Tillman requests Smith to take him to the liquor store, to which Smith refuses. A few meetings later, Smith asks his father would he ever stop drinking.

"Would you tell a bird to not fly? A fish not to swim?" Tillman replied, laughing at the absurdity of him drinking.

Rebuilding their relationship was a learning experience for both Tillman and Smith. Tillman had to learn to live in a world he was not familiar with—which is evident by Tillman's request to have an inside job, such as "running an elevator," a job that didn't even exist anymore.

However, Smith had another learning experience. He had to learn to be a caregiver to his father, and not a parent. He had to learn to be patient with his father, to not expect him to adjust to a different life so soon.

"I had to realize I brought my father to an alien world and expected him to know how to do it because I knew how to do it. We expect everyone to live like us," Smith said.

The Discussion

"We as Black men need to become comfortable with holding each other accountable and still loving each other after," Smith said in a panel discussion held after the screening.

Smith went on to answer questions moderated by Dr. Calvin Mackie. He covered topics such as the mental health of Black men, how his role of caregiver changed his attitude toward his own journey with fatherhood, and even New Orleans.

and I just found out I could speak," Smith joked. "They [New Orleansians] knew I wasn't from here because I wasn't speaking. And when I started speaking, I felt this rumbling in my soul. I felt like a village again."

From there, Smith gave advice to Black men—to pass on their knowledge to the younger generation. In keeping what they knew, they were preventing the younger generation from growing.

To the younger Black men, Smith told them to take pieces of every positive Black male they looked up to.

"The way he dresses, the way he takes care of his family, the career he has, the way he presents and projects himself—you take all those people and make it into the father you want to be," Smith said. "Take pieces of those people and build yourself."

"I've been here for three days

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Delaney's Armoire

Popstar's Recent Album Release Inspires a Carefree Black Girl Photoshoot



Delaney George
Fashion Columnist

Well known Singer and Fashion Innovator SZA recently dropped her new album titled "Ctrl," inspiring several NOLA creatives to channel the SZA aesthetic.

Local Photographers LifeofRayno & LanesLense collaborated with Creative Director Tyrrian Reed and Model Deandra in honor of SZA's unique style and music.

"She gives off such a carefree vibe and it is inspiring to Black girls everywhere. She is naturally herself and we wanted to portray the natural fashion for others to do the same" Reed said.

The four creatives captured the essence of SZA's laid back, nonchalant style with a New Orleans twist. Local locations such as Gene's Po-Boys and Bywater homes were used to promote col-



1. Creative/Art Direction: @_tdom @laneslense Shot by: @thelifeofrayno Model: @dee.xy on Instagram

or and fun.

The inspiration for the shoot stems from research of SZA's fashion on social media and popular song lyrics. The creatives plan to release the photos on their social medias to gain the attention of the pop star and promote each song on the album by captioning each photo with a different song

title.

For more on SZA visit <https://szactrl.com> and for more on the SZA inspired photoshoot follow @TheLifeofRayno @_tdom or @laneslense on Instagram.



Creative/Art Direction: @_tdom @laneslense Shot by: @thelifeofrayno Model: @dee.xy on Instagram



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The Curly Corner

4 Tips for Wearing Your Hair in a 'Fro



Destiny Johnson
Natural Hair Columnist

The afro is possibly the easiest style to sport when you have officially run out of ideas. Sometimes you just want your hair to be free and proudly show off every curl and kink you were blessed with. However, you can risk dryness and tangles with this style because your hair is not bound to move in a specific way as it would in twists or braids. If you're thinking about letting your curls roam free this summer, try these important tips:

1. Always moisturize your hair – Afros can increase dryness in your



An afro requires a little TLC from time to time. Source:ecstasyymodel.com

hair because your curls are exposed to the elements. Reduce dryness by

using a deep conditioner, a leave-in, and an oil to seal your ends. I use Ja-

maican Black Castor Oil to seal my ends to counteract the exposure to the air and clothes.

2. Keep your hands out of your hair – An afro is best left untouched. This will keep you from unnecessarily pulling and possibly breaking your hair strands. This is especially important for fine hair.

3. Keep your scalp moisturized – Along with moisturizing your actual hair, your scalp can get dry as well. Use a deep conditioner that contains moisturizing oils for your scalp. Also, do not use shampoos with sulfates as they might dry out your scalp. I like to use shea butter and tea tree oil to increase moisture.

4. Comb out the hair – Free your afro of tangles by gently combing them out and then sporting your afro. An afro full of tangles will only create more problems so it's much better to wear a tangle-free undefined look than a tangled 'fro full of curl definition.

Happy Growing!

Davis, Continued from page 8.

presidency. The Sentencing Project notes:

While states and the federal government have modestly reduced their prison populations in recent years, incarceration trends continue to vary significantly across jurisdictions. Overall, the number of people held in state and federal prisons has declined by 4.9% since reaching its peak in 2009. Sixteen

states have achieved double-digit rates of decline and the federal system has downsized at almost twice the national rate. Twelve states have continued to expand their prison populations even though most have shared in the nationwide crime drop. States with the most substantial prison population reductions have often outpaced the nationwide crime drop.

Read the full story on LA-DataNews.com.

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- (B) Get creative with glue.
- (C) Try to make sweatbands a "thing" again.

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MCDONOGH 35

The National McDonogh 35 High School Alumni Association is reaching out to all graduates as it begins the celebration of the school's Centennial Celebration (1917 to 2017).

If you are a graduate or if you know of someone who graduated from the school, contact the alumni association at mcdonogh35alumni-association@yahoo.com, mcdonogh35alumniassociation.org, or write to McDonogh 35 Alumni Association, P.O. Box 50306, New Orleans, LA 70122, ATT: Alumni Association.

Submit New Orleans school items to Orleans@nola.com. Include contact information.

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Discover the Unexpected is back! This year's DTU journalism fellowship presented by the all-new 2018 Chevrolet Equinox in partnership with the National Newspaper Publishers Association has expanded beyond Howard University to include students from Spelman College, Morehouse College and Clark Atlanta University. Our 8 DTU Fellows will share stories from Atlanta, Washington D.C., Raleigh and New Orleans. Our young journalists will explore and share stories from these rich strongholds of African American history and culture. Join them as they embark on this exciting journey of inspiration, education and discovery.

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