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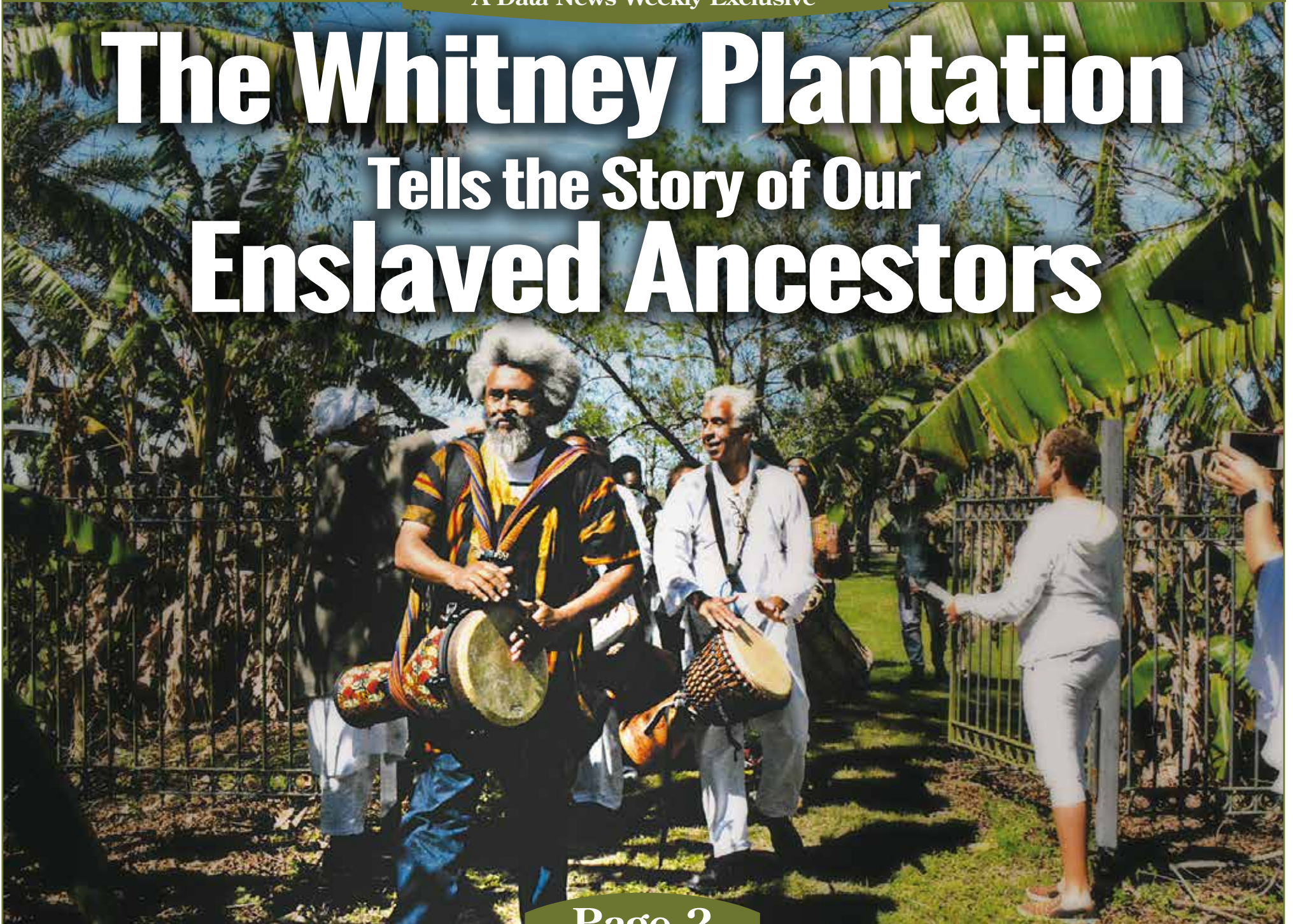
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A Data News Weekly Exclusive

The Whitney Plantation

Tells the Story of Our Enslaved Ancestors



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The Whitney Plantation Tells the Story of Our Enslaved Ancestors



The research for this project was/is the work of Dr. Ibrahima Seck who is pictured above, Senegalese Historian and Director of Research at the Whitney Plantation

Story & Photos by Kichea S. Burt
Data News Weekly Contributor

They came to bless the grounds and the rest of us came to observe and participate.
Located on the West Bank of the Mississippi River in Wallace, Louisiana, the Whitney Plantation, histori-

cally known as “Habitation Haydel” was a sugar plantation and home to the German Immigrant Haydel Family one of the largest slaveholders in the state. The Whitney Plantation comprises of 250 acres of land.
Now, thanks to John Cummings, Atty. and Realtor, the Whitney Plantation is a museum tasked to tell a story. The story told is the Life of Slaves in Louisiana

on this and surrounding plantations from the perspective of the slaves. Hundreds of first-person narratives of those who lived as slaves on the plantations are part of the exhibit. The museum opened in December 2014, becoming the first of its kind in the United States.
On the grounds of the museum there are statues depicting young slave children in various places and

