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2018 King Zulu, Brent D. Washington Sr.

*The Soul of New Orleans*

# ZULU

## SOCIAL AID AND PLEASURE CLUB

Over a Century of  
Contributing to the  
Cultural Heritage  
of New Orleans

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# Zulu Social Aid and Pleasure Club

*Over a Century of Contributing to the Cultural Heritage of New Orleans*



Zulu Social Aid and Pleasure Club is a year round organization that is committed to community service

by Edwin Buggage  
Data News Weekly Editor

**King Zulu 2018**

For over a century the Zulu Social Aid and Pleasure Club has been an organization that's been known for being one of the Premiere Mardi Gras Parades during the carnival season.

**This year's King is Brent D. Washington, Sr. who will be succeeding 2017 King Zulu, Adonis Expose'.**

Brent D. Washington, Sr. was born in Connecticut and moved to New Orleans when he was four and has always called the Crescent City home.

He is a graduate of Francis T. Nicholls High School, where music was a big part of his early life playing percussions in both the marching and con-

cert bands and later in the legendary Southern University Marching Band.

By day Washington is the owner of a successful accounting business he's been running for more than 30 years in New Orleans; which specializes in accounting, taxation, and special consulting projects. In addition, he is Chief Financial Officer at Edgar P. Harney Charter School.

He's been a member of Zulu for 27 years, and what

On the Cover: Brent D. Washington Sr., King Zulu 2018

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Cover Story, Continued from page 2.



King Zulu, Brent D. Washington Sr.(center) surrounded by 2018 Zulu Characters.

is a king without his queen; this year's Queen Zulu will be Washington's wife of 30 years, Troye Madison Washington.

#### Zulu Characters 2018

The organization also has characters that support King Zulu and hold their own parties and are important members of Zulu and adds

to its rich history. Some of the characters are as follows:

This year's Big Shot is John Gourrier, Jr. The "Big Shot" of Africa was created by one of their deceased members, Mr. Paul E. Johnson in the early 1930's. The "Big Shot" outshines the King. (The term outshine was used in the earlier days which meant to look better

than someone else in competition.) The "Big Shot" is the man behind the throne. No one can see the King without seeing the "Big Shot" first.

Kevin Guidry is the "Witch Doctor". This was one of the first characters of Zulu. In Zulu's ancestral land of Africa, the witch doctor is referred to a sorcerer, prophet, or shamanistic healer, someone who

### Cumulus Radio and Data News Weekly Present TRI-CENTENNIAL BLACK FACTS



#### FOUNDING OF NEW ORLEANS

The French had learned from natives about a path from the lake down what is now Bayou Road across Esplanade ridge to the Mississippi River. When they decided to build a port settlement, this high ground passage beat out other sites for the new city. In March of 1718 workers directed by Jean Baptiste Bienville started clearing land to build a village named "Orleans". What is now called the French Quarter was born.

#### AFRICAN SLAVERY BEGINS

The French entered into a treaty with the Chitimacha in 1718, but the need for forced labor continued. In 1719 they turned to African slavery, but they wanted slaves with very specific technological skills. Nearly all early Africans brought to French Louisiana came from Senegambia. The Senegambians (particularly the Bambara) were skilled in growing rice from swamps, processing indigo and tobacco, and lumbering.



2018 Zulu Poster by Harmani Shante' Johnson

heals through magical powers. Zulu's "Witch Doctor" prays to the Gods for the safety and good health for our King and the members. He also prays for good weather for our activities. For the lucky few who receive the "Golden Nugget" at the parade.

Rodney P. Mason Jr., is this year's Zulu "Mayor" character and was created in the 1970's. The "Mayor" is the Chief Magistrate responsible for the daily affairs of the King in Zululand. "Whatever the King needs, the 'Mayor' will make it happen".

Philip Frazier, founder of Rebirth Brass Band is Zulu Governor 2018 character. It was created in the 1970's. The "Governor" is the Chief Executive who controls political influence in Zululand for the King. It is said, "If you're friends with the 'Governor', you're friends with the King".

Christopher Brown, Sr. is Mr. Big Stuff. This character was created in the 1970's by Brothers James L. Russell and William Sonny Jim Poole. The idea for this character was inspired by the 1971 enormous hit recording by New Orleans Soul Singer Jean Knight's "Mr. Big Stuff". Where the Big Shot tries to "outshine" the King, Mr. Big Stuff tries to "outshine" the Big Shot; so, citizens of Zululand, when you see Mr. Big Stuff, ask him, "Who Do You Think You Are?"

#### More than Mardi Gras

While many know them for their parade and Carnival Ball and Lundi Gras Celebration on the river; Zulu is a year-round organization that does many things giving back to the community. These include working with toys for tots; giving gifts to many needy families during the holiday season.

