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Jordan Peele Wins Oscar



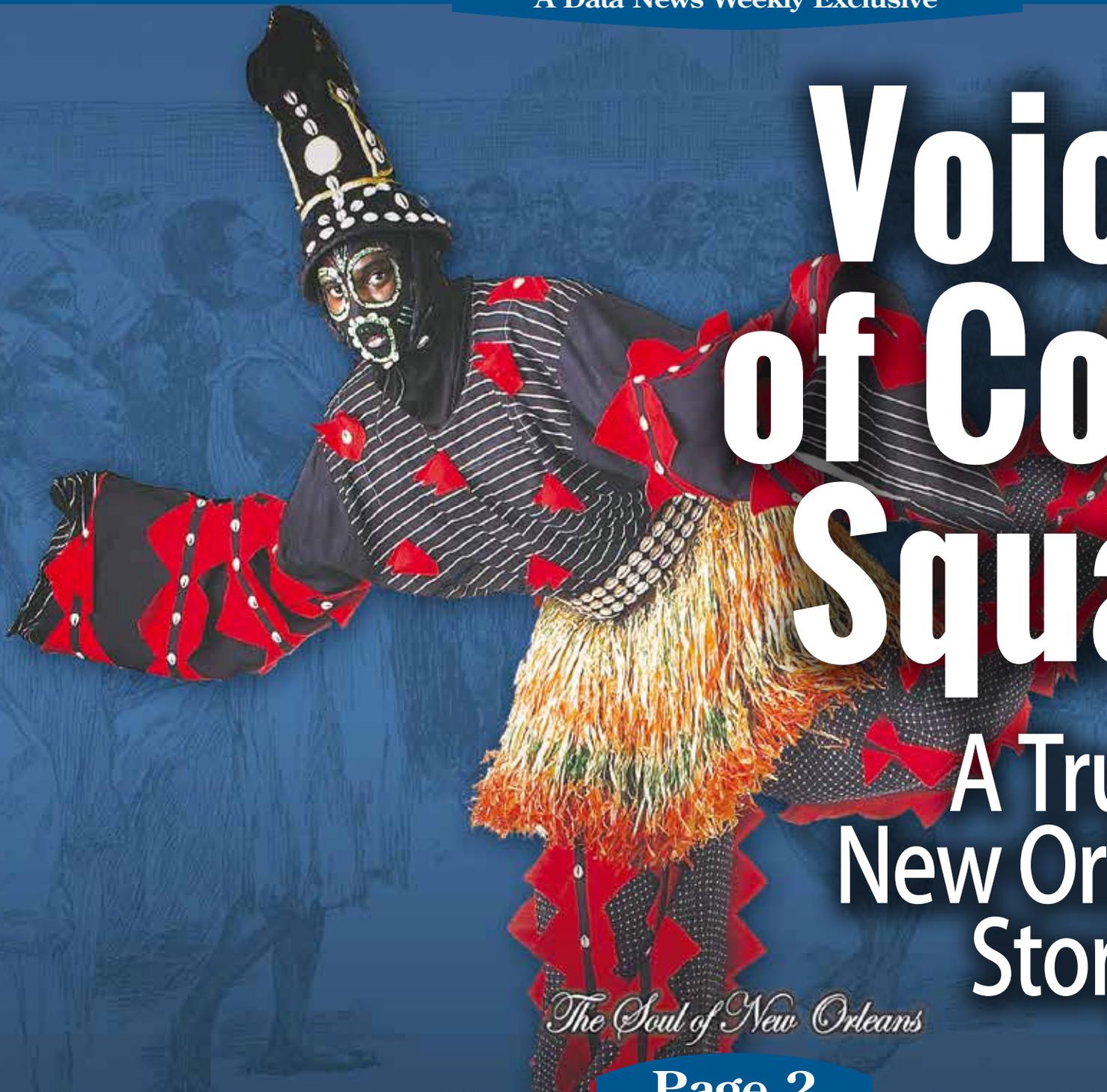
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A Data News Weekly Exclusive

Voices of Congo Square



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Voices of Congo Square A True New Orleans Story

*The Importance of the 300 Years Contribution
of Blacks to the Crescent City*



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)

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.