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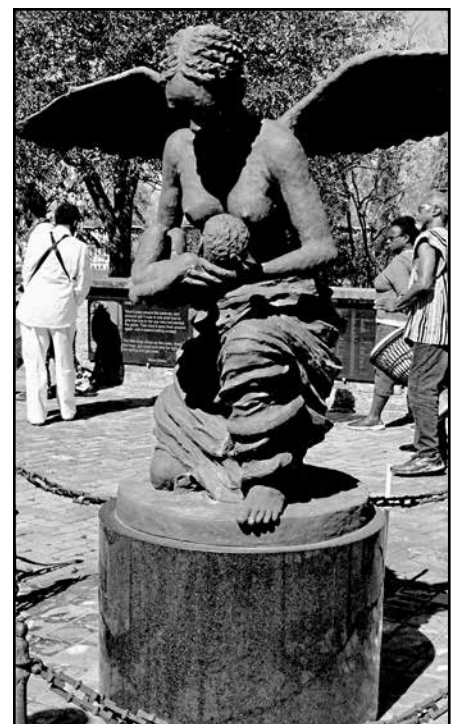
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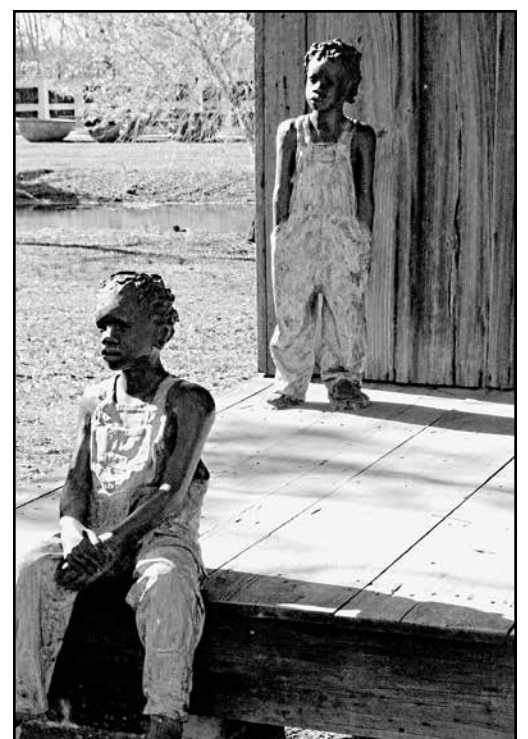


other memorial artwork. There are monument walls listing names of 107,000 Louisiana Slaves and a separate space titled 'Field of Angels' listing 2200 infants who died before the age of 2 years. There is an open slave cabin showing the bare existence of slave lives.

There is also an exhibit of the 1811 German Coast Uprising and the Massacre of the Revolutionaries, many of whom were decapitated, and their heads displayed on poles along the Mississippi River levees in front of the plantations on which they were enslaved. Through tours of the Whitney Plantation, which are conducted daily, except Tuesdays, visitors gain a unique perspective on the lives of Louisiana's enslaved people. This is a history lesson no Louisianian should miss.

The research for this project was/is the work of Dr. Ibrahima Seck, Senegalese Historian and Director of Research at the Whitney Plantation. He also conducts some of the museum tours.

An entourage of people, many from New Orleans were present at the plantation on Sunday, February 23, 2019 for the Whitney Plantation Ancestor Blessing Ceremony which is held yearly in the month of February. This included Nana Sula Spirit pouring libations and offering up prayers, along with a host of drummers, as well as a tour and history lesson led Dr. Seck. This annual blessing does not require joining a tour group. This was an amazing and emotional experience. The images tell the story of that day.



Carnival Time in New Orleans

Celebrating The Culture In America's Most Interesting and International City

Edwin Buggage
Editor

Mardi Gras More Than Just Parades

Mardi Gras in New Orleans was again a mega success for the city. People from all over the globe converged on the City to experience the splendor and magic that is Carnival in the Crescent City.

For many of the tourist who come it is about going to parades or going downtown to Bourbon Street, but for locals or those connected to New Orleans it is much more. It is about family, food, drink and continuing traditions that's spanned hundreds of years.

Charles Vaughn, is a visual artist, educator and father of two who for the past several years has worked with his students to produce coco-nuts for several members of Zulu. "It is great to be part of Mardi Gras creating artwork for people to take home a piece of New Orleans history. In addition, when working with my students it is great opportunity for them to participate in something that is part of their heritage where they can get a greater appreciation of our unique culture."

Homecoming and Forever New Orleans

It is also a time where people who are from the city come back to return to experience and reconnect with their roots. DeForest Cornish, is an educational administrator and author, who is now living in New York City, but his heart bleeds black and gold and he is forever a New Orleanian. This year he is riding in the Zulu Parade. Something he refers to as a "Dream come true."

He also understands that it is a great time to reconnect with family and friends. "The City is one of many traditions and great architecture, but the thing that makes it truly special are its people. I love my city and its people; it's made me who I am and everywhere I go I carry my culture and all the peo-



Tony Brual far right and family. "New Orleans and its many events has a way of bringing people together from different backgrounds."