Zulu is an organization that is committed to the next generation. Washington and other Zulu Characters visit schools around the New Orleans area talking about their organization in addition to inspiring and mentoring young people.

Continuing a Legacy and Celebrating a Cultural Heritage

New Orleans is a City that has been coined "America's Most African City." With the food, music and rich culture as a backdrop; Zulu, in it's over a century of existence continues to flourish. And while post Katrina the indigenous culture in many ways have been under assault, the Zulu Social Aid and Pleasure Club continues to grow and is stronger than ever.

They are a beacon of light shining brightly as a Krewe, that's grown from parading only through the African-American neighborhoods of New Orleans, to one that is enjoyed by all. Zulu is bringing people together and making an impact and is an inspiration to all; showing the best of Big Easy.



# Xavier Coach Sets Career Record

By Chris Anders  
Data News Weekly  
Contributor

For the first time in collegiate tennis, New Orleans native Alan Green is now the first coach at Xavier University to reach 200 wins as Head Coach of the Men's Team in the National Association of Intercollegiate Athletics Division. Green set the record on Jan. 28, 2018 when his men's team defeated Loyola University 6-3, in the team's first win for the season. Green has been the tennis coach for his Alma Mater, Xavier, for 15 years. But it has been both his work on and off the court that has shaped the success he has set on a college level.

"I challenge our coaches," said Jason Horn, Xavier's Athletic Director. "One thing I always say is win, grow, and graduate. We want our players to win, grow as a person, and to graduate. And he has really adopted that in his program," Horn said about Green's success.

In the past two seasons Green's success as a coach has begun to take off, Horn said. Green's men's team has made it to two back-to-back National Championships Finals, and Green won the Intercollegiate Tennis Association NAIA Coach of the Year Award two consecutive years, as well.

"I give credit to all the guys who got those 200 wins, because those are the guys who actually did it," Green said after his men's tennis team's success. "I still think about the players and even still talk to a lot of them today," he said of the roughly 100 male players in his time as head coach, many of them, who still work in New Orleans today.

"Dr. John Tripp played for me and was a knucklehead. Now, I am trusting this guy to go in my mouth and pull teeth," Green joked about the pride he feels about how he has seen his former players grow over the years. Along with coaching his own dentist, many of his players have turned out to be coaches themselves after graduating, including Loic David and Hassan Abbas, who now teach tennis here in New Orleans.



Xavier's Tennis Coach Alan Green on the court training with two of his men's team players Gabriel Niculescu (left) and Catalin Fifea (right). The New Orleans native set a record with 200 wins in January. (Photo by Chris Anders)

"It's really cool to see and hear from players in the past and see how successful they have become," Green said. "I had an ex-player reach out to me over text [message] this past week saying thank you for making me aware of certain situations, and it was really touching if I can leave a positive impact on someone's life that is bigger than college tennis to me," Green said.

Wanting to help people is in Green's nature, his players said, and is a large reason he coaches today. Along with coaching the Xavier Team, he coaches for a local nonprofit organization: "A's and Ace's." The program works with under-privileged kids in the New Orleans area teaching them tennis. It emphasizes the importance of getting an education and uses sports to reinforce that message. Green's first group at A's and Aces are now in 11th grade and hope one day, he said, to play college tennis in the future.


"I want people to know I was a good person and was looking out for their best interests and did anything I could to help," Green said. "That's what drives me, is really helping people during their time on and off the court."

His current players vouch that




Green cares about them as people as much as he wants them to win at every match.

"I enjoy playing for Coach Green," said Catalin Fifea, a senior on the men's tennis team at Xavier. "I feel that we have a good relationship, so it's an awesome feeling helping him get 200 wins, and hopefully a National Championship in May." For this year's team, Green's goal is to win a national championship, which would be his first. He also hopes to set another record this year, should his women's team also clock 200 wins under him as their coach. The best coaches do not hope to find success on the scoreboard, but rather success in the effort a team puts forth, Green said.


"At the end of the year, I want to leave with no regrets, knowing we left it all on the court," Green said.



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# Royal Chaos



**Semaj Atkinson**  
Data News Weekly Contributor

Over the weekend, NOLA Designers Ljai'Amor and Mariah V. granted Data News Weekly access to their 'Royal Chaos' themed fashion show. The guests, auction, and alluring garments all contributed to a great night of fashion and fun.

Fashion Designer Duo Ljai Amor and Mariah V. set out to create a themed space which captured the essence of their Chaos



Royal Chaos models pose at auction/live modeling display as guests and onlookers observe in amazement. (Photo by Ron Anthony)

Creations and send the message of the Chaos Brand to their audience by making the space come alive.

