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"THE TRUTH SHALL SET YOU FREE"

Inaugural march to stress pride, unity

By Tasha Pope
Sentinel-Voice

The first African-American Pride March will take place Monday at 10:00 a.m. in Historic West Las Vegas, convening at 9:00 a.m. on the southwest corner of Owens Avenue and "H" Street.

The celebration walk was created to unify all African-Americans in the Las Vegas community, regardless of their socioeconomic status, organizers said.

"[The march was designed] to symbolize unity among African-Americans in the Las Vegas area," co-founder Leon Pearson explained. He added that sometimes Blacks "exclude one group or another" and encourages all Blacks to come together.

Participants will march south on "H" Street to Jackson Street, head east on Jackson toward "D" Street, along "D" south to Jefferson Street, then west on Jefferson back to "H" and the start point.

The march was created by Pearson in conjunction with Mike Maxwell, Kenneth Evans, Alex X Porter, April Harris, Virginia Eichacker and Bradley Samules, who are all Las Vegas community



Sentinel-Voice photo by Ramon Savoy

Leon Pearson created the African-American Pride March.

members. Despite developing and organizing the entire event, they want no credit for their efforts.

"We [the march commit-

tee] didn't want to make it seem like it was about us. The power of coming together is bigger than us,"

(See Walking, Page 2)

Superstars of jazz to take UNLV stage

By Tasha Pope
Sentinel-Voice

Musical history is definitely a major component of the Black History Month celebration and the Black experience.

Music has been the medicine that has given African-Americans the strength to survive the struggles endured, as well as providing a vehicle for self-expression.

The UNLV Jazz Ensemble will host its first Black History month concert featuring jazz legends Ruth Brown, Marlena Shaw, Johnny Pate and Billy Wallace.

The concert will take place on Tuesday evening at 7:30 p.m. in the Judy Bayley Theatre on University of Nevada, Las Vegas campus.

Bassist and arranger Pate, who is also a jazz instructor at UNLV, will conduct the concert, which will also include students in the UNLV Jazz Department performing with the featured artists.

The artists are not only credited with changing the face of music but for their strength to endure situations during a time when there was a strong line dividing Black and White cultures.

Grammy award-winning singer Brown remembers a time when Black artists couldn't even sing on the Las Vegas Strip.

"Before, [when Black artists] came to Las Vegas, you couldn't go to the Strip," Brown explained and described her experiences in the 1950s.

She feels Black history is so important to music because she says, "it is music," emphasizing it is at the heart of American music.



RUTH BROWN

She also believes music helped her and other artists overcome problems and struggles they were forced to deal with during their careers.

"No matter the problem, we got through it with music," Brown said. "My mother used to say, 'When you sing, you pray twice.'"

Despite the problems she faced, her talent was able to continue shining. Atlantic Records is still known as "The house Ruth built" because of her part in making the label dominant in the 1950s and recognizable around the world.

Jazz diva Shaw, who began performing

(See Jazz, Page 6)

Death of life: Residents return to nothing

By Zenitha Prince
Special to Sentinel-Voice

KATRINA SERIES - PART 1 This is the first of an 8-part series of stories about the Gulf Coast and the road to recovery after Hurricane Katrina.

NEW ORLEANS (NNPA) - The air was thick with an oppressive silence and the smell of rot. The streets that once teemed with the play and laughter of children, the industry of mothers and fathers, were empty now,

reduced to mere dirt tracks. On the sidewalks, a lone boot, a mud-encrusted car, an overturned basketball ring, a red tricycle lay like ominous and mocking reminders of a life now lost. Battered, sometimes mangled houses stood abandoned, forlorn in the gathering gloom like looming sentinels of a ghost town.

1229 Deslonde St. was Pamela Everage's home, yet on first sight, she could barely recognize it.

"This is my first time back. It's just awful," she said. "Just driving through



Photo special to the Sentinel-Voice by Zenitha Prince

Pamela Everage is dismayed, but hopeful as she returns to her Hurricane Katrina-battered home in New Orleans.

the city, it looks like a Third World country."

With a hand on her hip, Everage surveyed her neighborhood from the remains of her front lawn. Dressed in white T-shirt, blue jeans, a white bandana and a pair of sneakers encrusted in black, pungent mud, Everage was the lone smidgen of life on an otherwise dead street.

Then we began to walk.

A slightly rusted sign proclaimed "Beautiful Blocks," an especially unseemly sentiment against the backdrop of decay. A nearby "Dead

End" sign seemed much more appropriate.

Everage's face was a study of defeat and worry, wreathed in frowns and dominated by a pair of tired-looking eyes. She had not gotten much news about her extended family. She had seen one neighbor and her son at a shelter, who told her that the morning after the hurricane, people had already begun to walk their dogs and clean their yards before the floodwaters began to rise. She wondered if she would

(See Katrina, Page 3)