Mardi Gras is about friends reuniting. Chatham Johnson, Data News Weekly Editor, Edwin Buggage, Chris Johnson, Eric Peters and DeForest Cornish.

ple that's made me who I am. I am honored and humbled to return to the city to be part of something as amazing as riding in the Zulu Parade."

Ambassadors of Culture

During this time of year many locals become ambassadors of the New Orleans, guiding visitors throughout the City. Tony Brual is a native of New Orleans and his

wife Nadia is from Chicago and new to the City. This is her second Mardi Gras and some of her relatives came in from Chicago and Indianapolis to witness Carnival time. While Tony's been to Mardi Gras many time, he says he enjoys seeing it through new eyes as an ambassador of sorts for his City and beams with pride when talking about his City and it's unique approach to living life.

"It was interesting to see how they saw what was happening in our City and it gave me a great appreciation for how we do things in the City relating to large events. From the Mayor, the police and all the people involved; it was like a love fest. They noticed how law enforcement is different and was not as tense but very interactive in a positive way and seemed to be enjoying it too."

We Are One: Mardi Gras and Breaking Down Barriers

Like all things in New Orleans that can bring people together under one umbrella, such as the Black and Gold, in this case it is the Purple, Green and Gold of Mardi Gras. Brual notes going to a parade in what was Lee Circle, which not long ago was the center of racial controversy surrounding the removing of Confederate Monuments in New Orleans. During Mardi Gras it was transformed with the tone on this day being very different, "There was no fear or hostility, it was nothing but love and unity. It is funny how during this season there is no black or white; it's just having a good time."

Continuing he says, "During this time it was not about where you were from or background; barriers were broken down. It's funny how beads, stuffed animals and cups were able to bring people together in the same spot that once housed a Confederate Monument. And where there was once division for a brief time myself and a guy white guy from Mississippi were one in the spirit of enjoying Mardi Gras together he also welcomed myself and my family even offering my brother a seat in his chair."

The City of New Orleans has just finished its 300 anniversary. It is a place that remains to be one that is filled with wonderment that makes it somewhere for all to enjoy. It is a culture like no other. It truly has a gumbo like history that's produced something like no other City in the United States. While others have Mardi Gras or Parades, nobody does it like New Orleans. Where people truly know how to party, enjoy life, pass on traditions and most of all open its arms to embrace people in the spirit of love, respect and a universal humanity that spans race, nationality, backgrounds and generations.

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Purchased Lives Exhibit Examines the African-American Experience

By Avane Ervin
Data News Weekly
Contributor

This year marks the 400th year that enslaved Africans arrived in the United States. The slave narratives they left behind provides a history to African-American culture. Retired Dillard University Professor of English and Literary Critic, Jerry W. Ward Jr., and Assistant Professor of English at Xavier University of Louisiana, Jimmy Worthy shared why these slave narratives capture the abilities of African-American ancestors, at a public lecture on Feb. 5, 2019 for the exhibit: "Purchased Lives: The American Slave Trade from 1808 to 1865."

The travelling exhibit, which coincided with the 2019 National Day of Racial Healing, runs six weeks up to Feb. 28th. The third lecture in the series examined "Why does our history matter," said Robin Vander, an Associate Professor of Literature and African-American and Diaspora studies at Xavier, who coordinated the "Purchased Lives" Public Lecture Series.

On Feb. 19th, the exhibit will hosted its fifth talk "Family Histories" featuring Genealogists, and the last installment of the lecture series took place on Feb. 26th on "Reclaiming African-American Legacies and the Human Spirit." The public series are held on Tuesdays at 6:30 p.m. at Xavier's Library Nisan Room. The exhibit is provided by the Historic New Orleans Collection and the Louisiana Endowment for the Humanities. Entergy Corporation, the National Park Service, the National Endowment for the Humanities and the Kabacoff Family Foundation also provided support for the exhibit.

"All of our programs are based on the exhibition as a way to allow everyone to understand its importance in the shaping of African-American culture," Vander added. Both Ward and Worthy, who teach African-American Literature shared how recording slave narratives first started in the Black community.

"Human beings are not hardwired to write," Worthy said. "We are hardwired to dance, to sing, to



Literary Scholar Jerry W. Ward and Xavier University English Professor Jimmy Worthy discuss slave narratives at the Purchased Lives Exhibit Public Lecture last month. (Photos by Avane Ervin)

have particular interactions with the natural world, but writing allows us to better address the immediate concerns of the political times and environment in which we live," he added.

Writing has been connected to power, Worthy reminded the audience. It was not a privilege allowed to enslaved peoples. So, for African-Americans to write their lived experiences, they announced then that they to were also human, through the means of being able to read and write, he explained.

"Literacy was the prerequisite for being afforded the rights of human status," Worthy said. "It is important that we recognize slave narratives as revealing the psychological and emotional scars of negotiating cataclysmic change, and recognize those individuals who offer themselves as renewed," he added.

