

Lighting The Road To Freedom

New Orleans

Data

News Weekly

"The People's Paper"

**Data
Zone**
Page 8

FREE
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**Russell Simmons
Says, Ban the
B Word?**

April 28, 2007 40th Year Volume 36 www.ladatanews.com

The Soul of New Orleans

Jazz Fest 2007

The Art and Soul of New Orleans



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COVER STORY

Jazz Fest 2007

The Art and Soul of New Orleans



Official Congo Square Poster by visual artist Terrance Osborne

By Edwin Buggage

Every year since 1970 as the spring transforms into the long hot days of tropical humidity that is one of the defining characteristics of summer in New Orleans. It is during this time the exotic, mysterious flavor and pulse of North America’s most interesting city is showcased as people from around the globe gather to experience the spectacle that is the New Orleans Jazz and Heritage Festival.

The festival is an annual extravaganza that has evolved from a small event showcasing local talent to something that is large in scale that blends the artistry of the indigenous with the international which is most befitting for a city that is for this nation the cultural lifeline that serves as a gateway to the African Diaspora. Over the years much has been made of how many of the greats in the field of music has performed at the fest, but the festival has always been about more than the great palette pleasing sounds that blares from any of the many stages at the New Orleans Fair Grounds.

In the midst of Hurricane Katrina and its aftermath the physical remnants of the lives of New Orleanians have now been reduced to shards and tattered memories of the lives they once knew. Tangible physical objects and sacred artifacts chronicling the past, present and possible future of the city has taken on paramount importance in the lives of many who have an interest in the city of New Orleans; which has catapulted the arts and crafts of Jazzfest this year to center stage as many search for a connection to a city’s with a

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New Orleans Own Jazz trumpeter Terrence Blanchard by Scott Saltzman



Cover Art
by renowned
artist
Lionel Milton

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COVER STORY

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rich history, but where the future is uncertain and still unfolding.

This year's festival has a mix of crafts from all over the world, Christine Bradford, the Senior Crafts Coordinator for the festival says that the numbers of craftsmen are back to pre-Katrina levels. Some exhibitors are new to Jazzfest like local artist William Smith Jr. who says, "I'm excited and I have friends who have had booths at the fest and said it was a great event, I never thought that I would be lucky enough to be part of it so I am

a little nervous, but I take comfort in that I know I'm going to see some friendly faces." Then there are those who have been fixtures like Miss Savanna Lewis who is a 90 year old basket maker and this year will mark her twenty-ninth year at the festival.

The purpose of the event is much larger than just the actual festival according to Bertrand Butler, the spokesperson for the Mardi Gras Indian Council and Mardi Gras Indian Museum, "This year's festival is important to the morale of a city that is trying to get back to a sense of normalcy." "The Jazzfest has always been an important part of the city's culture as always people from all over the world will attend, but what I really look forward to seeing is the local people who come out and experience it because it has become such an important event to city." In addition to showcasing the culture and artistry of the participants it also provides economic and networking opportunities for artist according to Bradford, "I think the festival is important for the city right now as well as for the local and regional artists who are participating." "I also think that this is a great financial opportunity as well for the artists, because so many people come from around the world to the festival and their work can be exposed on a grand scale."



Photographer Scott Saltzman's vision of the World Famous Kermit Ruffins

As many artists are still outside of the city waiting to return, their work is still influenced by the sights and sounds of the Big Easy. Terrence Osborne is a visual artist who has been living in rural Georgia since Hurricane Katrina and is returning for Jazzfest during week one of the fest and at the end of the month of May for good. His work has been seen on the Real World New Orleans and his painting paying homage to Rebirth Brass Band co-founder Phil Frazier is the official Congo Square Stage poster. He says of his work and its connection to the city, "I would say 95 percent of my work is inspired by New Orleans whether it's the people or the houses the people live in." "You definitely know its New Orleans even if you don't know I am a New Orleans artist."

The New Orleans Mardi Gras Indians is a tradition that is centuries old, and their beautiful costumes of feathers, sequins, and beads are an amazing site showcasing artistry at its finest. This year the work of Big Chief Darryl Montana son of legendary Yellow Pocahontas Big Chief Allison 'Tootie' Montana will be on display. A living piece of vessel of history he says of the tradition and its importance to the city, "It is like the heartbeat of the city, I'm the fourth generation of my family that masks Indian and that's what we do; this tradition

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NEWSMAKER

New Orleans Airport To Receive Upgrade

By Eddie Francis

As New Orleans rebuilds one of the components that has become key is the Louis Armstrong New Orleans International Airport. Business people and businesses rely almost solely on air travel to conduct business in any given city. Armstrong, however, has found itself immersed in a chicken/egg dilemma with crowded inbound flights and airlines' hesitance to add more flights to MSY (Armstrong's airport code) post-Katrina. The man who is determined to turn the dilemma into a slam dunk for New Orleans business is Sean Hunter, the Interim Director of Aviation for Armstrong, with his airport redesign project.

Let the "Music" play

New Orleans business travelers frequently comment on the beauty of airports in other major cities. Among some notable airports to local business travelers are Atlanta's Hartsfield-Jackson, Houston's George Bush Intercontinental, Dallas/Fort Worth, Charlotte-Douglas, Detroit's Metropolitan Wayne County, Chicago's O'Hare and others. New Orleanians recognize these airports because they serve as hubs for Delta, Continental, American, U.S. Airways, Northwest and United. Currently Houston Hobby, a hub for Southwest Airlines, is undergoing a facelift. As a result those destinations come across as more attractive places.

Recognizing this, Hunter has kicked off a \$20 million dollar redesign campaign called "Music to Your Eyes". "There's a sense of adoration by airport managements around the country in looking at their airports in a way that development stems from the destination. Whether it's through their concessions or the facility itself, airports are kind of represented as the flagship business (of the area)," says Hunter.

Airport improvement goes beyond being a beautification project. Convenience, facilities and amenities also come into play. For six years J.D. Power and Associates, a global marketing information firm, has conducted their North American Airport Satisfaction Study (SM) along



Armstrong Airport in the beginning stages of improvements.

with Aviation Week magazine. The study looked at major market airports (over 30 million passengers per year), medium market facilities (10 million to fewer than 30 million) and small airports (under 10 million), like Armstrong.

Eight factors were considered: airport accessibility, check-in/baggage check, security check, terminal facilities, food and beverage services, retail services, baggage claim and immigration/customs control. Among small airports, the 2006 study found that Dallas Love Field, Houston Hobby and John Wayne Airport in Orange County, California ranked among the top in customer satisfaction. The airports which topped the large and medium categories were Las Vegas's McCarran International Airport and New York City's LaGuardia International Airport, respectively.

This does not mean that Armstrong is not doing a good job in the eyes of travelers. According to a study conducted by Chicago-based consulting firm Unison Maximus in February, customers feel relatively good about Armstrong. On a scale of 1 to 5, one being "unacceptable" and five being "very satisfied", customers rated their overall experience at Armstrong a 3.76. Among the three strongest categories were: check-in/baggage check at 4, security check at 3.95 and airport

accessibility at 3.92. Ironically the lowest ranking category was food and beverage service at 3.39, which still classifies as "satisfied".