The collection tells the tale of a love story that ends in despair,

the storylines were intense. The show opened with a white ruffled jumpsuit symbolizing the dove and closing the show with a black garment to symbolize death. But, in between the two symbolic

looks, gowns with beautiful lace, Avante Garde shoulder padding, sheer bodices and gold and white colored gowns flowed down the runway. The models won the hearts of the audience with each

fierce stride, perfectly embodying confidence and class.

During the fashion show, a stunning gown exhibit that allowed the crowd to mix, mingle, and bid on handmade garments from each designer was held. As the models posed and flaunted their gowns, the crowd got the chance to get up close and personal on the creative designs of Ljai Amor and Mariah V. Each guest was mesmerized by the craftsmanship and detail.

For more information on Designers Ljai Amor and Mariah V. visit [www.ljaiaamor.com](http://www.ljaiaamor.com) and [mariahv.com](http://mariahv.com). Be sure to keep up with the designers and all things fashion by following @dnelson2 and @ljaiaamor on Instagram. Semaj Atkinson is a Feature Fashion Blogger and Stylist. @ingridnacole/Instagram

Visit [www.ladatanews.com](http://www.ladatanews.com) for more images from Royal Chaos

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By the time she's ready to attend college, the majority of all jobs will require education and training beyond high school. Jobs in healthcare, community services, and STEM will grow the fastest among occupational clusters. To be ready for these jobs of the future, students in grades K-12 need learning experiences that meet them where they are, engage them deeply, let them progress at a pace that meets their individual needs, and helps them master the skills for today and tomorrow.

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# Krewe of Cleopatra Celebrates Animal Kingdom

By Juliana Tomasoni  
Data News Weekly Contributor

The ladies of Cleopatra brought the jungle to Mardi Gras on Friday night. The all-female krewe rolled through the Uptown route with colorful floats named after various exotic animals from snakes to pandas, as they celebrated the krewe's 45th Anniversary.

Locals and tourists gathered Uptown to watch an entire zoo pass by and catch beads, hand-decorated cups, wine goblets, champagne flutes, and flowers. High school bands and dancers animated the audience. A Brazilian native living in New Orleans for one-year said she came out to experience her first Mardi Gras. Ellen Wolff, 21, said the bands were the best part of the parade. "They are so young and talented, the band is what makes the whole thing fun," she said.

The Krewe of Cleopatra was founded in 1972 as the first Carnival Club for Women on the West Bank. They moved to the East Bank in 2012, becoming the



Pictured is Queen Cleopatra XLV, Wanda Jane Adam who was introduced at the 45th Annual Rendezvous Masquerade Ball on Jan. 20th, wearing the traditional rhinestone-encrusted Egyptian Crown. (Photos by Juliana Tomasoni)

first all-female organization on the Uptown route. With 1,000 members, the krewe is named for the Egyptian Queen of the Nile, an actual historical person

rather than a mythological figure like the names of most Mardi Gras Krewes. Queen Cleopatra XLV is Wanda Jane Adam who was introduced at the 45th

Annual Rendezvous Masquerade Ball on January 20th, where she wore the traditional rhinestone-encrusted Egyptian Crown.

The Animal Kingdom Theme for this year's parade for Cleopatra was illustrated with giant animals at the front of the main floats such as zebra, alligator, fish, hippo, ant, mouse, crab, flamingo, rabbit and raven. Cleopatra featured the prominent bands of local high schools including the St. Augustine High School Marching 100, Roots of Music, McDonogh 35 High School, John Ehret High School and George Washington Carver High School.

Residents who attended the parade said they enjoy watching the all-female krewe. "Cleopatra feels special because it's a celebration of women," said Tatiana Pacheco, who resides in Jefferson Parish. Johnathan Kosh, who lives Uptown, added that Cleopatra's Animal Kingdom Theme this year brought that childhood feeling back as he saw his old animal toys pass by.

## All Female Krewe Brings Finesse to Uptown Route.

By Jade Myers  
Data News Weekly Contributor

The 2018 Mardi Gras Season kicked off to an early start, entertaining locals and visitors with music, and news takes on character-themed floats. The Mystic Krewe of Femme Fatale, founded in 2013, was among the several parades to make their moves on Feb. 4th. Femme Fatale is the first Krewe founded by African-American Women, for African-American Women, though all women of all backgrounds are welcomed. Femme Fatale's colors are candy apple red, black and white and their signature throw is a designer lady's compact, which symbolizes a constant inward and outward reflection. The parade began at 11 a.m., making its way Uptown. The krewe started on Jefferson Avenue, then made its way down Magazine Street, and proceeded through St. Charles Avenue and ended on Poydras Street.

Though this is the krewe's sixth year hosting a parade, Femme Fatale's routines were well rehearsed. The parade started off with the krewe's very own female dance crew, "Cherchez La Femme." Some residents who attended the parade said that they've been going to the earlier parades almost all their life.