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P.O. Box 57347, New Orleans, LA 70157-7347 | Phone: (504) 821-7421 | Fax: (504) 821-7622
editorial: datanewseditor@bellsouth.net | advertising: datanewsad@bellsouth.net

Terry B. Jones CEO/Publisher	Contributors Audubon Zoo Gage Skidmore/ Wikimedia Commons	Art Direction & Production MainorMedia.com
Edwin Buggage Editor	Edwin Buggage Delaney George Teritayo Odulaja	Editorial Submissions datanewseditor@ bellsouth.net
Cheryl Mainor Managing Editor	Victoria Clark Lauren Victoria Burke Ford Media Lab	Advertising Inquiries datanewsad@ bellsouth.net
Calla Victoria Executive Assistant	James Washington Julianne Malveaux Congressman	Distribution On The Run Courier Services
June Hazeur Accounting	Cedric Richmond	

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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 bearer of the culture, but a keeper of it. He recognizes the importance of telling the story of the City 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.

"This sacred backstreet culture presents the pulsating Live New Orleans Jazz Second-Line Band, the mystical beauty of the Masking Black (Mardi Gras) Indians, 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. This oral history is important in understanding these traditions so that it can educate the community inside and outside the City about these histori-

cal traditions.

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



On March 15, 2018, the Inaugural Black Masking Cultural Festival will take place at Crescent Park Pavillion. 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.



BNOLA, founder Glenn Jones (pictured above) 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.

filled with the world-class talent that the people of this City possess. But there is an underside of this because many of our great culture bearers or keepers of culture are not well compensated and struggle to make a living solely off their talent. This is the case with musicians, singers, visual artist and those in the Black Masking Tradition (Mardi Gras Indians).

It is important to note that there is a need for Black-controlled festivals and events that help support the cultural community. On March 15, 2018, the Inaugural Black Masking Cultural Festival and Feather

Fundraiser will take place. This event is done in association with Data News Weekly, French Market Association, Cumulus Broadcasting, BNOLA and Beulah Productions. At Crescent Park Pavilion from 3-7 PM will be the first of its kind in the history of North America, a Festival solely dedicated to the Black Masking Tradition. The celebration continues into the evening hours at Tipitina's from 9 PM to 1 AM with a Feather Fundraiser featuring the Legendary Cyril Neville, Big Chief Bo Dollis Jr. and the Wild Magnolias and other musical guests.

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 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 to get feathers locally. He then decided to create a business called "Golden Feather Mardi Gras Indian Gallery"

located in Tremé' where he has an event space and also sells feathers at a lower price point and also holds benefits to purchase and assist those who are in the Black Masking Tradition to 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 integral part of what makes them not only a special place to not only visit but to live as well.

Today this has sustained this City; the living culture is being threatened and much of the vibrancy, the drumbeat, and lifeblood that pumps the heart of the City giving it life is being drained away. The City and its neighborhoods no longer look the same. Tremé', where an impromptu 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 muse-

Cover Story, Continued on page 11.

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 you 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



Participants from the panel discussion at the XULA Library are from left to right: Warren Ray, Leona Tate, Rapheal Cassimere Jr., Doretha Smith, and Kenard Ferdinand, (Photos by Victoria Clark)

role Louisiana's children had in the Civil Rights Movement. A

panel discussion including Civil Rights Activists Doretha Smith, Warren Ray, Leona Tate, Kenard Ferdinand, and Raphael Cassimere Jr. 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.

"This was a time, and this was a moment that was being fueled by students. I think it was just a calling for me," Raphael Cassimere Jr. said on why he joined the Civil Rights Movement in New Orleans.

McDonogh No. 19, an Elementary School located on Tricou Street and Douglas Street in New Orleans was known as an all-White school. The school was integrated in 1960 by three Black girls. One of those girls was Leona Tate.

"Being six years old, I didn't know exactly what was going on. I knew I was doing something different," Tate said. "I knew something was going to happen. I remember parents pulled the White students out and that lasted for about half a year," Tate recalled. While people like Leona Tate and Ruby Bridges integrated schools at an extremely young age, Kenard Ferdinand was a teenager who was looking for a change for his people.

"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.

"Aretha was out there protesting one day and giving birth the next day," Smith said.