The survey reflected a shift in traveler profiles, which lends to the need for Armstrong's facelift. Although there were fewer out-of-state visitors, the survey found that there were more affluent and older travelers visiting the Crescent City. The survey also found that there was an expected increase business travelers and "more frequent airport users". At the same time there were fewer convention travelers and people's stay in New Orleans amounted to less time than in the past.

Even though a passenger may spend only a few minutes in an airport, amenities are a must. The Pittsburgh International Airport, for example, refers to its vendor area as the AIRMALL boasting such vendors as Eckerd Drugs, GNC, GAP Women, Tie Rack and Victoria Secrets among other recognizable outlets in addition to the usual vendors found in airports. The Philadelphia International Airport features live performances at their food court in addition to offering a wealth of shops kiosks along concourses. Hartsfield-Jackson is jokingly referred to as "Lenox Mall at the Airport." The Charlotte-Douglas International Airport supplies travelers with rocking chairs through the terminal and

nowadays the average business traveler expects an airport to be equipped with Wi-Fi services.

If it doesn't make dollars, it doesn't make sense

Much has been made of an airport's ability to help drive economic development. Austin, Texas has achieved considerable economic growth thanks to the Austin-Bergstrom International Airport (AUS). According to a November, 2003 article in the Austin Business Journal, AUS contributed \$1.8 billion in annual economic activity at only four years old, citing a study that had been conducted by the Texas Department of Transportation.

The job market also got a shot in the arm according to the article. AUS created approximately "35,700 full-time jobs with a payroll of \$790.6 million in 2003." The article also cited growth in other Texas markets due to airport activity. The San Antonio International Airport affected \$3 billion in economic activity and the area experienced growth to the tune of 47,300 jobs.

In an effort to attract more business travelers Hunter has focused on several areas. The interim director says that business travelers have indicated that they are interested in easier check-in, less hassle at the check point, Wi-Fi access and shorter lines at the concessions. More convenience for business travelers means

more economic opportunities for Southeast Louisiana.

The announcement of the project could not have come at a better time. With the return of the Essence Festival, increased convention traffic, the return of the Hornets and New Orleans getting slowly getting back to a normal event schedule, airport executives have approached airline executives about increasing traffic into New Orleans. According to the Unison Maximus study the percentage of business passengers was at 37% in 2006, an increase from the pre-Katrina 2003 percentage of 22%. By June, Armstrong expects to have about 122 flights per day, approaching the pre-Katrina number of just over 160 flights per day.

Armstrong can already boast a victory in bringing Houston-based ExpressJet Airlines on board. In February the airline announced that it will begin selling tickets for non-stop flights out of Armstrong to: Austin; San Antonio; Kansas City, Missouri; Birmingham, Alabama; Jacksonville, Florida; and Raleigh/Durham. The flights will start between April 30th and June 4th with two daily departures to each city. ExpressJet provides commercial and private service, working commercially in conjunction with Delta Air Lines and Continental Air Lines.

New Orleans' shifting demographic also calls for airport improvements. The Unison Maximus survey shows that from 2003 to 2006 there was a 12% increase in the percentage of New Orleanians with a college degree. There was also a 10% increase in residents and a 3% increase in visitors with an income of at least \$60,000 from 2003 to 2006. The only decrease was that of 9% of New Orleans visitors with a college degree from 2003 to 2006.

The man for the job

At 41 years old Hunter would like to drop "interim" from his title. He has been interim director since June of 2006 but his path has included being the executive assistant to the Director of Aviation, the Deputy Director of Operations and Maintenance, Acting Deputy Director of Safety and Security and Acting Disadvantaged Business

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“I can start to live again.”

“I never left the city before Katrina but they kept saying, ‘It’s the big one, it’s the big one!’ As it turned out, my house was underwater for about three weeks. I had to throw away just about everything. I’m glad that now I can start to live again.”



Frankie from New Orleans

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Anthony Bean: Artistic Visionary

by Edwin Buggage

photo by Glenn Summers

What's Going On and Songs in the Key of Life were albums by our poets laureate of song Marvin Gaye and Stevie Wonder; for they were not only artistic masterpieces but statements that transcended the words and sounds on the record; they were statements, a testimony of the human condition. Creativity at its best can inspire and uplift a community; it can be the symbolic wick that can spark people into action, provoke thought, and provide hope and social change. Over the past 7 years the Anthony Bean Community Theater and acting school has been a place where young creative minds have had a place to showcase their talents. But his rise to having a facility has been a gradual climb since co-founding the Ethiopian Theater in 1973. Having a theater and acting school is the fulfillment of a dream to inspire young people that dreams can come true. "It has always been a vision of mine to have a theater and a school in fact this has been a dream of mine for 35 years, this is my passion, to be a teacher and mentor to young people."

As young people return to a city where many of the schools function more as warehouses of the young versus places that foster learning this is a troubling thing to Bean who says this is one of the reasons why he continues to try and give young people a positive outlet to express themselves.

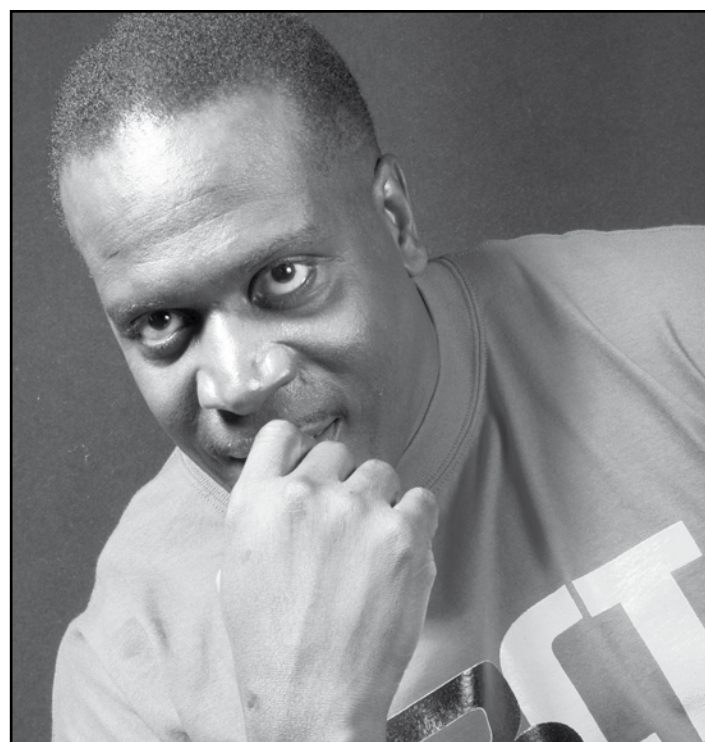
"It troubles me what the schools are doing to African-American kids, for example, in the arts they concentrate on things outside of our children's native experience, they teach them they have to completely assimilate, and they don't teach enough about African-American culture and our contributions to the world." Continuing describing what has become his life long mission he says, "The school is more than just about acting; my goal is to get our people to celebrate who we are as African-Americans and love ourselves." "If you feel some other race is superior to your own, it would inhibit your growth whether it is as an artist or as a person, but in my case it just happens to be in the arts, and I feel through the arts young children can gain the self confidence to succeed in anything in life."