Photos by Jade Myers

"In New Orleans, Mardi Gras parades are part of the traditions down here, that are passed down from generation to generation, and it's about enjoying family and friends," said Germaine Broussard, a St. Charles resident.

"I remember when I was a child, we were living near here and my mom

dressed me and my brother up as little clowns for the parades, with the little hat and red and white polka dots," Broussard said.

Like Broussard, for many residents, Mardi Gras is part of their lives. It's something that they grew up with, something that will always be a piece

to their puzzle. For other residents, they get a little bit more out of the parades than traditions and entertainment, but this is an opportunity for them to interact with individuals from other cities across the world.

"Mardi Gras is a time to get out and mingle with different people, you see so many people from different places, and it's just a way for them to see what our City is about," said Patrice Lewis, a New Orleans East resident.

Femme Fatale's Queen for their Sixth Annual Parade was Kimberly Prater McPherson. The all-female krewe had a total of 400 members with 18 floats. Some floats matched the theme of the parade, but others were designed from a range of characters depicted from movies like "Beauty and the Beast," "Chicago and Annie," and "Les Misérables." The krewe threw the crowd their signature compact themed beads, Barbie dolls and bags shaped like a lipstick.

"My favorite part about Mardi Gras, used to be about me and my friends getting together and enjoying the parades, but now I enjoy watching my grandkids experience the parades," said Ronald Dolliper, an Uptown New Orleans resident.



# 2018: The Year of the Black Woman

## *Black Women Show the Way Forward in 2018*



**Monica Simpson**  
Executive Director, SisterSong

There is a reckoning afoot in this country. On one side, Trump has emboldened and embodied a virulent and reckless hate that targets women, Black people, and immigrants (among many others). Each day brings a new outrage. On the other side, #MeToo has followed #BlackLivesMatter as a hashtag-turned-movement, led by courageous truth-tellers who are sick and tired of a violent and largely ignored status quo. The conversation about race and gender in this country has broken open, and now

we must all contend with the truth of who we are as a nation.

While this may feel like scary and unfamiliar territory to some, in reality, the U.S. is just catching up to an understanding and analysis that Black women in this country have had for a long time. Black women have never had the luxury of ignorance—not to police violence, not to the rampant sexual harassment and assault that women experience at home, school, and work. In 2018, we should look to the work of Black women to see the path forward for a troubled and divided nation. In a way, Black women scholars and organizers have left breadcrumbs for us to follow to liberation, if we'll only pay attention.

In 1989, legal scholar Kimberlé Crenshaw coined the term “intersectionality” in her paper for the University of Chicago Legal Forum to explain how Black women’s oppression on the basis of gender

combined with oppression on the basis of race to create something altogether new, an experience of discrimination did not match what either white women or Black men experience. This concept would lay the groundwork for social justice organizing that now spans the globe, and provided a vocabulary for something Black women experience on a daily basis. While intersectionality risks dilution as an increasingly popular buzzword, the analysis it provides is a crucial tool to cut through the noise and understand the Trump administration’s policies and their impact on different communities.

Take for instance the recent Jane Doe case, and similar cases, of the Trump administration blocking young immigrant women from getting reproductive healthcare. The mistreatment of the “Janes” (as they’ve come to be called) at the hands of the Trump administration

targets them both as women and as immigrants, and the two identities cannot be pulled apart. “Intersectionality” provides an analysis that explains why their treatment is so much more extreme, and its impact so severe.

Just five years after Crenshaw’s groundbreaking work, the reproductive justice movement was founded by Black women who, like Crenshaw, saw that their perspectives and experiences were being, once again, left out of the equation. Reproductive justice brought intersectionality and a global human rights framework together with a nuanced understanding of U.S. policies of reproductive coercion. The founding mothers of reproductive justice rejected White feminism’s focus on the birth control and the legality of abortion as too narrow, and described a vision for a world, where we can all prevent pregnancy if we want to, end a pregnancy if we

need to, and have and raise children in healthy environments and without fear of violence.

Reproductive justice broadened the lens of abortion rights to include low-income women and women of color “and” broadened the entire conversation to recognize the ways in which U.S. policies denied motherhood to some women even while forcing it on others against their will.

This framework is crucial to connect the dots among Trump’s reproductive policies. Trump wants to make birth control unaffordable, push abortion out of reach, and punish women for having children. What seems inconsistent on the surface is, in fact, all part of one agenda to coerce and control a woman’s decisions about pregnancy, childbirth, and parenting.