The function of slave narratives reveals more than stories of African-American history and their psychological state at the time, but slave narratives also provide a way to examine life after being "property."


"A sense of ending for them is a sense of beginning for us," Ward told the audience as he highlighted the influence of African-American literary writers from the past to

today. He added that African-American literary figures allowed the public to understand the impacts of living an enslaved life, not just while in bondage, but as freed people still fighting systemic oppression.

"Africans aren't just like other beings on this planet, they get no special privilege," Ward said after sharing how he believes that although the History of African-Americans may be an uncomfortable topic for some, the truth of racism should not be watered down.

Both Worthy and Ward believe it is essential for African-Americans to become aware of the history of the culture in order to understand the world around them today.

"You must learn to read differently," Ward said to the audience. "Not just slave narratives, but you must learn to read the text of the world differently."




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Does the Black Community Need to Protect Michael Jackson's Legacy

Data Staff Edited Report

There was a time when the presence of a black person on television was cause for celebration.

In the early days of TV, black families would crowd around the set to catch a glimpse of the representation.

Now that reverence for some has taken the form of being extremely protective of black stars, especially when they are accused of wrongdoing.

From Michael Jackson to Bill Cosby and R. Kelly, the response from supporters of the men who have been accused of sexual misconduct has been almost as explosive as the allegations they all denied.

There's good reason for the skepticism over such allegations.

This country is well known for wrongly accusing and convicting black men.

And Hollywood, like the rest of the country, has never been a level playing field for people of color.

Take, for example, the instance of Janet Jackson's "wardrobe malfunction" during the Super Bowl halftime show in 2004.

The little sister of Michael Jackson was performing with Justin Timberlake when he reached over and ripped her dress, exposing her right breast, the nipple of which was covered by a starburst-shaped shield.

Timberlake escaped the incident unscathed, while Jackson suffered more serious consequences.

According to Billboard, she was blacklisted, had her music and videos removed from rotation from some stations and had to pull out of a planned movie project.

It is for those types of incidents in entertainment — combined with injustice in the culture more broadly — that many people of color wearily approach allegations against black stars.

When Cosby was accused by dozens of women of drugging and sexually assaulting them over decades, the response was swift from some of Cosby's fans.

Cosby, they said, was being targeted because he was such a powerful and beloved entertainer.

And, of course, critics of the accusers said the women were out for fame and fortune, using the allegations to try and make a name for themselves.

In the case of R. Kelly, his accusers have also been shamed as being fame



Leaving Neverland makes a devastating case against Michael Jackson



Michael Jackson's Legacy is being clouded by 'Leaving Neverland' documentary

seekers "grown" beyond their years (Kelly is alleged to have had inappropriate relationships with young girls).

Both Cosby and Kelly have faced legal consequences after allegations.

Last September, Cosby was sentenced to three to 10 years in a state prison for drugging and sexually assaulting Andrea Constand at his home 15 years ago.

Kelly was indicted on charges of aggravated sexual abuse against four women, three of whom were underage at the time of the alleged incidents, last month. In 2008, the singer was acquitted

on child pornography charges.

Will this time be different for R. Kelly?

Cosby and Kelly have consistently maintained their innocence. Michael Jackson is not here to defend himself, though his family is.

The Jacksons have condemned "Leaving Neverland," a documentary about allegations that Michael Jackson sexually abused children. His family has called the film a "public lynching" and his accusers "admitted liars," in reference to sworn statements made by the film's subjects, James Safechuck and

Wade Robson, that Jackson did not molest them.

In a statement, the Jackson family said that "Michael was subjected to a thorough investigation which included a surprise raid of Neverland and other properties as well as a jury trial where Michael was found to be COMPLETELY INNOCENT."

Even before the film's premiere on HBO this week, Jackson's supporters protested the project and others they believed supported it.

Jackson supporters have also criticized Oprah Winfrey over her "After Neverland" special, a discussion with Safechuck, Robson and the documentary's director, Dan Reed.

One of the most interesting things to witness in the Jackson case is how the allegations levied by Safechuck and Robson have been viewed as almost a flip side to the Kelly controversy.

A common theme in the case of Kelly has been that talk of his alleged misconduct was ignored because the girls and women were black.

Black women would not rest until R. Kelly was investigated

While Jackson has been beloved by fans of all races, some of Jackson's supporters have suggested that the accusations raised in "Leaving Neverland" have received heightened attention because the accusers are white men.

Tyler Perry's A Madea Family Funeral

By Dwight Brown
NNPA Newswire Film Critic

Madea's loyal fans have two choices. They can say goodbye to their eccentric Auntie by attending her touring play or wish her adieu at a movie theater. Judging by what's on screen in this anemic family comedy, the live performance is a better bet. It's more thoughtful and a hell of a lot funnier.