Bean has attempted to give young people an antidote to what he sees as a troubling trend among the young in regards to the state of contemporary entertainment. "I grew up in the seventies, but I remember the 1960's and the Civil Rights Movement where music and poetry was the backdrop, the Last Poets, Sonya Sanchez, and Amiri Baraka that was the musical score of the era. It was art that was about uplift and aspiring people to be positive agents of change and not about degrading yourself and your community like so much of what is happening in entertainment today."

Standing steadfast in his mission and purpose he says, "I will continue to attempt to give African-Americans a voice in theater in this community and show us in all our facets and dimensions whether it's beautiful or otherwise because our young people need to see something different than much of what is presented as their reality in the arts."

As many citizens of New Orleans grapple with whether they will return, Bean is firm on remaining in the city and being part of the rebuilding a better Crescent City. "I think it is essential that those African-Americans that have something positive to contribute should do what they have to do to be part of the preservation of what makes this city special, and at the theater and acting school we are attempting to preserve a tradition of Blacks in the arts." He is deeply humbled by the reception he receives from people in the community who continue to lend their support by coming out to his productions, "I am deeply moved by what we have been able to do over the years, there have been times where people hug me and thank us for continuing in spite of what's going on in the city right now saying it gives them hope that the city will retain some of its cultural traditions."

Bean is upbeat and optimistic about the city and its future, but knows that rebuilding this city is a monumental task. Combining the word diligent and citizen,



Anthony Bean

he says today the city needs 'citizens'. "You have to want to be here and make a positive difference, we can go back to being the queen of the south, but we need positive thinking people, we don't need people who are going to come in and slam the city, we need people to come back, they have went to other cities and seen some things that are progressive, now come and bring some of that back to New Orleans." He foresees a sea change on the horizon for the city where chances for advancement and success will be ripe and abundant for progressive forward thinking people, "I feel there are and will be unprecedented opportunities for African-Americans in

New Orleans." He also feels that more outlets for artistic expression is needed, "Right now I feel there is room for other African-American theater companies, our presence needs to be known, we need more people out here making a statement and letting our voices be heard." Bean is like many native New Orleanians who since Hurricane Katrina recommitted his life and upping the ante to create positive social change. He advises those who have a desire to return that the task of rebuilding will not be easy, "Be ready to roll up their sleeves and say I'm here and I'm going to make a difference."



at&t

DATA ZONE

New Beats...

CD Review



DJ Slab1
Data Columnist

What's up ya'll, "Its Ya Peoples, Dj Slab1!" from the, "Q93 BoYzZ!! It's time to check out some music. The legendary 8Ball&MJG has been rollin' through the south for years. Tantalizing our ears with a combination of hard slick rhyming

and soulful melodic beats that never kept the trunk of your car wanting. They've returned again risen above the, "underground" status to major label distribution from Bad Boy Records with their second offering from the label, "Ridin' High."

It's the 2007 version of pimpin', 'Ball n' G 2.5, no science here just banging beats and pimpin' rhymes. One of my favorites, "Relax And Take Notes" which was their first single off of this album, it features Notorious B.I.G. & Project Pat. The hook is sampled from classic Biggie and the beat hits real hard.

"Turn Up The Bump" has one of the best beats I've heard in a while. It's some sort of synthesizer coupled with a tight baseline. 8Ball & MJG both drop some real good verses.

Three 6 Mafia & 112 is featured on "Cruzin"; this is one of those summer riding in your ride to the lake or the fly type jam.

"Whatchu Gonna Do" features Pimp C from UGK. The beat is.....ok real ATLish booty shake type song, for strip club play, of course.

"30 Rocks" a throwback to some early 90's Memphis hits. If you love that old underground style, you will love this song. The hook is sampled and screwed. I almost blew my speakers. Trust me, turn it up!!! It's one of the hotter songs on the album so you know Piddy is featured on this song.

Killer Mike from Outkast's Dungeon Family is featured on "Runnin Out Of Bud" The song has a pimpin / buck feel to it. Don't you hate when you run out of bud...hee hee, okay back to work..

"Alcohol Pu**y Weed" is one for your car system. It was produced by Diddy & Mario Winans...What?? I told you they're biting our stuff!!

"Worldwide" is yet another tight, buck song.

"Take It Off" She She's here we come!! It's basically a chick song features Poo Bear on and 8Ball & MJG drop some nice verses on here.

Al Kapone is featured on "Memphis" which has a little bit of underground Memphis feel to it, it's filled with organs and a gang of hi-hats. Feels like I'm back in the, "Comin' Out Hard" days!

I personally think this is a fresh, well almost..., sound for the legendary duo. It shows there ability to stay relevant in this day of ultra marketing and no credibility with a balance a new sound and an old script. This one will not disappoint.



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DATA ZONE

Simmons Says 3 Epithets Should Be Banned

By MARCUS FRANKLIN

NEW YORK (AP) - Hip-hop mogul Russell Simmons said Monday that the recording and broadcast industries should consistently ban three racial and sexist epithets from all so-called clean versions of rap songs and the airwaves.

Currently such epithets are banned from most clean versions, but record companies sometimes "arbitrarily" decide which offensive words to exclude and there's no uniform standard for deleting such words, Simmons said.

The recommendations drew mixed reaction and come two weeks after some began carping anew about rap lyrics after radio personality Don Imus was fired by CBS Radio and NBC for referring to the players on the Rutgers university women's basketball team as "nappy-headed hos."

Expressing concern about the "growing public outrage" over the use of such words in rap lyrics, Simmons said the words "bitch," "ho" and "nigger" should be considered "extreme curse words."

"We recommend (they're) always out," Simmons, the pioneering entrepreneur who made millions of dollars as he helped shape hip-hop culture, said in an interview Monday. "This is a first step. It's a clear message and a consistency that we want the industry to accept for more corporate social responsibility."

Last week, Simmons called a private meeting of influential music industry executives to discuss the issue. However, no music executives were associated with Monday's announcement by Simmons' Hip-Hop Summit Action Network.

Calls to Sony Music, Universal Music Group and Atlantic Records were not returned. The Recording Industry Association of America and Warner Music Group declined to comment.

Reaction to the announcement was mixed.

Bakari Kitwana, who has written about rap in books such as "Why White Kids Love Hip-Hop," said it was a step in the right direction. Kitwana said there needed to be uniformity in removing obscenities from music. He pointed out that in some songs curse words are replaced with clean words while, in others, epithets and curse words are merely covered up by silence, allowing listeners to still infer from context the edited words.

"It shows that people in the industry are realizing that the pendulum is swinging and that there's a national conversation that they don't want to be on the wrong side of," Kitwana said of the recommendations. "This is further along than we could have expected them to go 10 years ago. But there has to be more. I think they can do more around the question of content."

Writer Joan Morgan said the announcement amounted to "absolutely nothing." She called the recommendations "short-sighted at best and disingenuous at worst." It was, she said, an "anemic, insufficient response" that failed to address homophobia and other issues in certain strains of hip-hop culture and rap music.