Faith also motivated the young protestors. During sit-ins, Smith said protestors would sing. Even in jail while being threatened, they would sing gospel hymns like 'We Shall Overcome' and 'Ain't Gonna Let Nobody Turn Me Around.' But even though the Civil Rights Movement was an uplifting and crucial moment in Black History, there were still bad times that have stuck with Smith over the years.

"There were young White mothers with babies on their hips that would yell, kill those niggers. That would always bother me," Smith said

The exhibit is still relevant, audience members said, because it gives younger generations insight on how to fight racism in today's America. Xavier college student, Arielle Jones, a psychology major, 19, said that she felt the Civil Rights Exhibit still matters to her generation.

"Acknowledging it and learning from it and using that knowledge to apply it to everyday life is important," Jones said. "So, if we don't acknowledge our past and what the civil rights activists have done, it's easy to let that fall away because as a generation we have become complacent in our rights," Jones explained.

The Civil Rights Exhibit helps the community see how ordinary citizens especially young people make a huge impact on today's

Newsmaker, Continued on page 9.

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New Orleans Vets Salute Black History during World War II

By Piper Thurman
Data News Weekly
Contributor

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 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-Amer-

icans weren't going to hit that," Brooks said.

It was common then for the members of the U.S. Navy, as well as other Armed Forces Divisions to learn different crafts and professions while on active duty. 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.

"I 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.



Pictured left to right are Lawrence Brooks, Dr. Marcus Cox, Charles Chamberlain, and Edward Lee Sr. at the World War II Museum Black History event on Feb. 21, 2018. (Photos by Piper Thurman)

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.

icans bravely fought and helped America and its allies win the war, Cox told the audience. Military base camps were still segregated, though. African-American soldiers and White soldiers ate separately and slept separately, yet when it was time to fight, both came together to meet the challenge given to them.

"Being in the war wasn't always easy. We didn't know if we were going to make it back home, we had a lot of hard times and we had a lot of good times," Brooks said.

African-Americans were not paid a significant amount while fighting, either. Brooks recalled only making \$21 a month. His camp was located right on a Japanese burial ground, which turned out to be a blessing in disguise, Brooks said. Bombs flew all throughout the bases, but his was never hit.

"When I found out we were located on Japanese burial grounds, I knew we were safe because the

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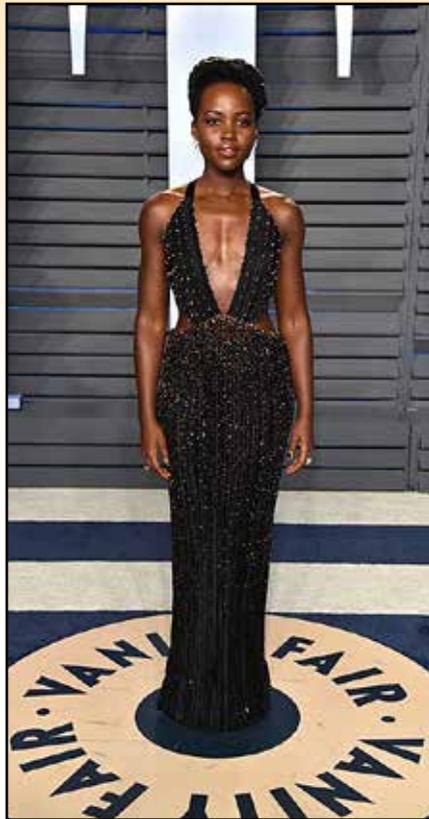
Lupita Takes the Oscars Again



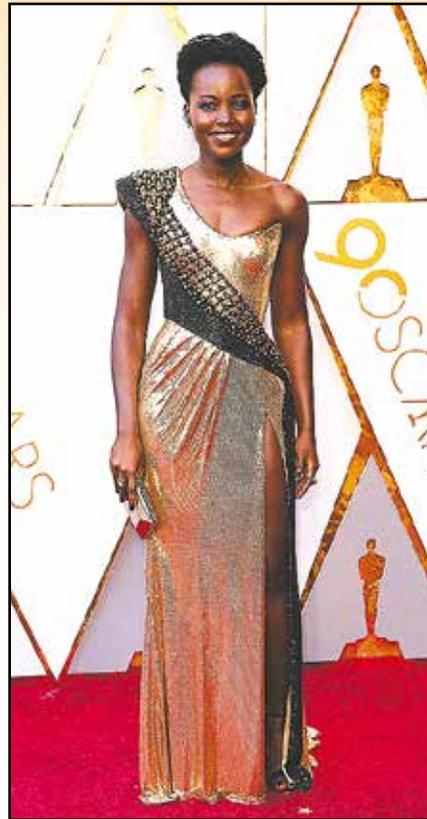
Delaney George
Columnist

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.

