Voices of Congo Square
A True New Orleans Story

Fashion
Lupita Stole the Show

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Welcome Baby Calliope!

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by Edwin Buggage
Editor, Data News Weekly

New Orleans: The Most African City in America

New Orleans is rich with traditions, and today is celebrating its 300-Year Anniversary. Every year, people from around the world come to experience the enviable and unmatched splendor of this City, a cultural jewel that shines around the globe. This gem has given the world jazz, great cuisine, brass bands, the second-line, the Black Masking Tradition (Mardi Gras Indians) and bears so many other unique traditions that make it, unlike any other place.

Paying homage to many of these great traditions are seemingly endless festivals year-round in a place known for celebrating life and the uniqueness of a culture that has been created, cultivated, and nurtured. But most recently, the City has reached a crossroads in its direction and is fighting to preserve these sacred traditions and heritage of arguably the most African City in the United States.

Big Chief Shaka Zulu, Big Chief of the Yellow Pocahontas Hunters, is a lifelong member of the cultural community and is more than simply a bearer of the culture, but a keeper of its traditions, orally and through observance of the Black Masking culture. (photo courtesy of Ford Media Lab)
Inside the Voices of Congo Square

Chief Shaka Zulu, Big Chief of the Yellow Pocahontas Hunters, who’s past Big Chief includes the legendary Allison “Tootie” Montana, Shaka is a lifelong member of the cultural community and calls himself more than simply a member of the cultural community and dedicates himself to preserving the culture. He recognizes the importance of telling the story of the culture through the lens of those who created and live the culture.

This oral tradition is especially important post-Katrina and now during this tricentennial year. Many have come to New Orleans, sampling small pieces of it, calling themselves experts and taking many of the traditions and cultural practices out of context, blurring the lines and distorting their history, meaning and significance. On April 20, 2018, Chief Shaka Zulu, will be premiering his show “Voices of Congo Square” to fill this void. It is not only entertainment but education in the truest sense exploring the origins and the essence of these great traditions of New Orleans.

“New Orleans Voices of Congo Square was created to address a need in the market for a comprehensive artistic articulation of the evolution of New Orleans music, dance and performance. A new way of looking at the lived culture of indigenous New Orleanians; Voices of Congo Square is a piece that represents the African, Carnival traditions of New Orleans” says Chief Shaka Zulu who is also serving as its producer.

“With little backstreet culture presents the pulsating Live New Orleans Jazz Second-Line Band, the mystical beauty of the Masking Tradition, the call and response, the rhythmic traditional movement of electrifying dancers, and all of the things that make New Orleans so unique. All of the glory of New Orleans, the mystery of New Orleans is there on stage that most people would never, ever see. Everybody danced at our show”, says Naimah Zulu – Producer.

The Importance Archiving and Preserving our History

Over the past 32 weeks in the pages of Data News Weekly, www.bnola.love Making a Better New Orleans; BNOLA, founder Glenn Jones has presented a groundbreaking and historical series called “42 Tribes” that focuses on the Black Masking Tradition; highlighting its Big Chiefs and chronicling the stories of the various tribes. Here, he presents the project and history to a classroom of young students.

Today this is needed more than ever. BNOLA is on the forefront and this new movement describes itself on its website as a new marketing and outreach opportunity to build prosperous bridges and collaboration between prominent, community involved media outlets through Innovative Entertainment Event Marketing, Promotions, and Community Outreach. BNOLA is the collaboration of several media outlets networking for NOLA in one hub online. This hub consists of News and Education, Entertainment, Health and Post-Positive/Spiritual Posts, community teaching community video vignettes, dedicated to and about the people of New Orleans. BNOLA was created to cater to an under-served segment of the community. To foster strong alliances and lasting relationships locally, regionally and even nationally, “collaborating media community efforts is a must for community success,” says BNOLA NET’s founder Mr. Glenn Jones.

From the Slave Ship to the Ownership: Building and Benefitting Economically from Our Culture

New Orleans is a City where on any night you can sample great music or during certain times of the year experience amazing festivals located in Treme’ where he has an event space and also sells feathers at a lower price point and also holds benefits to purchase and assist those here in the Black Masking Tradition have the supplies to make suits.