Morgan, author of "When Chickenheads Come Home to Roost: A Hip-Hop Feminist Breaks It Down," said calling for the removal of the three epithets assumes "all of the violence, misogyny and sexism in hip-hop is only expressed in" those words.

"It says let's take the responsibility away from people creating the content and put it back on the corporations," said Morgan.



The recommendations also included forums to foster dialogue among entertainers, hip-hop fans and executives and the creation of a mentoring program for entertainers. Another recommendation called for the establishment of a coalition of music, radio and television executives to advise those industries on "lyrical and visual standards."

The announcement cautioned against violating free-speech rights but said that freedom of expression comes with responsibility.

"Our discussions are about the corporate social responsibility of the industry to voluntarily show respect to African-Americans and other people of color, African-American women and to all women in lyrics and images," read a joint statement from Simmons and Benjamin Chavis, the network's executive director.



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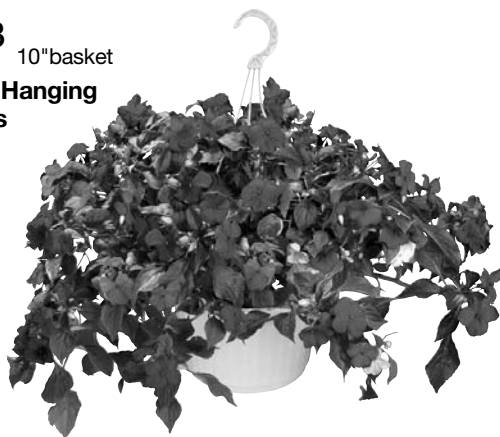
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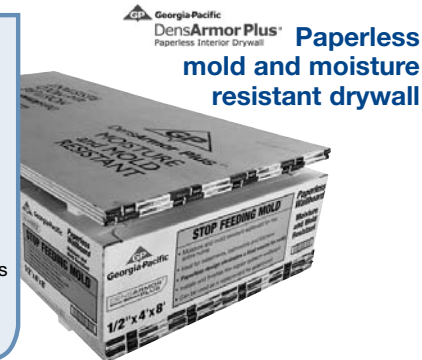
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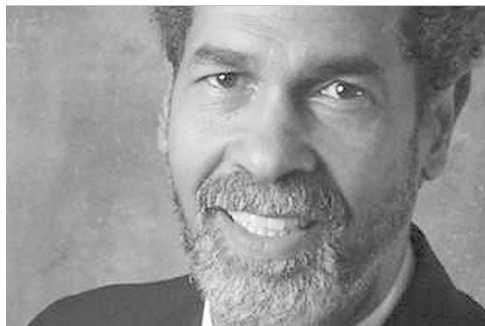


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OPINION

For The Love Of A Man



The Love Dr.
Data Columnist

Any pimp worth his “do-rag” knows that it’s easier to “turn” a woman who never really experienced the love of a man. She is both starved and ill-equipped to make decisions about relationships with men and probably has self esteem issues.

The restriction on welfare benefits that prohibited men from being in the home and the stringent enforcement of that in the fifties and sixties created a new world for poor people, white and black. Social workers were used as police in those days, cutting off benefits if a man was caught living with women and children.

Teenage pregnancy begins to rise, particularly in the man less homes. Sociologists are just beginning to understand that young girls who have not had the love and affection of a father have a built in craving for a man relationship in their lives. And since they have not been exposed to a supportive and productive father figure they also lack the set of standards that come from having a “good” man in your life as a measure of other males. In other words, they are yearning for love and affection from a man, and they have no clue as to the qualities that make a man worthwhile. This is what you would call “pimp meat”.

That’s how fatherless thirteen and fourteen year olds get pregnant, yearning for man love and completely blind about men its easy to confuse and enjoy the intimacy of sex as a real emotional connection with a man who professes to care about you. Remember we are talking about teenie-boppers whose mothers may have done the same, so even when the pregnancy happens no red flags go up that say “something is wrong with this life”.

Sometimes when I walk into a mega church filled primarily with working class and professional women, I wonder if some

of the fatherless women are really there to worship God or to because they feel better being part of a man headed family. That would be an interesting study for a blooming doctoral candidate. My point has nothing to do with the churches other than to point out how the fatherless factor may be influencing more than we realize. Wouldn’t it be interesting if the whole mega church movement was fueled by the growing number of men who don’t stay in their children’s lives.

A really disgusting, but another perfectly understandable result of man love starved young mothers is how they often raise their own pimps in the person of sons who are raise by mothers who desire their son’s affection and approval. They dote on and “spoil” their sons with expensive clothes and toys wanting to be appreciated and loved only to discover too late that they have created a monster who cares about nothing except having what he wants when he wants it and has no respect for the floor mat who was mother.

Still not knowing what fathers do, she didn’t understand that men only respect and obey strength, and has raised a son whose only use for her is helping him have his way, what he wants and staying out his way. Looks like a pimp to me, man set into destructive motion believing that he is “God’s gift to women” because after all his momma thought so.

That’s why I’ve become so focused on helping men understand their power and opportunity. When a man raises his children he creates a completely different reality for children, boys and now we also understand girls need the love of and exposure to the attitudes and behavior of supportive responsible men.

I hope there are some teachers who will read this in a class, some teenagers who will pass it to one another, some pastors who will preach it, some wardens who will make it available in prisons.

If I could personally plead with every little boy and my personal prayer for every little boy is that you choose to make life better for your children by making sure they have what they need and they know and feel your love as their father. My promise to you is you will feel your strength and power every time your children and grandchildren succeed, and they will know that you are the reason.

Don Imus: White Nationalist Soldier



Dr. Ron Walters
Data Columnist

One of the things I have been focused on for the past twenty-five years is the damage of conservatism in the American political culture and much of the recent commentary about the firing of Don Imus by MSNCB misses that political point. Here is a former alcoholic radio talk-show “shock-jock” who had been a soldier in this movement before Ronald Reagan even became president.

Ronald Reagan, however, began an era of public racism by characterizing black women as “welfare queens” and by inferring that Blacks were the source of much of America’s social problems of their own making thus, helping to elevate a negative racial dialogue into the public discourse.

To add serious grit to this put-down of Blacks, he attacked the Civil Rights movement and its leadership, by inferring that they benefited financially by keeping race friction alive. Thus, from the White House, a negative racial animus flowed so strong that the Chairman of the Board of the NAACP in 1986 criticized the occupant of the White House, for the first time in history, as being “racist”.

In this environment, the conservative movement needed a connection to the grassroots and the conservative “shock-jocks” began to fill that role. Money began to flow and from 1982 to 1985, WNBC am in New York City employed both Howard Stern and Don Imus, who they had fired in 1977 for his abuse of cocaine and vodka. By 1988, WNBC died and he was hired by WFAN and from that posture, he attracted millions of grassroots conservative listeners.