When Trump was first elected,

**Commentary, Continued  
on page 11.**

# We Must Resist the Dangerous GOP Agenda

## *#ThankYouBlackWomen and the Power of the Black Vote*



**Cong. Robin Kelly (D-ILL.)**  
Data News Weekly  
Guest Columnist

In the Age of Trump, logging onto Twitter can elicit everything from hysterical laughter to deep concern and fear. From time to time, I’ve even had the urge to teach the Trump Administration basic math. However, the Wednesday after Democratic candidate Doug Jones won the special election in Alabama for Attorney General Jeff Sessions’ vacant U.S. Senate seat, I woke up excited about the election results in Alabama.

The first thing that I did that morning was log onto Twitter. When I looked at the trending hashtags, I saw one that I’d never seen before. One that surprised me:

#ThankYouBlackWomen.

I must’ve rubbed my eyes twice just to confirm what I was seeing. But there it was: #ThankYouBlackWomen.

In the Alabama special election, African Americans represented slightly less than 30 percent of voters and cast 96 percent of their ballots for Senator-elect Doug Jones. Quite simply, African American voters, especially women, had a dramatic impact on the race, shifting the power dynamics of the Senate.

While the disturbing and shocking allegations against Roy Moore certainly helped increase turnout and steered some voters to Jones, people, especially African Americans, voted because they understand that Trump and Congressional Republicans are taking our country to unimaginable lows.

Republicans have controlled the White House and both chambers of Congress since President Trump was elected. In that time, the president has sought to normalize White

supremacy and Congress has continued to strip away the protections afforded to millions of Americans under the Affordable Care Act.

The GOP has passed spending bills that actively take resources away from communities of color. They even found the time to give a massive tax giveaway to a handful of super rich families and major corporations.

Yet, over that same year, they’ve refused to pass legislation to stabilize and decrease health insurance costs, to reauthorize health insurance for nine million kids, to prevent gun violence which kills 10 times more African American kids than White kids or to protect our hard won right to vote.

While voters were rejecting Moore, they were also rejecting more; they were rejecting the Republicans’ dangerous and destructive agenda that’s forgotten who we are as a nation and put millions of American families at risk.

Those Americans rejected Republican plans to take away their

healthcare and stack the deck in favor of corporations over families. They rejected ending environmental regulations that protect kids from asthma. They rejected a party, which believes its okay to suppress and outright disenfranchise voters just because of their race.

When the Alabama voters checked that box, they made their voices—and no one else’s—heard and it shook the nation.

As we prepare for the upcoming 2018 election, all of these issues will be on the ballot again: access to healthcare, tax increases on people who work for their paychecks, preventing gun violence, investing in our children’s education, increasing the minimum wage and protecting our voting rights.

As Americans, we have a voice in these decisions, a voice that was paid for in the blood, sweat and tears of Americans who’d come before us. Our voice belongs to us, because we fought for it and we continue fighting for it.

We need to honor their sacrifice

by showing up at every election. We need to honor James Chaney—a civil rights worker who was killed by members of the KKK in 1964 for registering African Americans to vote—by proudly earning that “I Voted” sticker. It’s up to us to keep the voice of our community strong and we do that by showing up and casting our ballots, like so many did in Alabama and across the country.

Our foremothers and forefathers sacrificed life and limb for our right to vote.

Simply too much is at stake for us to sit on the sidelines. The issues that affect our lives and our children’s lives are debated every day at City Hall, in state General Assemblies and in Congress. We were given a voice in who makes these decisions for us; let’s keep using it.

Congresswoman Robin Kelly represents Illinois’ 2nd Congressional District and serves as a co-chair of the Congressional Caucus on Black Women and Girls. You can follow Congresswoman Kelly @RepRobinKelly.



# Big Chief Shaka Zulu Yellow Pocahontas Hunters

By: Glenn Jones  
Data News Weekly  
Contributor

## TRIBAL TIMELINE:

1860-1919- Big Chief Becate Batiste Krewe of Wild West  
1935-1947- Big Chief Alfred Montana 8th Ward Hunters & Monogram Hunters  
1945-2005- Big Chief Allison "Tootie" Montana Yellow Pocahontas Hunters  
2006-2017- Big Chief Darryl "Mamut" Montana Yellow Pocahontas Hunters  
2018 – Present- Big Chief Shaka Zulu Yellow Pocahontas Hunters

## New Chief: Same Tradition

Big Chief Shaka Zulu has been Masking for 19 years but has been a part of the African/Haitian Music Culture in New Orleans through his father Zohar Israel since he was a small child. Chief Shaka began stilt dancing from a very young age and was a part of the Skull and Bones Krewe. Currently, Chief Shaka owns an African Drum and Dance Arts Company, soon to debut an original stage production called the "Voices of Congo Square". Chiefs first experience in the Black Masking Culture was playing drums behind Big Chief Smiley Ricks and his band "Indians of the Nation". Chief said, "A lot of Chiefs came together for this music project that traveled to give a musical rendition of this Black Masking tradition of New Orleans". As a youth, Chief also toured internationally with the world renown Donald Harrison Jr. as a drummer in his band "Congo Nation".