Before the grande dame makes her final entrance, her folks are gathered at a posh Atlanta house to celebrate the 40th wedding anniversary of a matriarch Vianne (Jen Harper) and her husband Anthony (Derek Morgan). The home is aflutter with relatives: Vianne's daughter Sylvia (Ciera Payton) and her husband Will (David Otunga) are the hosts. Sylvia's handsome little brother Jessie (Rome Flynn), who has just announced his engagement to his fiancée Gina (Aeriél Miranda), is there. Sylvia's other bro AJ (Courtney Burrell) is on his way, though his wife Carol (KJ Smith) is already on premises. The odd person out is a family friend named Renee (Quinn Walters) who is also late.

Madea's crew (Greek chorus) is about to make the three-hour trek to the festivities. At the wheel of the car is the very academic and debonair Brian (Perry). The backseats are filled with her frisky older brother Joe (Perry), Aunt Bam (Cassi Davis) and the very wacky Hattie (Patrice Lovely, *Boo! A Madea Halloween*). That's a whole lot of characters to keep track of, but over time, differentiating them becomes easier.

Perry's script relies on infidelity, ri-



Tyler Perry stars in *A Madea Family Funeral*.

valries, bawdy language, lust and the usual dollop of betrayal. In other circumstances, the turmoil would be funny and engaging. Not so much here. Too many scenes (especially in the house) are long-winded and stagnant. It's as if the script didn't know what to do with the bevy of characters and the director didn't know how to choreograph their placements or movements. This is a movie, not a play, yet Perry is relying on boring theater staging, and it doesn't work.

Sometimes the sheer amount of humor enlivens the pace of Perry's movies. But, considering that this is a comedy, the dearth of physical pranks is puzzling and a huge misstep. The one interesting running joke is about a dead man and his appendage that still reaches for the sky, even though he's in a casket.

It's the editor's duty to cut scenes to the nub and move things along, even if

he has to override the director to get the job done. Either editor Larry Sexton was asleep at the wheel or someone didn't let him do his job effectively. What's on-screen never has the makings of a great comedy, but fine tuning the pacing and shortening sequences would have helped.

The production design (Paul Wonsek) and costumes (Crystal Hayslett) are decent and don't get in the way, which is the kindest thing that can be said for a film that looks like a TV show. Philip White's musical score is played very delicately in all the wrong places and sounds cheap.

None of the new actors stand out. It's as if they answered a casting call for extras for a film's Atlanta crowd scene. Even though this is a feeble movie, an ambitious and talented thespian would take this opportunity to steal scenes.

None do. Davis and Lovely are up to the same banter and antics that worked much better for them in *Boo! A Madea Halloween*. Perry plays four characters (add in an amputee named Heathrow), which spreads his talent way too thin. He looks like he's having fun, but that doesn't translate into any real belly laughs or solid comic acting.

There are a lot of people who think Perry's characters, like Bam and Hattie, are nothing more than buffoons or minstrels. They get that reputation because they spend so much time trying to make big laughs out of little shallow scripts. Their failings are more acute and obvious on TV and movie screens. But somehow onstage the over-the-top antics and broad humor play much better. The actors get a chance to connect with the audience and play off of them. It's a better experience.

Perry is a very rich and successful entrepreneur and filmmaker. If you had a wish for him, it might be to slow down, maybe partner with a co-writer and spend more time on each project until they are well-developed entities.

Too much of this film looks like a 15-minute SNL sketch stretched into a 1hr 49min movie—warts and all. This had the potential of being the best Madea outing ever. Instead it's just another middling entry. And in the end, she doesn't even die or retire. Was this all a hoax? Will Madea comeback from the shadows one day and do another farewell tour—like Cher?

Visit NNPA News Wire Film Critic Dwight Brown at DwightBrownInk.com and BlackPressUSA.com.

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#OscarsSoWhite Beginning to Yield Much-Needed Change



Marc Morial
President and CEO
National Urban League

"When film and television privilege white stories over other stories, they reinforce a racial hierarchy that devalues people of color. Not only do dramatic racial disparities indicate employment discrimination in Hollywood, the underrepresentation of people of color in film and television can also have wider societal consequences ... When Audiences never see actors of color in major roles, they are less likely to perceive them as on equal footing with whites. Inversely, when whites and their stories are celebrated more than their fair share, audiences

begin to associate significance, admiration and power with that group over others." – Nancy Wang Yuen, *Reel Inequality: Hollywood Actors and Racism*

The Academy Awards ceremony on Sunday marked a paradigm shift for an industry that has struggled with diversity. Of the four acting awards, three were won by people of color: Mahershala Ali, Regina King and Rami Malek; Black Panther's Ruth Carter was the first African American to win an Oscar for Costume Design and Hanna Beachler the first to win for Production Design; and the writing team behind *BlackKKlansman* included two Black artists, Spike Lee and Kevin Willmot.

The industry made significant steps in the last few years.

Following two years of Academy Awards voting that produced no acting nominees of color, the National Urban League responded with blistering criticism. In a 2016 letter to then-President of the Academy of Motion Picture Arts and Sciences,

I pointed out that the overwhelmingly white, male, and older membership of the Academy dismally failed to reflect the vibrant creative filmmaking community.

At the time, the Academy was 94% white, 77% male, 86% age 50 or older, and had a median age of 62.