The movement didn’t stop there. In 1988, Rush Limbaugh was given a nationally syndicated show on AM radio and by 2005 his followers had grown to 13.5 million, with a high percent (56%) of hard news listeners, meaning that they were conduits for Limbaugh’s views into the political system. Limbaugh went on to become a mega-millionaire super-star in the Right Wing universe and a noted drug addict as well. Indeed, Talk radio was taken over by conservative voices with the addition of powerful personalities such as Michael Savage in the San Francisco Market in 2000. These radio programs served as an outlet for books, lectures and the

general dissemination of Right Wing propaganda with a strong racist bent, which seemed not to bother the host of politicians and high profile, largely white – personalities who appeared on their shows. In fact, the tag-team combination of conservative radio with the arrival of Fox New, launched in 1996 to 17 million viewers with shows such as Bill O’Riley and, Hannity and Colmes, created a major forum for the legitimization of conservative views.

The use of the media in this fashion to mobilize what I have called white nationalist ideology as public opinion has had a devastating impact on public policy associated with the progress of the black community. Politicians in the ‘80s and ‘90 debated welfare, crime, affirmative action and other issues with a powerful racial subtext, a though blacks were the target of the action as the perpetrators of the social evils they abhorred. The chickens came home to roost with the 1994 Republican Revolution which gave conservative politicians control of the Congress and a platform to push their views into official policy.

One has to ask how it was that the major media, such as the television networks, the editorial pages of the Washington Post and other newspapers gradually shifted to accommodate Right Wing voices and in the process squeeze out (always marginal) legitimate black opinion. The direct answer is that it made money for them and kept their shareholders happy enough not to worry about the moral implications of legitimizing this element, or how far it moved the country away from racial tolerance or real democratic practice. So, regardless of what MSNBC or CBS says, the basic decision on Imus has, and unfortunately will be made on the bottom line. Knowing that, blacks and their allies have to be just as cold blooded in using the leverage of pressure against media financiers to extract social justice. From what I have tried to say, the Imus case is just a drop in the bucket and that might not have happened if the attack against blacks had not been made using outstanding, but defenseless young black women. Trying to set up civil rights leaders Al Sharpton and Jesse Jackson (where is the NAACP?) as the villains won’t work, unless we help. Dr. Ron Walters is the Distinguished Leadership Scholar, Director of the African American Leadership Institute, Professor of Government and Politics at the University of Maryland College Park. Among his latest books is: White Nationalism, Black Interests (Wayne State University Press)



COVER STORY

Cover Story. Continued from pg 4

has to live on and the community has come to expect it." "I feel it is an honor for me to be in a position where I can bring some happiness to other folks in the community especially since the devastation of Katrina." He says of this year's Fat Tuesday is when he finally began to feel reconnected with the city of his birth and how it felt like an epiphany; rejuvenating his spirit and fate in the city, "Mardi Gras Day this year to me was awesome, I felt like after everything that has happened to us in this city that we are finally getting back to ourselves again, to our culture, and I feel the same way about this year's Jazzfest."



George Porter by Richard Oliver

After over a year and a half the citizens of the city are still attempting to recover from the days when the world watched the city drown into an abysmal state during the horrendous days of Hurricane Katrina and its aftermath; where memories of the lives of many were washed away forever. Renown New Orleans Artist Lionel Milton, who is a regular at Jazzfest and whose artwork has taken him from his humble 9th Ward beginning to world traveler and enjoying critical acclaim and financial rewards will be at the fest during week two reflects on the emotional experience of the festival last year and his feelings about the artistic community of New Orleans, "Last year a lot of people wanted to come and see the city, I found last year's Jazzfest a lot of people wanted memorabilia, some kind of reminder of what the city was." Citing Jazzfest as a great venue for New Orleans artists to expose their work he says, "I think right now we have a bigger microscope on the city, and I'm glad we have Jazzfest and I think it's unique in that people from around the world can become exposed to so many talented people especially those that are from New Orleans."

Photographs were one of the many things New Orleanians looked for when scouring through their homes longing for some

familiar reminder connecting them with their past. Scott Saltzman has been a freelance photographer for twenty years, capturing performance imagery of some of the greats of New Orleans entertainment and was fortunate enough to salvage much of his valuable collection. He feels that the images of many of the subjects he has photographed are powerful and seem embody a transcendent supernatural quality which has a universal appeal to music aficionados and novices alike; he views his work as historical documents showing the history and culture of a people. He speaks of one instance in which he was approached by a gentleman at Jazzfest, "He said I need this picture, and I said are you a big fan of theirs, and he didn't know who it was but he said it was such a compelling image I have to have it." Saltzman says there is a special quality among the performers of New Orleans, "It is in the power of the people of the city something about them that is very compelling to me that people without even knowing who it is can respond very strongly to a photograph and want to own it, or even when people who do know the subject is and may say that is a great shot of Kermit Ruffins."

As many artists are still displaced in cities across the U.S.A. feeling the words of Louis Armstrong's 'Do You Know What It Means To Miss New Orleans' the cuts are deep and painful as they continue to long for the inspiration that the Crescent City provides with its sonorous discordant sounds of brass bands, the chicory scent of Community Coffee or café au lait, or the sweet smell of beignets and old world charm and truly expressing a desire to return. While conversely for some the agonizing pain of seeing the city in ruins is too much to bear and have vowed not to return, but others like first time Jazzfest exhibitor William Smith Jr. is excited about what the city can become and has said he is here for the long haul and sees brighter days ahead. "I think there are a lot of misconceptions about the city and the opportunities, I think when people think of the city they remember Katrina, but what they don't see is the new city and its potential." "I think the city now is stronger, more vibrant and I'm excited to be here and taking part in Jazzfest, and I think the city is filled with opportunities for artists and we need to harness that."

While Jazzfest is back and bigger than ever and it is a statement that the city is trying to



Preservation Hall Jazz Band by Richard Oliver

gain some sense of normalcy, and while droves of people will come into the city and artists return for these two fun filled weekends many in the creative community who mean so much to the city have not yet returned. Terrence Osborne who is set to return stresses to his fellow artists how important it is to return, "The city needs us and the world is looking at us right now, so this is

our time to make the right kind of changes." Artist Lionel Milton feels similarly and encourages all people not just artists who have a desire to return to come back saying, "Don't let anybody run you away from your home, if you don't think there is not a way to get back; you need to figure out a way because the city needs you."

Since Hurricane Katrina much of the spirit of the communal

existence and esprit de corps that was once one of the unique features of New Orleans has been absent. As his words rang true about the previous year Chief Darryl Montana says he felt in 2006 there was not much to celebrate because the citizens hadn't had closure from the Katrina debacle, but he as have many New Orleanians persevered and see positive days ahead. As he spoke of the moment his spirit felt uplifted and he became upbeat about the cities future during Mardi Gras Mardi also applies to Jazzfest saying, "This is the beginning of a new era for the city." While Bertrand Butler of the Mardi Gras Indian Council sums up what it will take to make New Orleans a better place for future generations with an example of the Mardi Gras Indians and what they symbolize as a metaphor for the city and its renaissance, "The Indians is a longstanding culture of music, art, song and dance and more people need to be exposed to it, because it is one of the things that makes this city unique." "It is a community thing; it's a togetherness thing that's what makes us a tribe."