Chief realized how sacred this culture is, when he first started inquiring about patches and how to sew. He started watching the late great Big Chief Allison "Tootie" Montana and admired the artistry and his ability to lead men. What intrigued Chief most about



Big Chief Shaka Zulu Yellow Pocahontas Hunters (Photo by Oba Lorrius)

his early involvement with Yellow Pocahontas is that they didn't perform. Black Masking was mainly a Secretive Street Culture which was a change from his inherited African performing culture. Although Chief Shaka was inspired to start masking by Tootie Montana who is credited with evolving the modern-day culture into one that focuses on the artistry of the ceremonial suits (the prettiest), most of his knowledge as Chief came from the tutelage and shadowing of Big Chief Darryl Montana. This sacred ancestral 168 years of history that Chief Darryl was able to impart upon Shaka was passed down from his great grandfather Becate Batiste one of the earliest recorded trailblazers of Black Masking Culture. Big Chief Darryl "Mamut" has faced and overcome many challenges to forge this culture forward. Taking this Indigenous Culture across the world and as Chief Shaka says, "retiring at the top of his game (48 years masking) with that last Blue Suit, I had to take a step back and say wow!".

Chief Shaka has been highlighted in award-winning periodicals such as the Huffington Post, National Geographic and Data News Weekly but the breadth of Chief's knowledge and expertise has been offered through his family's oratory and hands-on education and Indigenous Fine Arts Gallery Golden Feather. Over the course of 8 years, through Golden Feather's relationship with the Touring Company Road Scholar which busses retired educators and writers to New Orleans to learn about New Orleans History from a Historian and Culture Bearer, Big Chief Shaka has given lectures to well over 32,000 people.

Q) How do you feel about the momentous honor of becoming Big Chief during the Tricentennial of New Orleans?

A) I have mixed emotions. One is just being honored to have Big Chief Darryl Montana give me that platform, that position, because I know what it takes. Dat Cat has been around a long

time putting it down on a certain level for a long time. If you look at his suit last year, you'll see that he walked away at the top of his game. The other part of it is the fright of just walking in the footsteps of giants. Coming in and being able to continue what was already set in stone by the Montana's. People can say what they want about Darryl Montana or Tootie Montana but when you're behind them constructing, you know that they were putting it down.

Q) What's the difference between your family's traditional African Culture and the Black Masking Culture of New Orleans?

A) I don't really think there is a difference. When you look at the narrative in terms of the origins of the tradition, one thing that very clear is as an African people born in New Orleans we have always worn feathers, before we even got to the land that we call New Orleans today. We have always worn beads. If you look at 10,000 B.C., we can go back as far as that in terms of the history of us wearing beads and feathers.

Q) Have you seen changes within this culture and its traditions that need to return to its roots?

A) The unique thing about African Tradition is that it has always been complex, and change is inevitable, but I am a firm believer of elders and the wisdom and understanding of elders, and if you don't honor that then you'll find that your culture will change into something else. I'm fortunate because I haven't seen that in Yellow Pocahontas, Chief has always remained traditional to Yellow Pocahontas.

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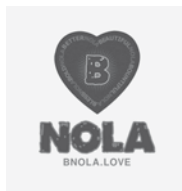
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# Krewe of Oshun Parade Excites Parade-goers at Start of Mardi Gras Season

By Amyre Brandom-Skinner  
Data News Weekly  
Contributor

The excitement of the vibrant colors of the parade floats and parade members dressed in costumes kicked off this Mardi Gras Season for Uptown. With the crowd entertained by interactive parade members, the Krewe of Oshun Parade proceeded from Napoleon Avenue and Magazine Street to Poydras Street on Friday, Feb. 3rd following the Uptown route. When the Krewe of Oshun started in 1996, its founders wanted the parade to serve as an outlet of entertainment and community service enjoyed by the entire family. Oshun is a spirit, deity, or goddess that is connected to destiny in the Yoruba Religion.

"Oshun brings excitement to my whole family," said Nash Thomas, a Gentilly resident. "The best part is that the throws are the most original from Frisbees and teddy bears



This year the Krewe's Queen Patricia Zaves (pictured above) serves as Oshun. (Photo by Amyre Brandom-Skinner)

to chips and mugs," he said.

Many parade floats passed out throws in common with the Krewe's theme: boas and fans. A parade favorite were the glow stick necklaces and bracelets. Another crowd favorite were the specialty throws labeled with the logo of the Krewe of Oshun. The Krewe included 18 parade floats with approximately 300 members. This year Julius Felatus was crowned as Shango, the Krewe's King, and Patricia Zaves as Oshun, the Krewe's Queen. As the skies grew darker, the number of parade watchers doubled in size and energy.