“What I saw was as a participant in a culture. But as we create the culture we are not participating in the economic opportunities that it brings to the City. I was one of the first to create a business inside of this culture by starting to be a distributor of the feathers,” says Big Chief Shaka Zulu. “I saw it as a way to preserve the culture because what I was finding that you had a lot of the elders that are not making suits anymore, thinking they were burned out, but what I found many of them were on fixed incomes and they couldn’t afford to mask. So, I got in and brought the prices down and two create fundraisers to buy feathers and give them to certain people who cannot afford them, so they can make their suits. So that was my way of giving back to preservation.”

300 Years Later...The Struggle Continues

It has been quite a journey in the three centuries of New Orleans; from the time the indigenous people that came here before the Europeans, Africans who survived slavery, Emancipation and Reconstruction, Jim Crow, desegregation and the structural and institutional barriers that still exist among racial lines. Through all this from Congo Square to today have created an amazing culture unlike any in the United States and the world for that matter. And it seems befitting in this 300th Anniversary to recognize that the Black contribution to New Orleans not only matters but is an economic benefit to the City and its neighborhood. Today this has sustained this City, the living culture is being sustained and much of the vibrancy, the drumbeat, and life-blood that pumps the heart of the City giving it life is being drained away. The City and its neighborhoods no longer look the same. Treme’, where an imperious second-line for some is now considered noise and where people who move into historic neighborhoods from out of town feel what is already there is not worth preserving. And where historic intuitions and practices are under assault in a changing City; with the net result being perhaps that the Black Masking Tradition, musicians and other culture bearers and keepers of traditions may become museum pieces.

On March 15, 2018, the Inaugural Black Masking Cultural Festival will take place at Crescent Park Pavilion. The celebration continues at Tipitina’s from 9 PM to 1 AM with a Feather Fundraiser featuring the legendary Cyril Neville (pictured above), Big Chief Bo Dollis Jr. and the Wild Magnolias and other musical guests.

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Raising Funds to Preserve Black Masking Culture (Mardi Gras Indian)

In the Black Masking Culture (Mardi Gras Indian) after Hurricane Katrina, many of the older members stopped masking observed by Chief Shaka Zulu, whose been masking for 19 years. And this was not because of the lack of will, but the price of the feathers skyrocketed from 75-100 dollars a pound to 450 dollars. According to Shaka, there’s only 2 places in New Orleans that sell feathers locally. He then decided to create a business called “Golden Feather Mardi Gras Indian Gallery”
Civil Rights Exhibit Tells Story of Children/Teens In The Movement

By Victoria Clark
Data News Weekly Contributor

Doretha Smith walked around the lobby of the sixth floor as she acknowledged old pictures of herself and her friends. As she walked forward and spoke to people nearby, others started to realize she was the main event. An audience gathered around Smith as she reminisced about her time in the Civil Rights Movement.

“People are always saying to us you’re a hero,” Smith said as she shook her finger lightly to say no, “Our parents are.”

A public exhibit called “Children and Teenagers: Contributions to the Civil Rights Movement in Louisiana” opened Feb. 28, 2018, at the Xavier University Library. It displays the historic role Louisiana’s children had in the Civil Rights Movement. A panel discussion including Civil Rights Activists Doretha Smith, Warren Ray, Leona Tate, Raphael Cassimere Jr., Doretha Smith, and Kenard Ferdinand, took place to have people from the movement explain the hard struggle that has brought change to the country.

The Civil Rights Movement is often only considered as an adult-led movement. Some of the more popular activists like Martin Luther King, Malcolm X, Assata Shakur, etc. are the most talked-about names. It is very rare that people learn about the teenagers and children that were involved in the movement, the panelists said.

“We grew up where everything was questioned. It seems so simple this equality thing, but it wasn’t,” Ferdinand said. He talked about when joining the Civil Rights Movement, members still had the struggle keeping school first.

“There’s this notion that we were just rebels, but we did more time studying. I remember talking about who was going to be the doctor, who was going to be an engineer,” Ferdinand said.

When sit-ins became one of the popular ways of protest, Smith and Cassimere Jr. experienced them with each other first hand.

“Females were the backbone of the movement,” Smith said. She spoke about one of her close friends during the movement who juggled motherhood and activism.

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As part of commemorating Black History Month across the City, the World War II Museum on Magazine Street convened a panel of historians on Feb. 21, 2018, to revisit what African-Americans faced during World War II.

“This is something that is really important,” said Marcus Cox, an Associate Dean at Xavier University of Louisiana. “We should understand why African-Americans fought in World War II and the significant impact these men had on the Black community,” Cox said.