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The speaker for the May event will be
Dr. Edward J. Blakely, Executive Director
for Recovery Management, City of New Orleans.
Dr. Blakely has recently been appointed as
Executive Director, to lead a 17 person office
and to serve as the leader for marshaling
a recovery process in New Orleans.



STATE & LOCAL NEWS

State's Small Rental Property Program Awards \$202 Million to Restore Affordable Rental Properties

BATON ROUGE, La. (April 19, 2007) - More than \$202 million in federal funds will be awarded to help restore more than 5,200 rental units in 13 of the most damaged parishes in South Louisiana, the Louisiana Division of Administration's Office of Community Development (OCD) and the Louisiana Recovery Authority (LRA) announced today. Of those, 4,075 units will rent at affordable rates for low- to moderate income level working families. The other units will be occupied by owner-occupants in small rental properties and market rate tenants in mixed income buildings.

"Restoring rental properties is an essential part of restoring our communities," Governor Kathleen Babineaux Blanco said. "I insisted that Louisiana's small rental program be crafted to ensure affordable units will be available to all our citizens at all income levels who are ready to return home. Some four thousand

units will soon be ready for low and moderate income families and special needs citizens as a result of our efforts."

The Road Home Small Rental Property program received over 6,500 applications at the close of Round 1, and state officials announced an estimated 2,693 small rental property owners will receive awards. Funding is strictly targeted to one to four unit rental properties that were damaged by Hurricane Katrina or Rita.

"This program was designed to help the mom and pop landlords preserve their investments and offer safe, comfortable and affordable homes to families trying to come home," said LRA Housing Task Force Chairman Walter Leger. "It was also important to us that the program give highest priority to properties with owner occupants and landlords that are Louisiana residents. These small property owners have always played a valuable role in the vitality of our

neighborhoods and we want to get them all the help they need to get back in business."

"Round 1 was a great starting point for the program. We received an overwhelming number of requests for information and applications," stated OCD Rental Program Manager, Calvin Parker. "We are excited that so many property owners in Louisiana are interested in our program. The program can't work unless it works for them."

The rental program has set aside five percent of funds from the first round, or approximately \$10 million, specifically for the nonprofit organizations with an emphasis on providing housing to people with special needs.

"Local nonprofit organizations are also benefiting from the program. 80 nonprofit applications were conditionally awarded incentives to fund 174 rental units in the most heavily damaged areas," said Senator Derrick Shepherd. "This includes people with disabilities, homeless families, the elderly, persons with special needs and/or 'at risk' youth."

Program officials mailed the first batch of conditional letters out last week to owner-occupants of three and four unit buildings - the program's highest priority. The Road Home will continue mailing award letters to all other applicants.

Conditional Awards are the first step in the process of getting funding to eligible

owners. All awardees will receive a packet of information about bringing their properties back on line and the requirements of the program. Applicants will be asked to affirm the statements they made in their original application and provide supporting documentation in those instances where it is necessary.

Once applicants have returned their packages and a federally mandated environmental review has been performed, they will receive a firm funding commitment from the State. Owners who need to secure construction financing will be able to use the program's final commitment to help them get a bank loan. Others may be able to complete any outstanding work on their own. The final award will be disbursed once the State confirms that the property meets the Louisiana Building Code and an eligible tenant has been identified.

The program will also be mailing "Deferral Letters" to those applicants that were not selected for Round 1 but may be eligible for future rounds. These applicants are strongly encouraged to reapply. Applicants who failed to meet the program's basic requirements - such as being a Louisiana resident - will receive a denial letter.

Round 2 will open in May and accept applications for 30 days. Criteria for the round, being developed by the OCD and LRA, will be announced later this month.

Xavier Summer Science Academy Accepting Applications

The "Hottest School for Premed" is now accepting applications in its Summer Science Academy for Summer 2007. Xavier University of Louisiana's Summer Science Academy features summer programs for students in grades 8-12.

The Xavier Summer Science Academy includes Math Star, June 4-15 for students who will take their first Algebra course in the fall, BioStar, June 6-26 for students who will take their first Biology course in the fall; ChemStar, July 9-27, for students who will take their first Chemistry course in the fall, and SOAR 1 July 2-27, for students who will be seniors next fall.

Xavier has gained a reputation for its premedical program. Xavier is number one in the nation in placing African American into medical school and has also been successful in placing students into related health professions such as osteopathic medicine, dentistry, veterinary medicine, optometry, podiatry, and public health/health care administration. All of the programs will be held Monday through Friday from 1-5pm. Applications and information on all of the programs is available on the web at www.xula.edu/premed. Select the link for HIGH SCHOOL STUDENTS.

For more information contact the Xavier Summer Science Academy at 520-5418 or xsummerscience@yahoo.com.



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Thousands to mobilize for 9th Ward 'Reclaiming Our Land' march on April 28

CHICAGO (April 19, 2007) - Rev. Jesse L. Jackson, founder and president of the Rainbow PUSH Coalition, expects thousands to march into New Orleans' 9th Ward demanding the right of displaced residents to help rebuild their homes.

"The 9th Ward and other New Orleans communities are still barren nearly two years later. This is a major trip to reclaim our land and release the money," Rev. Jackson said. "The people killed in New York had a victims' relief fund. For New Orleanians in exile, \$4.2 billion to assist homeowners went from Washington, D. C. to Baton Rouge, but not to New Orleans. Release the money."

More than 250,000 New Orleans residents are in exile 18 months after Hurricane Katrina and the ensuing flood that ravaged entire neighborhoods whose residents are unable to return home.

The Rainbow PUSH Coalition and several other national organizations marched a year ago to protest the illegal municipal election.

"It's time to march again," Rev. Jackson said.

NATIONAL NEWS

U. S. Rep. Millender-McDonald (D-Calif.) Succumbs to Cancer - First Black Woman to Chair House Administration Committee

NNPA

Washington (NNPA), Members of the Congressional Black Caucus and the U. S. Congress is mourning one of its own this week as House Administration Chairwoman and CBC member Juanita Millender-McDonald (D-Calif.) died of colon cancer Saturday. She was 68.

‘Juanita was not only our colleague; she was a woman of supreme character, a devoted leader and a dear friend,’ Congresswoman Carolyn Cheeks Kilpatrick, chair of the Congressional Black Caucus, says in a statement. ‘History will record her as the first African-American woman to chair a full committee in the United States of House of Representatives; our hearts will revere her as a fearless leader who vowed to enhance our local and global communities through tireless service and timely advocacy.’

McDonald leaves a legacy of ‘firsts’. She was the first African-American woman to serve on the Carson City Council; the first African-American woman to render the national Democratic response to President Bush’s weekly radio address; the first to be named honorary curator of the Museum of Latin American Art in Long Beach; and the first Democratic chair of the Congressional Caucus for Women’s Issues.

‘Juanita Millender-McDonald was a trailblazer, always advocating for the full participation of all Americans in the success and prosperity of our country,’ House Speaker Nancy Pelosi said in a statement. ‘The dignity with which she faced her illness was an indication of the determination with which she always served the people of her district.’