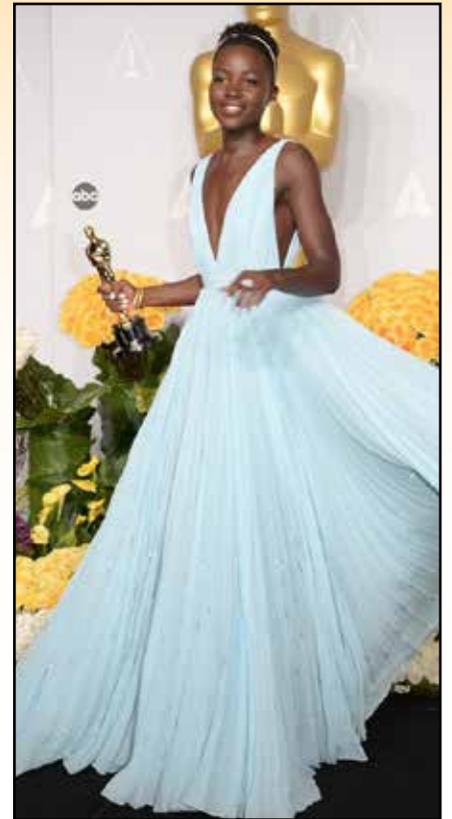
In honor of her latest and biggest movie out right now, Lupita's gold dress had a few black accents for



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.

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"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 delinke@ yahoo.com or direct message @ Delannii via Instagram.

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"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 includ-

ing 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](https://twitter.com/LVBurke).



Jordan Peele won an Oscar for Best Original Screenplay for "Get Out" during the 90th Annual Academy Awards.

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Black Women You Should Know



Julianne Malveaux
NNPA Columnist

All too often, our “history” month turns into a tribute to the past. And while the past is an important place to lift up it is, indeed, a tributary, a stream that flows into the larger stream of an unbounded future. The future must always be greater than the present, or there has been no progress. And, in the words of Frederick Douglas, “progress concedes nothing without a demand.”

I spend much of Women’s History Month thinking of those who

have come before me; I stand on their shoulders. I claim Women’s History Month for Black Women and love to call our roll of luminaries that, for me, includes Dr. Sadie Tanner Mossell Alexander, the first Black woman to get a Ph.D. in economics, Dr. Phyllis Ann Wallace, the first Black woman to get a Ph.D. in economics from Yale, and the first to attain tenure at MIT. There are more, but I also want to speculate about the future role of luminaries and reflect on that fact that many Black women have made it possible for us to bask in a new generation of leadership. The past has laid a foundation, but 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 Lierman, 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 Drane, 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 tradi-

tion. The Power Rising conference represented an example of that unfettered and passionate energy.

One of the most promising young leaders is Tamika Mallory, one of the four co-leaders of the Women’s March. Tamika is a protégé 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

Commentary, Continued
on page 9.

President Trump’s FY 2019 Budget Hurts Blacks



Cedric L. Richmond (D-La)
Chairman, Congressional
Black Caucus

If you want to know how a president feels about your community, then all you need to do is look at his or her budget, because it reflects their values—both what they value and what they don’t. If you look at President Trump’s FY 2019 budget, it’s clear that he doesn’t value low-income and black and brown communities because he cuts programs that these communities disproportionately rely on, including the Supplemental Assistance Nutrition Program (food stamp program), Medicaid, the Low-Income Heating Assistance Program, and Community Development Block Grants, which provide funding for projects and programs—affordable housing,

anti-poverty programs, and infrastructure development—that inner city and rural communities need to survive.

One of the most disgusting examples of this is President Trump’s proposal for the food stamp program, a program that serves close to 44 million Americans, 26 percent of which are Black. In addition to proposing to cut the program by \$213 billion, which would leave 4 million low-income people without these benefits, President Trump is proposing to prevent families from choosing what type of food they buy for themselves. He wants to send these families Blue Apron-style boxes of perishable and non-perishable food items, including items produced by American farmers.