Cox, an African-American historian, and Charles Chamberlain, who served as the historian for the Louisiana State Museum, led the public discussion with two World War II Veterans who served in the U.S. Navy. New Orleans natives, Edward Lee Sr. and Lawrence Brooks were both drafted into the war in the 1940s and relived their experiences during this tumultuous time.

“I truly did not want to go, but I think you should go. Being in the war taught me a lot,” said Brooks, who was a cook during the war. “I learned so much, and stayed out of trouble,” Brooks said.

African-Americans were called on to help fight in the war shortly after The Great Depression ravaged across the United States, and New Orleans was one of a few places that suffered the worst aftermaths of the Depression, Cox said. While fighting for their own Civil Rights, African-Americans were taught how to cook, some worked as nurses, and some as mess attendants. It was there Edward Lee Sr. said he learned how to cook. He became the head cook, feeding soldiers and keeping them strong, which was just as important as actually fighting the war itself.

“It was responsible for making sure everyone had a meal. I got so good at my job, and I knew exactly what my captain wanted to eat when he wanted it,” Lee said. Because he was the head cook, Lee said he made $71 a month.

Lee and Brooks were young men when they were drafted into the war, and although they did not want to go, it is where they became men. They learned how to fight and make a living with what they had during the war. It is important for Black youth to be educated about their history, and the contributions made by Black people, Lee told the audience.

“There were a lot more Blacks in the war, especially young people. Black youths should know how their people fought for this country. Respect was big back then. White, Black, yellow – no matter what color you were, we were all men, and we were all kings,” Lee said.
Lupita Takes the Oscars Again

It’s no secret that Actress Lupita Nyong’o’s beauty is show-stopping, but her style speaks volumes every time she hits the red carpet. Who could forget her 2017 Oscars’ baby blue Prada dress? The Kenyan-Mexican Actress graced the 2018 Oscars with a stunning fitted gold gown. Lupita’s style is usually elegant and accentuates her sparkling skin, but this year she was a triple threat. Her physique, skin, and bust area were all complimented by her amazing dress this year.

In honor of her latest and biggest movie out right now, Lupita’s gold dress had a few black accents for Lupita’s dress shines as bright as her at the Oscars after party.

A golden dress to pair with her golden Oscar, Lupita stole the win and our hearts again.

Fashion Flashback: One of Lupita’s previous Oscar looks, the famous blue Prada dress.

Delaney George
Columnist

“Black Panther”. The pop of color went well with the golden gown, and for the after party, Lupita’s dress was equally as stunning. With a low-cut V-neck and a hugging waistline seam, Lupita stole our heart again with an all-black studded gown.

For more on Lupita’s Oscar looks and styles email delinkey@yahoo.com or direct message @Delannii via Instagram.
“Get Out”
Nets Best Original Screenplay at the Oscars

Jordan Peele Becomes First African American to Win an Oscar for Best Original Screenplay

By Lauren Victoria Burke
NNPA Newswire
Contributor

“I just won an Oscar. WTF??” Jordan Peele tweeted after being handed the Oscar for Best Original Screenplay for “Get Out” during the 90th annual Academy Awards. The film made $255 million at the box office on a $4.5 million budget.

Director Jordan Peele, 39, a comedian and writer made history as the first African American to win an Oscar for Best Original Screenplay. There has only been three African American nominees in the category over 90 years.

“I stopped writing this movie about 20 times...I thought it was impossible. I thought it wasn’t going to work,” Peele remarked after winning. Not only was “Get Out” a massive financial success, the film’s “sunken place” is now a part of the American pop culture lexicon.

“Get Out” received four Oscar nominations in total including a nomination for Daniel Kaluuya for Best Actor. Gary Oldman won the Best Actor award for his performance as Winston Churchill in “The Darkest Hour.”

Keegan-Michael Key, who starred with Peele in the Comedy Central show “Key & Peele,” was photographed at an Oscar party jumping up and down after his comedy partner won the Oscar.

“An award like this is much bigger than me. This is about paying it forward to the young people, who might not believe they can achieve the highest honor in whatever craft they want to push for,” Peele said as he held his Oscar and spoke with reporters after his win. “I feel proud to be at the beginning of a movement, where I feel like the best films in every genre are being brought to me by my fellow Black directors.”