Activist April Reign created the hashtag #OscarsSoWhite in 2015, but the industry resisted change and when the following year produced no acting nominees of color, pressure – including our demand for a clear and specific blueprint for change – intensified.

Fortunately, our efforts produced results, and the Academy changed its membership rules. The class of members admitted in June 2016 comprised 46% women, and 41% people of color. The June 2017 class comprised 39% women and 30% were people of color. In 2018, 49% of new members were women and 38% were people of color.

The percentage of voting members of the academy who are people

of color has doubled since 2015, from 8% to 16%.

That's still far below the 27% of the U.S. population that identify as non-white, but it is a welcome development.

Asked if lack of racial diversity is still an issue in Hollywood, April Reign answered, "Absolutely yes."

"Until we are no longer having these conversations about firsts in 2019, until we see everyone having the opportunity, whether it's race and ethnicity, sexual orientation, disability, indigenous people in this country. Until we all have an opportunity to see ourselves represented on screen, not just during awards season but all year long, I'll still continue to talk about #OscarsSoWhite.

"The work continues, but I am thrilled to be able to celebrate the incremental progress that has been made, even if only for a night," she added.

It's worth noting that change began only after the Academy instituted specific rules designed to

increase diversity. A vague push for diversity after the #OscarsSoWhite campaign began appeared to produce no significant results.

"It seems that the Academy's board of trustees believes diversity is a problem that will resolve itself," we wrote in our 2016 letter to the Academy. "The nominations show otherwise."

As we noted at the time, a lack of diversity in the entertainment industry is a complex issue without a simple solution, and we are well-aware the problem neither begins nor ends with awards nominations. But award nominations translate into box-office success, and the potential for box-office success determines which projects are greenlighted. Black Panther, with a nearly all-Black cast and a Black director, broke box-office records for 2018.

We hope its success, both critically and financially, bodes well for the future of diversity in American cinema.

The Tax Surprise



Bill Fletcher, Jr.
NNPA Columnist

The mainstream news has been covering an interesting story. People who were expecting significant tax refunds are, in very large numbers, either getting a minimal refund, no refund or having to pay the IRS. This, after the man Spike Lee has named "Agent Orange"—Donald Trump—promised a massive tax benefit for middle-income people.

When I first starting reading and seeing these stories I wondered why anyone was surprised. After all, in the lead up to Trump's tax bribe, economists across the board were warning that this was a scam to benefit the rich. They were telling the average taxpayer that this was not going to work to

their benefit. And, while the majority of the public has generally opposed the tax bribe—reform—it was still the case that the actual implications of the tax bribe took too many people by surprise.

After more than 40 years of listening to right-wingers call for tax cuts and watching the public's reaction I have come to a few conclusions.

First, when it comes to taxes, much of the public hears what it wants to hear. If someone says that there will be a cut and they can provide minimal evidence to that effect, such an argument can be a winner. Even when one demonstrates that it is a lie, the possibility of tax relief serves as a seductive song that softens the brain.

Second, there are those who wish to believe that tax cuts for the rich really are positive because they themselves, despite not being rich, may at some point be rich. I realize that this sounds completely convoluted, but it turns out that there are those who believe that they will at some point in the future be rich and they do not wish to be penalized. This is called magical thinking.

“...when it comes to taxes, much of the public hears what it wants to hear. If someone says that there will be a cut and they can provide minimal evidence to that effect, such an argument can be a winner. Even when one demonstrates that it is a lie, the possibility of tax relief serves as a seductive song that softens the brain.”

Third, there is a disconnect in the minds of many people between public services and taxes.

There is also a racialized element here, by the way. A friend of mine told me a story about arguing with

some Trump supporters and they were suggesting that they only wanted to pay for the things that they needed and not pay “...for someone else...” He asked them whether they drove on roads, pointing out that those roads were paid for by the taxes of many people who may or may not use particular roads. The discussion came to an abrupt halt.

Many of us act as if ‘things’ happen on their own and that they need not be funded. Or, worse, that our tax money is being used for allegedly un-deserving populations. Thus, there is a willingness to go for the right-wing arguments for tax cuts even when such tax cuts may cut one's own throat.

Welcome to another day in the United States of Agent Orange. Make sure that you test that bridge before you cross it. There may not be enough tax money to keep it standing.

Bill Fletcher, Jr. is the former president of TransAfrica Forum. Follow him on Twitter, Facebook and www.billfletcherjr.com. He is the author of the mystery *The Man Who Fell From the Sky*.

Study: Black Children Suicide Rate Higher Than Whites

By Clarissa Hamlin
NewsOne Contributor

As more and more activists shout that Black lives matter nationwide, the more awareness is raised about the painful struggles of people of color including suicide. An alarming pattern has grown into a crisis when it comes to Black youth who commit suicide.

The rate at which African-American children ages 5-12 are taking their own lives has become roughly double that of their white counterparts, according to a new study funded by the National Institute of Mental Health (NIMH) that was published online Monday (May 21) in the peer-reviewed journal *JAMA Pediatrics*. The study is a shocking reminder that Black children are suffering and feeling that there is no way out but to hurt themselves. Suicide, though rarer among children, is still a horrible tragedy that can leave a family



Research shows Black children ages 5-12 have a suicide rate that is roughly two times higher than white children.

brokenhearted for years.