Although the Administration has characterized this proposal as a cost-savings measure that would help low-income communities eat more nutritious foods and American farmers make a profit, it is demeaning and disrespectful, because it’s based on a notion that low-income people can’t and shouldn’t think for

themselves. Under this proposal, SNAP beneficiaries wouldn’t be able to decide what they want to eat, including culturally appropriate foods for their family, and they wouldn’t know what foods they were getting, preventing them from planning meals for their family.

Additionally, there are logistical problems with the proposal. Families may not have a car and be unable to pick up the box of food at the designated location in their community. Also, severe weather events may prevent families from getting food on time, leaving them hungry for days or weeks at a time. On top of that, providing an over-abundance of fresh perishable foods to families where parents work two and three jobs and may not have time to cook them, may make a bad situation worse. These concerns and others make it unlikely that this plan will save the federal government \$130 billion over 10 years as predicted by the Trump Administration.

The food stamp proposal isn’t the only issue with President Trump’s FY 2019 budget. His budget cuts two critically important education programs for low-

income students: GEAR UP, a grant program focused on increasing the number of low-income students who are prepared to enter and succeed in postsecondary education, and Promise Neighborhoods, an Obama-era grant program that provides cradle-to-college-to-career services for children living in low-income neighborhoods. In addition, his budget cuts a number of programs that help workers, especially workers who belong to unions. His budget cuts Occupational Safety and Health Administration training grants that the agency uses to help employers better enforce workforce health and safety requirements. His budget also targets labor unions, whose membership is 14 percent Black, by investing in more union focused investigations.

President Trump’s budget would also insufficiently invest in our nation’s infrastructure, while also cutting grants that fund infrastructure development at the state and local level. President Trump proposes to invest \$200 billion in repairing America’s roads and bridges even

though there’s trillions of dollars of infrastructure work to be done across the country, according to the American Society of Civil Engineers. This insufficient investment will force states to rely too much on the private sector for funding they need to start and finish projects, projects that will likely come with a cost for the very commuters they’re supposed to help: toll roads. On top of this, infrastructure projects in communities who are unable to attract private investment—low-income communities and Black and brown communities—will be left in disrepair.

President Trump calls his budget “An American Budget,” but the Americans he has in mind aren’t those who are living paycheck to paycheck and aren’t those who are members of Black and brown communities.

Congressman Cedric L. Richmond represents the 2nd District of Louisiana, which includes parts of New Orleans and Baton Rouge. He is also the chair of the 48-member, bicameral, bipartisan Congressional Black Caucus (CBC), which was established in 1971. Follow him on Twitter at @RepRichmond. Follow the CBC on Twitter at @OfficialCBC.

Spiritually Speaking

The Fight is Fixed. You Won.



James Washington
Guest Columnist

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 predeter-

mined. The fight is fixed.

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 2:6-8.

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 to always let my opponent know exactly what I’m fighting with. It

ain’t gonna be fair. I’m not playing by their rules and if only they knew like I do that I’m going to win, they would just leave me alone. I have not met the man or woman, yet who can beat Satan at his own game. I tried and without Jesus, I failed miserably. That should not surprise any of you and especially those trying to go it alone right now. Satan has a big advantage in this world, but I don’t worry about that anymore. My knowledge of the outcome lets me handle the tricks of the enemy. I know the fight is fixed. I win. And guess what? You do, too. See. We got it like that.

May God bless and keep you, always.

James Washington is a father, husband, Christian and writer. James is also the owner and publisher of the multimedia company The Dallas Weekly. You can follow James on Twitter at @JAWS_215.

Newsmaker, Continued from page 9.

world, said Erica Houston, who works in the Division of Social and Behavioral Sciences at Xavier.

“This exhibit represents history, it represents truth, personal feelings, an insight into the mindset of the young people at that time. When we look back at the things they overcame, we need to celebrate it,” Houston said.

The panelists wanted to remind the next generation that even though much has been achieved, there is still an action that needs to be taken.

“Young people your age and younger have a duty to speak up and do what has to be done,” Ferdinand said.

Tate agreed, “There is still work to be done.”