"I think we did pretty well for this to be our first Mardi Gras parade," said Sierra Payne, a student at Xavier University from Los Angeles, Calif. "I learned how to get them to pass 'throws' my way, but now I have to figure how to catch them before someone else grabs it first," she said. Payne traveled to the Krewe of Oshun with her friend

Amaya Mitchell, another Xavier student from Philadelphia, Pa. "Next time I'm bringing a bag, so all of these beads won't weigh down my neck," Mitchell said.

The names of parade floats highlighted festivals that take place within Louisiana. Some of the festivals included the French Quarter Festival, Louisiana Seafood Festival, and Louis Armstrong Festival. The parade route included middle school, high school, adult, and music group performances. Cheers soared from the crowd as each band reached a new section of parade-goers. Several floats represented different kinds of kings and queens.

"It was nice to see some Black Girl Magic on one of the floats," said Jazmine Mott, a student at Edna Karr High School. "There was a frog on the front of her float, so I guessed she was Princess Tiana at first, but I wasn't disappointed when I realized she wasn't," she said.

## M.L.K.'s Daughter Motivates Students at Rally

By Kimani Hamilton  
Data News Weekly  
Contributor

In honor of the 50th Anniversary of Dr. Martin Luther King, Jr.'s Assassination and the signing of the 1964 Civil Rights Act, InspireNOLA Charter Schools and The Alliance for Diversity and Excellence hosted Dr. Bernice A. King, the daughter of Civil Rights Leader Dr. Martin Luther King, Jr. as the Keynote Speaker at "Project Live and Active Rally For Excellence." Congressman Cedric Richmond, Radio Host Angela Yee, and Jacksonville Jaguars running back Leonard Fournette joined King at the rally that took place on Friday, Feb. 2, 2018, at Xavier University of Louisiana's Convocation Center.

"No matter what your situation, no matter what your circumstance, you can bring something positive out of a challenging situation, but it takes work, it takes focus, and it takes being intentional," King said as she addressed the rally.

Her father was assassinated when she was 5-years-old, her grandmother was shot in church



Pictured are: Congressman Cedric Richmond (left), Dr. Bernice A. King (center left), Angela Yee (center right), Dillard University President Walter Kimbrough (third right), Xavier University President Dr. C. Reynold Verret (second right) and Q93 DJ Wild Wayne (back row).

while reciting The Lord's Prayer, and she was raised by a single parent. She compared building up a strong immune system to resist the flu to building up a strong sense of self and mind to resist negativity.

"You have to guard and protect your mind because it can be taken over, and contaminated, and it can make your mind become sick and it becomes an epidemic," King said.

She told the students that they must also be careful about what they allowed to come into their mind through their ears; through games, videos, and conversations.

"You gotta protect your ears from what other people's opinions are concerning you," King said.

Everyone has a purpose, King said, and she urged students not to try to be someone else, but them-

selves. "Tell yourself that you are somebody," she said. "You were born as a solution to the problem and an answer to the question."

She encouraged young people to take initiative to create the future they want or to bring change into the world.

"In this life, you can't wait on anybody else to do for you what you can do for yourself. You gotta take commission, you gotta take the lead," she added.

When Jacksonville Jaguars running back Leonard Fournette took a knee during the playing of the National Anthem, Congressman Cedric Richmond told the students that Fournette was concerned about the future of the next generation and their communities.

"Out of all the criticism, he never forgot where he came from," Richmond said.

"When Dr. King marched, it wasn't popular, most of the country thought he was a troublemaker, but he did it because he was concerned about my future," Richmond added.

King is still relevant today, Richmond said, not just because he had a dream, but because he had faith,

courage, and he also sacrificed to follow and achieve his dream.

"And because of Dr. King's work, he brought together White people, Black people, all kinds of people to make this such a more perfect union. In fact, he redeemed this country's soul," Richmond said.

Other speakers at the rally encouraged the students in the crowd to work hard for what they want.

"You have to know that things don't happen overnight," said Yee, who has been working in the radio business for about 24 years.

"Sometimes we see people have success and we think that it happened overnight, but we don't see the grind that went into that for years and years and years," Yee said of her experience at The Breakfast Club.

Yee urged the students to surround themselves with people who see their potential even when they do not see it themselves. Like Yee, Fournette encouraged the students to keep their grades up and to ensure they graduated from high school.

"Don't let your wrongs outdo your rights," Fournette said.



# Rod Doss Honored with NNPA Publisher Lifetime Achievement Award

By Stacy M. Brown  
NNPA Newswire Contributor

For 50 years, Rod Doss has remained dedicated to the New Pittsburgh Courier and his success has been among the more celebrated of Black Press publishers.