Lauren Victoria Burke is an Independent Journalist and Writer for NNPA as well as a Political Analyst and Communications Strategist. She may be contacted at LBurke007@gmail.com and on Twitter at @LVBurke.
All too often, our “history” month turns into a tribute to the past. And while the past is an important place to visit, the future is far more important than the past.

Thus, Leah Daughtry (who managed the 2016 Democratic National Convention), Minyon Moore (who had a key role in the Clinton campaign), and Yolanda Caraway (an amazing political operative who has worked for Rev. Jesse Jackson, President Bill Clinton, and candidate Hillary Clinton), put a footprint in the sand for future leadership with their Power Rising conference in Atlanta, last month. They gathered more than a thousand Black women from around the country to develop a “Black Women’s Agenda,” deliberately mixing up the seasoned with the sassy, established leaders with those who are eager to make their mark.

Symone Sanders, the CNN commentator who made her mark supporting Bernie Sanders, and who does not back down from a fight around principles and issues, led a panel of young women who spoke of the challenges in their work.

Amanda Brown Lieberman, a new mom and the political director of the Democratic National Committee, was among those on another panel about life in politics. Others on that panel included LaDavia Drame, who led Black outreach for Hillary Clinton and is now chief of staff for Congresswoman Yvette Clark (D-N.Y.) and Boston City Councilor Ayanna Pressley, who is now running for Congress. These young women aren’t playing! They are calling out their elders, but also calling out the rules. They aren’t trying to toe a line, they are trying to make a difference.

Ayanna Pressley, as an example, is challenging an incumbent Democrat in a Congressional primary. Tired of being told to “wait her turn,” she has decided that now is her time. Even though she has always garnered support from Emily’s List, the fact that she is challenging a pro-choice Democratic man in Boston has not won her support from the political establishment. Yet the 42-year-old sister says she will not be constrained by tradition. The Power Rising conference represented an example of that unfiltered and passionate energy.

One of the most promising young leaders is Tamika Mallory, one of the four co-leaders of the Woman’s March. Tamika is a protegée of Rev. Al Sharpton (her parents were among the founders of the National Action Network, and she served as its Executive Director for several years). Because of her amazing work, Mallory earned a Phoenix Award from the Congressional Black Caucus Foundation in 2017. With appropriate humility, she accepted her award “for the people,” and the most important thing that one gets from Tamika Mallory is that she loves humanity, loves Black people, and especially Black women. She, like the others mentioned, is a leader for our future.

Commentary, Continued on page 9.
The Fight is Fixed. You Won.

Some of you may remember that I declared this some time ago and it bears repeating. I wishy-washy thinking about their outcomes for whatever you're going through, has been predeterminable the odds appear to be, and maybe yours have me drifting from me. Circumstances in my life was original, but it is not. It comes and it bears repeating. I wish it that I declared this some time ago.

Jesus took the heavy blows, endured the emergency trip to the ER and survived the intensive care unit on Calvary. What we tend to forget is His fight was "The Fight" and His victory was and continues to be our victory. Because He won, we won. Let me put it to you this way, whatever you're going through, Your fight is fixed and you've already won!

"Because of His great love for us, God, who is rich in mercy, made us alive with Christ even when we were dead in transgressions—it is by grace you have been saved. And God raised us up with Christ and seated us with Him in the heavenly realms of Jesus Christ in order that in the coming ages, He might show the incomparable riches of His grace, expressed in His kindness to us in Christ," Ephesians 2:5-8.

The precious egg is the history of our leadership, the women like Mary McLeod Bethune and Dorothy Height and Sadie Alexander and poet Mari Evans, "Look on them and be renewed."

The Akan (Ghanaian) word SANKOFA translates as "go back and get it". It is associated with the proverb "Se wo were fi na wosankofa in your eyes, remember, "This fight is fixed."

All the evil that comes at you in this world is intended to confuse you into defeatist thinking. Then in a state of confusion, you act (negatively, I might add) as if somehow you're in charge. If only you were more in control, had more money, or more willpower, then maybe you could change things, change jobs, change mates, change the past, alter the future or erase your addictions. For some reason, we want to take way too much credit for our lives or, out of a state of confusion, take little to no responsibility for them. Blame becomes a way of thinking or even a lifestyle for many of us who claim Jesus. I'm here to suggest to you that just like so-called professional wrestling, the outcome for whatever you're going through, has been predetermined. The fight is fixed.