Congresswoman Juanita Millender-McDonald, a stylishly dressed and classy woman, was among the much-celebrated four new chairs attained by CBC members when the new Democratic majority came into power early this year. She also fought avidly for election reform in the wake of voting irregularities and voter disenfranchisement.

‘She was known for her spirit and commitment to this body through her work as Chairwoman of the House Administration Committee, the Transportation and Infrastructure Committee, the Congressional Black Caucus and the Congressional Caucus for Women’s Issues among other groups,’ says House Majority Whip Jim Clyburn (D-S.C.). He noted that he shared her love for history and passion for politics.

‘She was highly regarded for her work to correct voting irregularities and voter disenfranchisement, ending human trafficking, defending women’s rights across the globe, and stopping genocide in Cambodia, Darfur and other countries

where human rights are threatened,’ Clyburn said in a statement. ‘The CBC will continue to carry on the work of Congresswoman McDonald as we change course, confront crises and continue the legacy.’

Sharpton Continues Crusade Against Offensive Hip-Hop

Special to the NNPA from the St. Louis American

ST. LOUIS (NNPA)- The Rev. Al Sharpton announced the next steps in his battle against rap music and will take his fight into various corporations’ boardrooms, by buying stock in companies that promote the music.

Sharpton and his National Action Network are planning to purchase stock in various companies, including Time Warner and Universal Music Group, and will then use his right to attend shareholder meetings, where he will voice his opinion on lyrics deemed raunchy and sexist.

‘Some of these stockholders have no idea that they own stock in a parent company that owns companies calling them b**ches and ho’s,’ Sharpton told The New York Post.

The tactic is the same strategy that C. Delores Tucker used in 1995.

Tucker was an outspoken criticism of ‘gangsta rap.’

She bought stock in Time Warner and attended shareholder meetings, where she read the lyrics to various albums marketed and sold by Interscope, which was eventually dropped from Time Warner’s distribution system, because of releases by Death Row Records.

Sharpton will also lead a group of women who will boycott the offices of Sony,

Continued on page 15.

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For the Record



Terry B. Jones
Publisher

Data News Weekly now moving into its 41st year of being a servant of the New Orleans community would like to first thank you for your loyalty over the years. We understood in September of '05 when all New Orleanians were displaced throughout the country, it was our duty in accordance with our credo to continue as "The Peoples Paper", by providing vital information to our readers. Publishing on Sept 19th and distributing in Texas, Georgia and other parts of Louisiana, to trailers, shelters and information centers, it was important for us to provide a familiar information source to our people who were in so many unfamiliar areas.

Because of our efforts we were recognized by several national organizations, such as New American Media and Daimler Chrysler Financial Services and the National Newspaper Publishers Foundation. Recently a press release from Daimler Chrysler referenced Data as "formerly from New Orleans" that error was not only run by my staff, but was published in several publications throughout the country. People.... It was wrong!

Data News Weekly is moving into our 41st year of publishing in New Orleans, and the Jones Family, is now in our 3rd generation as publishers dedicated to providing the news we need. Our commitment to New Orleans has, is and always will be the same, providing information and participating in the leadership of the recovery of New Orleans, making it bigger and even better. Our concentration rests in the

of our community to endure and rise again. For the past 11 years at this event, and again this year we will recognize the unsung heroes of our community through our Trailblazer of the Year Award Program. This outstanding program consists of our featured Trailblazer of the Month which runs each month in Data News Weekly, and culminates with the Trailblazer of The Year being named at the Gala. Details for the



interests, welfare and being the voice of African American New Orleanians.

It is my pleasure to announce our 41st Anniversary edition on June 9th, and our Celebration Gala in August, which is as always, a fundraiser for our philanthropic arm, The Joseph M. "Scoop" Jones, JMJ Continuing Education Fund, which began 11 years ago. The Gala, which has been historically held in May, will again take place around the time of the 2nd Commemoration of Katrina, which for us is symbolic of our survival and the strength

event will appear in Data in the upcoming issues.

This year's Anniversary is especially dear to me, as it seems like a survival celebration, for our paper. Although we have won awards, and become a nationally known publication, the struggle continues for us all, Data is no exception to this. Our challenges have been many, but they have not been insurmountable, and I am humbled to have your loyalty as the reason we have been able to do so.

News maker, Continued from page 4.



Interim Director of Aviation for Armstrong International Airport Sean Hunter.

Enterprise Liaison. Hunter says that opportunity to participate in expansion and redevelopment is what brought him to Armstrong in 1995.

Hunter is a native of Detroit having served in the United States Navy and earned a bachelor of science from Embry Riddle Aeronautical University. He began his career as a Naval Air Traffic Controller and moved on to become an airport operations officer with the Atlantic City International Airport.

Hunter is approaching "Music to Your Eyes" with enthusiasm. He understands that Armstrong will have to serve as a traveler's gateway to New Orleans. "Before deregulation airports were designed to be pseudo barns with a roof on them," he comments. He adds that in about the past 20 years ago or so airports have taken on truly a sense of a small city or town in its operation. "It's not just a destination for the traveling public but an attraction for the community."

It is clear to Hunter that Armstrong has to catch up with the national redesign trends in order to attract more travelers. "I see this as an airport that you flight to, not flight through," he says. Therefore, Hunter wants to make sure that Armstrong's amenities continue to reflect New Orleans' local flavor. Currently

travelers have access to local vendors such as P.J.'s Coffee, the Praline Connection, Lucky Dog and other outlets providing local attractions, products and cuisine.

Although the airport is due insurance money Hunter is pushing for the project's completion without relying on those funds. He likens the process to a homeowner who either has to wait on insurance money or use his/her own funds to begin the recovery process. "We went through that same ordeal and now we've gotten to a point where the difference between what the insurance company says and what the airport says about itself is such a small difference that it isn't going to stop us from moving forward."

The process will consist of external improvements as well as the internal improvements. Armstrong will take care of roofing, signage and other facility needs. Internally improvements will include the aforementioned amenities in addition to more spacious restrooms, ticketing areas and additional lighting in the terminal areas. The target date for the completion of the project is the end of 2007 in time for major sporting events, including the Sugar Bowl and the NBA All-Star Game. From there Armstrong will perform a capital campaign for airport expansion.



NEWS

National News

Continued from page 13.

Time Warner and Universal Music Group.

The announcement was made during the National Action Network's four-day conference, which took place from Apr. 18-21.

Various politicians supported the conference, including Senators John Edwards, Hillary Clinton, Howard Dean (DNC), NBC Nightly News Anchor Brian Williams, Governor Eliot Spitzer, filmmaker Spike Lee, Governor Bill Richardson, Fox News's Bill O'Reilly and Presidential hopeful Barack Obama, who addressed the current fervor around Hip-

Hop music.

"We are all complicit...let's not just single out the rappers," Obama said, noting that he had heard offensive words in many places other than rap songs.

Universal Music Group withdrew its \$15,000 contribution to Sharpton's National Action Network, after Sharpton decided it was inappropriate to honor Universal Music Group executive and Island Def Jam CEO, Antonio "L.A." Reid.