Doss received the National Newspaper Publishers Association's 2018 NNPA Publisher Lifetime Achievement Award at a ceremony in Las Vegas.

"There is no greater honor than to be recognized by your peers," said Doss.

NNPA Chairman Dorothy Leavell, NNPA President and CEO Dr. Benjamin F. Chavis Jr., and Real Times Media CEO Hiram Jackson were on hand to present Doss the award.

Doss was joined on the podium at the ceremony by his sister, Marilyn Harvey, who he called his biggest booster and biggest fan.

"His integrity as a journalist is impeccable," said Leavell. "He's contributed a lot and he's really deserving of this honor. [Rod Doss] put the 'I' in the word 'integrity.'"

Chavis said that Doss not only continues to manifest a distinguished career as a publisher of a Black-owned newspaper in America, but also that his work ethic embodies the high standards of journalism; Chavis added that Doss is committed to freedom, justice and equality for all humanity.

Robert W. Bogle, the chairman, president and CEO of "The Phila-



Rod Doss, the publisher of the New Pittsburgh Courier, received the NNPA Publisher Lifetime Achievement Award during the 2018 NNPA Mid-Winter Conference in Las Vegas, Nevada. (Freddie Allen/AMG/NNPA)

delphia Tribune," agreed.

"He worked his way up and made a real difference," Bogle said. "He's provided leadership to the New Pittsburgh Courier that's led to the success of the newspaper."

Doss joined the Courier in 1967 as an advertising sales representative. He climbed the ladder at the paper for years and, in 1983, he began running the publication as vice president and general manager.

In 1997, after the death of legendary publisher and Doss mentor John H. Sengstacke, Doss was named editor and publisher.

Under Doss' leadership, the New Pittsburgh Courier has earned more than 100 NNPA Merit Awards, including the coveted John B. Russworm Trophy and A. Philip Randolph Messenger Award.

"I went to the 'University of The New Pittsburgh Courier' and it was there that seasoned professionals took me in and taught me everything I needed to know about the newspaper business," Doss said. "When I came into the operation, I knew nothing and they taught me sales, layout and design; they taught me how to

write headlines, write articles and they taught me everything that I needed to know on a one-on-one personal basis."

Doss continued: "I was so pleased with that, that I shared it and passed it along and today I have a staff of people who are the most stable in the entire organization. They lift me up and I lift them up. They celebrate me and I celebrate them."

Doss said his "graduate studies" began at NNPA.

"Right here, attending many informative sessions, year after year, and receiving invaluable training, meeting people and learning from established professionals all of the ins and outs," he said.

Along with receiving many accolades, Doss is known for giving his time through serving on numerous boards and by participating in community events.

He currently serves as chairman of the Rivers Club Board of Governors, a position he's held for just over one year.

Doss credited much of his success to his own father, Eli Doss, and John H. Sengstacke, the famed publisher and civil rights activist.

"There were a couple of people in my life who really made a difference," he said, remembering Sengstacke as a "walking legend in the publishing industry," and his father as the person who taught him how to be a man.

Doss continued: "I can say that I am my father's son."

## Commentary, Continued from page 8.

Black women were the least surprised. We saw Trump coming from a mile away and we already knew how deep this country's anti-woman and anti-Black sentiment ran. Now, more than a year later, the work of Black women will help us understand and combat Trump's agenda, with Black women leading the fight.

## Let 2018 be the year of the Black woman.

Let 2018 be the year Black women's brilliance, leadership, and analysis are heeded at last. Let 2018 mark the beginning of a new era of listening to, respecting, and trusting Black women. Just stop for a moment and imagine what might

happen, if we actually made those words a reality.

The day after the Alabama Senate race, the hashtag #TrustBlackWomen was all over social media. And yes, we should trust Black women voters, because they've kept us from the brink many times. But Black women's wisdom and contributions have so much more to teach us all—and we're going to need to understand that if we hope to keep Trump from dragging us backward.

Like many other Black women across the country, I was standing up in my living room cheering and clapping my hands as I watched Oprah deliver her passionate speech at the Golden Globes. The next day the media went wild with hopes for and critiques of a theoretical run for president—but they

missed the point. While the thought of it made me smile, what I saw was an invitation.

I saw an invitation for Black women to take every opportunity that we are given speak up and speak out for ourselves. I saw an invitation for Black Women to take up even more space. I saw an invitation for Black women to take the mic, to move to center stage and demand

the attention and respect we have always deserved.

Monica Simpson is the executive director of SisterSong: The National Women of Color Reproductive Justice Collective, based in Atlanta, Ga., and the director of the Trust Black Women Partnership. You can follow SisterSong on Twitter at @SisterSong\_WOC.

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