Commentary, Continued from page 8.

future. She is the future of Black Women’s History. We all know that because she is a leader, she will attract negative energy and still, she rises, walking through life with her shoulders back, head held high, an unapologetic lover of her people.

The Akan (Ghanaian) word SANKOFA translates as “go back and get it”. It is associated with the proverb “Se wo were fi na wosankofa a yenkyi,” which means “It is not wrong to go back for that which you have forgotten.” The Adinkra symbol for Sankofa is either that of a bird with its head turned backward carrying a precious egg in its mouth, or a stylized heart shape.

The precious egg is the history of our leadership, the women like Mary McLeod Bethune and Dorothy Height and Sadie Alexander and Phyllis Wallace. Even while looking backward, though, the Sankofa bird is moving forward, just like Tamika Mallory, LaDavia Drane, Amanda Brown Lierman, and so many others. In the paraphrased words of the poet Mari Evans, “Look on them and be renewed.”

Julianne Malveaux is an author, economist and founder of Economic Education. Her latest book “Are We Better Off? Race, Obama and Public Policy” is available to order at Amazon.com and at www.juliannemalveaux.com. Follow Dr. Malveaux on Twitter @drjlastword.

ladatanews.com

Howler Monkey Baby Delivered By Caesarian Section At Audubon Zoo

Data Staff Edited Report

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 father, Mijo, 17, who came to Audubon in 2003, 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.



Calliope a howler monkey was born at Audubon Zoo on January 3, 2018. (photo courtesy of Audubon Zoo)

"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 Cesarean, 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 fingerprint that is 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 assis-

tance 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 bo-

nuses, 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."



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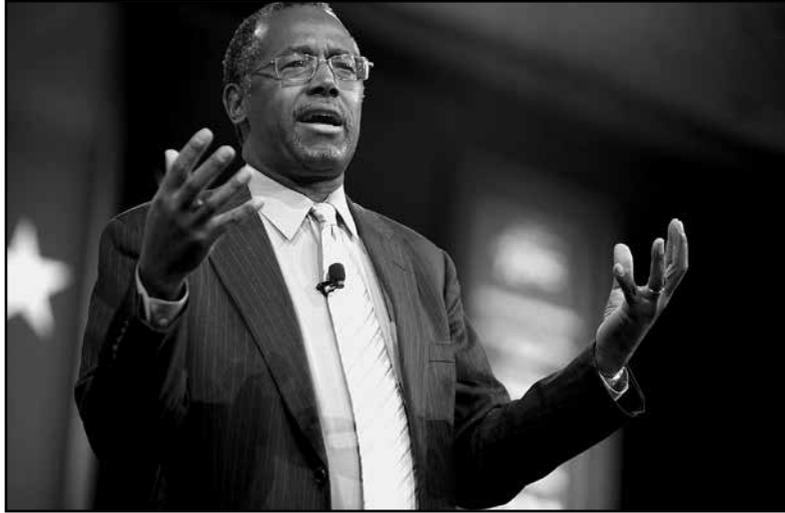
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NAACP Critical of Ben Carson's Move to Change HUD's Mission Statement

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 mission to "build inclusive and sustainable communities free from discrimination." Secretary Carson's action not only threatens HUD's founding purpose, but also reveals plans of regression.



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.

Cover Story/ Continued from page 3.

um pieces and artifacts showing how people use to live and things they use to do.

So, in this time, we must remember that our history is important, and it must be told by us. That the Black perspective must be not only heard but respected, and as we celebrate our culture we must understand some of its origins lie in the tradition of protest. "Super Sunday started out as a protest. You look at the bridge downtown on North Claiborne Baba Jerome Smith of Tambourine and Fan protested under the bridge because a lot of the businesses closed down depressing the area and changing the neighborhood," says Chief Shaka Zulu about the need to re-engage in the spirit of uplifting and preserving the traditions and heritage of

Black New Orleans.

In New Orleans, it is estimated that visitors spent over 7 billion dollars in New Orleans in recent years. And many of those who provide entertainment and other services cannot afford to live in the City or in some instances practice their cultural traditions. And the City government often does not provide enough help to support those who work in the cultural economy. "It's amazing that most countries support their culture economically because they understand people come to see these aspects of the culture. 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 Dol-

lis, 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.

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