The black suicide rate was 0.53 per million among children ages 5 to 9; the white suicide rate was 0.19

per million. Suicide rates were also higher among black children 10, 11 and 12 years old.

When it comes to the suicide

rate among Black teens as compared to children, there is a major contrast. The number of Black adolescents who take their own lives is half that of white children, researchers, who analyzed the data from 2001-2015 for children ages 5-12 and adolescents ages 13-17, said. Doctors Jeffrey Bridge and Lisa Horowitz —researchers from the Nationwide Children's Hospital in Columbus, Ohio and the National Institutes of Mental Health's Intramural Research Program respectively — worked with coauthors on analyzing data from the Centers for Disease Control and Prevention's Web-based Injury Statistics Query and Reporting System (WISQARS.)

There were 1,661 suicide deaths of Black children ages 5 to 17 from 2001 to 2015, researchers recorded. There were 13,341 suicide deaths in white children.

An earlier 2016 study, published in the *Pediatrics* journal and cited

by CNN, found that that suicide is on the rise among elementary school-age African-American children. This horrifying study said that Black boys were most likely to die of self-inflicted hanging and suffocation.

There are some big questions that will have to be explored after these two studies, including what are all the factors contributing to suicide rates among Black children that outpace that of whites in the 5-12 age group. Yes, more research and understanding of this racial disparity is surely needed. Black communities can deeper examine what is going on in their schools, health facilities and neighborhoods to further understand the particular toxic stresses that impact Black children. An understanding of the messages being sent at these places to children and the warning signs of suicide must be also important to strengthening intervention and prevention efforts.

African Americans Who Lead HIV Diagnoses May Get Game-Changing Treatment

A new Australian medical study highlights a ground-breaking medicine being used for drastically reducing transmission of the virus.

By Clarissa Hamlin
NewsOne Contributor

Truvada for PrEP or pre-exposure prophylaxis — a term that refers to using antiviral drugs to aid the prevention of HIV and AIDS — has been hailed as a game-changer. New cases of HIV among gay and bisexual men fell by almost a third to the lowest on record, according to new research published by Australian researchers in the *Lancet HIV* medical journal. New HIV infections dropped from 149 to 102 in the state of New South Wales, Australia in the first year after the study began — an unprecedented reduction that gives new hope for fighting the virus that leads to AIDS.

Australian researchers exam-



ined and measured the results of Truvada, an antiviral prescription medicine made by Gilead Sciences Inc. that comes in the form of a blue pill, for the first time with the study.

"The speed of the decline we've seen in new HIV infections in gay and bisexual men is a world first," said study leader Andrew Grulich, head of HIV epidemiology and prevention at the Kirby Institute of the University of New South Wales. "These numbers are the lowest on record since HIV surveillance began in 1985."

HIV rates among newly infected populations worldwide fell to 1.8

Health, Continued on page 10.



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Save the Date

NORD's Movies in the Park Returns Friday, March 8th



NORD kicks off the Spring 2019 season of Movies in the Park on Friday, March 8, 2019. The Movies in the Park series features weekly, family-friendly, outdoor movie screenings at NORD parks and playgrounds across the city. The Spring 2019 season kicks off with the epic action-adventure, "Kubo and the Two Strings" at Sam Bonart Playground, 1209 Forstall St.

Movies begin at sundown. This season, each film screening will have an alternate, indoor location in case of inclement weather. Please

check the NORD website after 12 p.m. on each scheduled date to find out if the event will be moved to the alternate rain site.

Movies in the Park is a fun community event that brings residents of all ages together for an evening of recreation and movie viewing under the stars. It's also a great way to meet neighbors and relax outdoors during the spring months. Admission is free and moviegoers are encouraged to bring lawn chairs, blankets, and picnics.

Before each screening a host

of community partners will be on-site with activities and information. Moviegoers are encouraged to arrive early to participate and visit with neighbors, family, and friends. Participants under the age of 16 must be accompanied by an adult. No pets, alcoholic beverages, illegal drugs, firearms, weapons, smoking, or cooking will be allowed during the event.

For more information on the Spring 2019 Movies in the Park series, visit www.nola.gov or call (504) 658-3052.

Entergy New Orleans Pilots Residential Rooftop Solar Program

Customers See Automatic Bill Credits In Exchange For Rooftop Space



Entergy New Orleans is piloting a new program that puts solar panels on the rooftops of low-income customers' homes and gives them a \$30 credit on their energy bills every month, rain or shine.

The Residential Rooftop Solar Program is a simple and straightforward way for New Orleans

customers in need to participate in the benefits of distributed renewable energy by allowing the company to install utility owned and operated panels on their homes with no complicated leases or upfront cash.

"This program is as important as it is innovative for a sustainable energy future for New Orleans," said David Ellis, president and CEO of Entergy New Orleans. "We want to thank our customers for coming

along on this journey with us as we continue to build the utility of the future."