Does that not mean you win?

Hence, there is real meaning in the refrain, "The fight is fixed." Practically speaking, take another look at your situation with the fundamental truth that you've already won and then go forward. See, you gotta understand and act deliberately and consciously upon the truth that Christ is in your corner. From there, faith will never allow you to ever enter the ring again and your opponent not know who yo' Daddy is: Mess with me at your own risk. You see, I'm figuring out that all the mess I'm going through or someone is trying to put me through, is but an opportunity to run home and get my Big Brother J.C.

Our challenge is not to try and win this fight alone. We cannot. We will surely fail. My witness is the ER and survived the intense care unit on Calvary. What endured the emergency trip to the ER and survived the intensive care unit on Calvary. What we tend to forget is His fight was "The Fight" and His victory was and continues to be our victory. Because He won, we won. Let me put it to you this way, whatever you're going through, Your fight is fixed and you've already won!

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Howler Monkey Baby Delivered By Caesarian Section At Audubon Zoo

When it comes to animal births at Audubon Zoo, the job is usually left to nature.

Recently, however, the Zoo’s veterinary staff had to step in, lending a helping hand to deliver a female black howler monkey via Caesarian section.

The successful January 3rd procedure was a first involving a primate for Dr. Robert MacLean, Audubon Nature Institute Senior Veterinarian, and Associate Veterinarian, Dr. James Grillo.

“Calliope” – along with mother Salsa, a 22-year-old also born at Audubon Zoo, and 12-year-old sister Nakum – have spent about two months behind the scenes in the care of animal staff. Given clean bills of health, the trio has joined the care of animal staff. Given clean bills of health, the trio has joined in their habitat in the Zoo’s World of Primates.

Prolonged labor with a lack of progress (or a dystocia in medical terminology) can occur in any mammal, according to MacLean, who has delivered domestic dogs, cats, and cattle by Caesarian section in the past.

The procedure was a first involving a female howler monkey at Audubon Zoo, the job is usually left to nature.

“In this case, we were able to diagnose a problem with Salsa’s cervix, which had a prominent scar, likely from a previous birth,” he said. “We elected to do an emergency Cesaerean, which went well.”

MacLean said risks when performing a Caesarian section are considered low to moderate when the procedure is done in time.

Potential problems, however, include infection in either mother or baby; breathing complications for the newborn; and possible rejection of the infant by the mother, which would require hand-raising by staff.

None of the issues arose with Salsa and her baby.

The howler monkey – aptly named for its cacophonous vocalizations - has faced challenges due to hunting and habitat loss across the species’ native Central and South America habitat.

Audubon Zoo is an active participant in the Howler Monkey Species Survival Plan, a cooperative, inter-zoo program coordinated nationally through the Association of Zoos and Aquariums. Species Survival Plans help to ensure the survival of selected species in zoos and aquariums.

For that reason, Salsa and Mijo – who have now produced four offspring – are playing an important conservation role.

“Salsa is an extremely valuable animal because her genetics are so diverse,” said Courtney Eparvier, curator of primates at Audubon Zoo. “And it’s important that those genetics get passed on to future Howler Monkeys to maintain a healthy population.”

Howler Monkey Facts:

Black Howler Monkeys are unique in that they have “prehensile” tails that act like an extra limb to maneuver through the tree canopy. The tail also allows them to hang while using their arms to gather leaves to eat.

The pad on their tails has a unique “tail print” just like a fingerprints individual to each animal.

Howler Monkeys like to spend time grooming each other to maintain the social structure and relationships within the groups.

Their howls can be heard through the dense South American forest from up to three miles away.

The vocalizations make the Howler Monkey the loudest New World animal (animals native to the Western Hemisphere) living on land.

Males use their howls to defend and protect territory.

Although howls take place at various times throughout the day, the morning and the evening is prime time for sending the message to others that the area is already occupied.

Walmart Associates in Louisiana to Receive Approximately $13.7 Million in Cash Bonuses

Louisiana bonuses are a portion of more than $560 million earned nationwide in Q4 performance-based bonuses and tenure-based, one-time cash bonuses.

Last week, more than 890,000 Walmart U.S. associates received a share of more than $560 million in total cash bonuses, including:

- More than $160 million in cash bonuses based on their stores’ Q4 performance, and
- More than $400 million in one-time cash bonuses tied to recent changes in tax law.