Sharpton, who had planned on honoring Reid with the James Brown Freedom Award prior

to the Don Imus controversy, changed his mind and felt it was inappropriate to bestow the award upon Reid.

Congressman Charles Rangel, who recently introduced a bill in Congress to reinstate the military draft, is also among Sharpton's supporters.

"I heard that someone in the music industry threatened to take back \$15,000 they'd paid for a table at this convention," told The New York Post. "I said to Al, 'You'll have \$15,000 from me tomorrow.'"

Nation Continues to Mourn V-Tech Hero

By. Sean Yoes

Special to the NNPA from the Afro-American Newspapers

BALTIMORE (NNPA) - As the country continues to grapple with last week's horrific events at Virginia Tech University, many at the institution and the small town of Martinez, Ga., struggle with the death of Ryan Clark who died heroically trying to save another victim of the massacre at Blacksburg.

Clark, who was 22, would have graduated from Virginia Tech next month. But, he was one of the first to be gunned down earlier this week along with 32 others by Cho Seung-Hui, a 23-year-old South Korean Virginia Tech senior.

Clark was killed when he came to the aid of a female student, Emily Hilscher, a freshman at Virginia Tech who had been killed by Hui a little after 7 a.m. on April 16 on the fourth floor of the West Ambler Johnston

dormitory on the Virginia Tech campus. But, from Virginia Tech to his hometown of Martinez, Clark is being remembered as, "an amazing guy."

"He was energetic, he was full of life-always smiling," said Stacy Branch, a choir teacher at Lakeside High School where Clark graduated from in 2002.

Branch, who has taught choir for 15 years at Lakeside taught Clark show choir during his senior year.

"He was a very focused young man, very involved in school, very friendly-he was an intelligent young man too, very talented," continued Branch.

But, "Stack" as Clark was known, wasn't just an outstanding student, he continued to pursue his love of music at Virginia Tech as a member of the, "Marching Virginians," marching band.

He also took his job as a residence assistant at Virginia Tech very seriously and ultimately that commitment probably cost

him his life.

"He loved his residents, he would do anything for them any time of the night," said Clark's friend Alison Wood, who was also a student at Virginia Tech, in an interview with NBC "Today" show's host Meredith Vieira. "It makes so much sense that Stack would be the guy to help the girl."

"He always had a smile on his face...his spirit will always be missed," added Wood.

Although none of the current students at Lakeside High School knew Clark personally, Branch says there is still a pervasive sense of loss at the school.

"It's still pretty solemn here, it's pretty sad. We want to dedicate our next performance to him," said Branch.

"He was always excited about everything," she said with a laugh. Branch concluded, "He loved life and loved people. Anything he did he gave it his all."

Dillard University President Marvalene Hughes addressed the media on Tuesday, April 24, during her State of Dillard University presentation.

The luncheon served as a unique opportunity to express the vision and goals of the New Dillard.



Dr. Marvalene Hughes talks about the state of Dillard University at a media luncheon on campus on April 24. [Photo by Reico Robichaux]



Left to right - Nancy Decorte, assignment editor, WVUE-TV FOX 8; Michael Hill, anchor, WGNO-TV ABC 26; Dr. Marvalene Hughes, president, Dillard University; Harold Clark, host of "Sunday Journal." WYLD-FM; Glenn Jones, Sr. VP Advertising and Marketing, Data News Weekly; Bob Noonan, news director, WGNO-TV ABC 26; Jannette Zorrilla, executive producer, WVUE-TV FOX 8.

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LEGAL NOTICE

If you were arrested for **only** a minor offense and strip-searched in the Orleans Parish jail from April 25, 1999 through May 31, 2003, **before** your first court appearance, you could get a payment from a class action settlement.

WHAT IS THIS NOTICE ABOUT?

A proposed settlement has been reached in a class action lawsuit (Greta Cazenave, et al v Sheriff Charles C. Foti, Jr., et al, No. 00-1246, U.S.D.C., E.D.La.) against the Orleans Parish Criminal Sheriff's Office (OPCSO) alleging illegal strip and visual body cavity searches of people arrested for minor offenses **only**, not involving weapons or drugs, who **before** their first court appearance or release were transferred from the OPCSO Intake and Processing Center (IPC) to its general population. These searches were conducted between April 25, 1999 and May 31, 2003, under blanket policies at the jail that were stopped by court orders as a result of this lawsuit. The only remaining part of this lawsuit is the claim for monetary relief. The defendants deny that they did anything wrong. All of the acts complained of occurred during the administration of former Criminal Sheriff Charles C. Foti, Jr. All parties have agreed that the case should be settled. The United States District Court for the Eastern District of Louisiana will hold a hearing to decide whether to approve the settlement, so that payments can be made.

WHAT DOES THE SETTLEMENT PROVIDE?

A settlement fund of \$9,375,000, plus interest earned thereon since June 2, 2004, has been set up. After deducting expenses, costs of administering the settlement, fees for the attorneys appointed by the court to represent the class members, and awards to the class representatives, the remaining amount will be distributed to people who submit timely and valid claims.

WHO IS INCLUDED?

There are three sub-classes in the settlement. Sub-classes A and B include males and females who were arrested for minor offenses only, which did not involve weapons or drugs, who were transferred from IPC to general population of the jail from April 25, 1999 through May 31, 2002. Sub-Class C includes males arrested for minor offenses only, which did not involve weapons or drugs, who were transferred from IPC to Templeman III from June 1, 2002 through May 31, 2003. In all instances, the search must have occurred before the first court appearance or release, whichever came first. If you were arrested for a felony or for any charge involving weapons or drugs you are not included in the settlement.

WHAT MUST YOU DO TO GET A PAYMENT?

If you believe you are a member of a sub-class, you must submit a valid Proof of Claim and Release to the OPCSO Strip Search Claims Administrator ("Claims Administrator") so that it is received on or before August 2, 2007. To obtain this form, see "How Do I Get More Information," below.

HOW MUCH WILL THE PAYMENT BE?

The amount you get cannot be determined at this time because it depends on which sub-class you are in, and how many valid claims are submitted for each sub-class.

WHAT IF I DON'T WANT TO PARTICIPATE?

If you want to be left out of the settlement, you have the right to do so. To be excluded, you must submit a valid written request for exclusion to the Claims Administrator so that it is received on or before July 2, 2007. Otherwise, you will be bound by the settlement whether you want to participate or not, even if you don't submit a Proof of Claim and Release. If you exclude yourself, you will not get any money from the settlement.

YOUR OTHER RIGHTS

The Court will hold a hearing in this case on September 13, 2007 at 9:00 a.m., to consider whether to approve the settlement and the fees and expenses. The Court is located at 500 Poydras St., New Orleans, LA. You may object to any part of the settlement by July 2, 2007. You may also ask, by July 2, 2007, to appear at the hearing, with or without your own lawyer, at your own cost, but you don't have to.

HOW DO I GET MORE INFORMATION?

To obtain claim forms or more information about the settlement, your rights and how to exercise them, call toll free 1-866-308-7613, go to www.nolastrapsearch.com, or write to OPCSO Strip Search Claims Administrator, P.O. Box 2007, Chanhassen, MN 55317-2007.

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