Through partnership with local vendors, Entergy New Orleans will:

- install the rooftop solar system at no cost to customers.
- stand behind the installation quality and provide all system maintenance.
- educate customers on the benefits of the program and how the system operates.
- remove the system with a 90-day notice at any point.

The company is working with low income advocates to sign up other customers in need around the city. Interested customers also can send an email to residential solar@entergy.com.

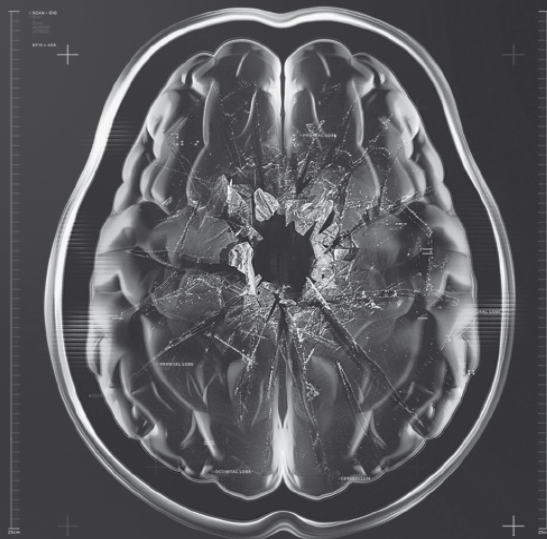
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Health, Continued from page 9.

million worldwide in 2017, a drop of more than 3 million a year through most of the 1990s. African Americans saw a higher proportion of new HIV diagnoses compared to other races and ethnicities. In 2016, African Americans made up 44 percent of HIV diagnoses despite only comprising 12 percent of the U.S. population, according to the Centers For Disease Control and Prevention.

Truvada for PrEP, a fixed-dose mixture of tenofovir, disoproxil and emtricitabine, has grown in

use for HIV prevention. About 180,000 people in the U.S. were taking Truvada for PrEP at the end of June, Robin L. Washington, Gilead's chief financial officer, said to Bloomberg in July. Areas with the most use of PrEP saw some of the best reductions in HIV infections, Gilead's Chief Executive Officer John F. Milligan said.

It's unclear how and when researchers may further push Truvada's use in the U.S. but highly likely that African Americans and other at-risk populations will try to take the treatment.

ladatanews.com

Macy's 'My Stylist' Program Makes Every Shopper Feel Like Celebrities

By Stacy M. Brown
NNPA Newswire Contributor

Macy's stores in Metro Center in Washington, D.C.; Annapolis, Montgomery, Md.; Fashion Center at Pentagon City, Va; Springfield, Va and Tysons Corner Center in Virginia are among the 160 nationwide that are treating customers like pampered celebrities.

The retail giant's "My Stylist@Macy's" program has become a hit, allowing for the convenience of personal shopping and the ability to make in-store appointments online.

The goal of the free service is to help shoppers find the perfect items for themselves and to also guide customers in selecting items and gifts for family and friends.

"In August 2015, Macy's launched the My Stylist@Macy's program focused on personal shopping and styling services to help our customers prepare for all of life's special moments," said Bonnie Cole, of MyStylist@Macy's Metro Center. "The service is also free for all customers."

The program has proven successful and customers have shown their approval, particularly during the holiday season when tens of thousands of bargain-hunters and



style-seekers join in the shopping frenzy of Black Friday.

For instance, the Herald Square flagship store, located between the two most trafficked retail corners in the world – on 34th Street between Broadway and Seventh Avenue. The iconic New York Macy's store sees over 250,000 shoppers in one day.

Macy's employees said there's no greater rush in retail than to see the doors open and have thousands upon thousands of holiday shoppers streaming in looking for the best deals of the season.

That holds true even during non-holidays because the wildly popular and complimentary My Stylist@Macy's service offers shoppers the latest trends in fashion and accessories – which many endorse as the perfect look for any occasion.

Additionally, the service offers corporate sales services for work-related gifting.

Whether it is hunting for holiday gifts, packing for an extended business trip or treating oneself to a brand new seasonal wardrobe,

the personalized service provided by each My Stylist@Macy's stylist guarantees an enhanced shopping experience.

The beauty of the service is that there is never a minimum required, only the desire to shop for the best brands and latest looks in fashion, accessories and home.

"My Stylist@Macy's is a unique addition to the shopping experience that is truly personalized," Cole said. "Customers come in looking for a variety of pieces for different occasions ranging from casual work attire to an outfit for a night out on the town as well as the perfect gift for loved ones," she said.

Cole continued:

"My Stylist@Macy's is a fast, fun and free service for all customers. The appointment includes personalized pulls and a private fitting room in the My Stylist office."

Macy's has also made it easy for shoppers to book an appointment, which can be done online by answering simple questions that will help one of retail store's personal stylists get started.

For more information about the My Stylist@Macy's program or to book an appointment, visit <https://www.macys.com/social/my-stylist/>.

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