- In Louisiana, Walmart associates are receiving approximately $13.7 million in combined bonuses.

The bonuses, along with an annual pay raise for hourly field associates, were included in their March 8 paycheck. Between Q4 performance bonuses, tenure-based bonuses, pay increases and recent paid time-off (PTO) cash outs, more than $1 billion flowed to U.S. hourly associates during the months of February and March.

In January, Walmart announced plans to increase the starting wage for all hourly associates in the U.S. to at least $11, expand maternity and parental leave benefits, and provide a one-time cash bonus for eligible associates of up to $1,000. A new adoption assistance benefit of $5,000 per child – announced in conjunction with the other changes – went into effect on February 1.

Walmart associates earn quarterly bonuses as part of an overall incentive plan designed to reward associates whose stores achieve sales and customer service goals. Hourly associates in Louisiana earned more than $4.1 million following Q4 comp sales of 2.6 percent in Walmart U.S.

- For the full fiscal year, U.S. associates shared more than $625 million in performance-based bonuses, including more than $27.3 million shared by Louisiana associates.

- Walmart also recently cashed out to associates more than $300 million in unused paid time off (PTO).

“Our associates’ commitment to our customers and to the community is why the company continues to grow,” said James Winchester, Walmart regional general manager. “Today we celebrate our associates and all the ways they go above and beyond to serve our customers.”
NAACP Critical of Ben Carson’s Move to Change HUD’s Mission Statement

NNPA Newswire

The NAACP is deeply concerned by Secretary of Housing and Urban Development Ben Carson’s move to dilute the agency’s long-standing mission.

The Department of Housing and Urban Development Act, which established HUD as a cabinet-level agency, declared a purpose: “[T]o provide for full and appropriate consideration, at the national level, of the needs and interests of the Nation’s communities and of the people who live and work in them.” This purpose is sustained through the agency’s funding and work in them. This purpose is sustained through the agency’s mission.

The NAACP says that Secretary Carson’s action not only threatens HUD’s founding purpose, but also reveals plans of regression. Photo of Ben Carson speaking at CPAC 2015 in Washington, D.C. (Gage Skidmore/Wikimedia Commons)

“Dr. Carson’s attempt to diminish HUD’s mission comes on the heels of the 50th anniversary of the Kerner Commission’s report which affirmed that discrimination and segregation had long permeated much of American life and continues to threaten the future of every American; and at a time when the Trump administration seeks to cut billions of dollars in housing aid for low-income families,” said NAACP’s Sr. Director of Economic Programs, Marvin J. Owens, Jr.

Despite these attempts, the promise of discrimination-free practices lives on in the Fair Housing Act which has the central objective of prohibiting race discrimination in sales and rentals of housing. The hope of continued progress in America rests in the hands of communities across the country that continue to push their elected leaders to preserve programs designed to help disadvantaged communities and promote policies that make economic inclusion a reality.

So, in this time, we must remember that our history is important, and it must be told by those who know our history. We are still waiting on the City of New Orleans playing that role,” says Shaka. “The cultural keepers not being able to afford the culture they created is in some ways is in danger because the materials are not affordable for them to create their suits. This and so much of the everyday life of Blacks and the neighborhoods and families who make this City what it seems to be in danger of no longer existing. If this happens then New Orleans ceases being the special place it is and would be like any other City in America. It is something worth preserving and cherishing, our history and who we are as a people.”

Culture Bearers at a Crossroads: To Survive or Thrive in “New” New Orleans

Moving forward in a City with an uncertain direction, the question is where will the next great Chiefs of the Black Masking Tradition like Tootie Montana, Bo Dollis, Monk Boudreaux come from or the musical genius of Louis Armstrong, Wynton Marsalis, Jelly Roll Morton, Professor Longhair or the Neville Brothers with their musical wizardry, Or the Black Men of Labor who not only hit the streets with their annual parade but are dedicated to community uplift and providing programs for economic opportunities around job readiness and small business development.

It is in this where culture can meet commerce, that the future lies for the keepers of the great traditions of New Orleans. That events such as the Black Masking Cultural Festival or others ran, owned and operated by Blacks that the place of Black Culture cannot only stay alive but thrive in a changing New Orleans.
Join us for New Orleans’ premier red carpet fundraising event presented by Ochsner Health System

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Entertainment by
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Jazz Vocalist
Stephanie Jordan

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Jonathan Slocumb

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