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EVERYBODY'S NEW YORK

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Audrey Reid, Glen Titus and Volier Johnson



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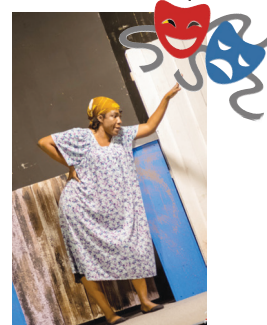
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PHOTO CREDIT

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Readers Time

2019 GLOBAL CARIBBEAN CALENDAR

Great Global Caribbean Calendar for 2019! As in other years, it's my social guide throughout the year. I place it on my refrigerator door to get dates of events easily. Your listed events are not available on google under one roof.

Wilfred Davis,
Atlanta, GA

It is the EVERYBODY'S edition I anticipate each year because it is so informative especially for the carnival dates.

jun@.....

I keep wondering why you feature Allan's Bakery each year in the Global Caribbean Calendar. What happen to the Jamaican bakeries!!

th@.....

Why do you give Allan's Bakery so many pages in your calendar? I appreciate the calendar for the information but why Allan's Bakery every year? For 2019, Allan's Bakery has these pages and months – Front cover, January, April, July and December – Nine pages! Come on!

Monica Robert,
Yonkers, NY

Kindly convey my congratulations to the Allan's Bakery family. I have watched those children and grandchildren you place on the cover grow up. I keep all my EVERYBODY'S although I notice you print them fewer and fewer each year.

Alice John
West Palm Beach, FL

It is nice to see the children of Allan's Bakery take over the bakery. I was one of Allan's first customers and know the family. To see the grandchildren involved in the

bakery is testimony to Allan and his wife.

Thomas Belfon
Detroit, MI

JUMAANE WILLIAMS

Congratulations for having Jumaane Williams your Person of the Year. He is a person who loves his people and deserves the honor your magazine has given him.

James...@....

Your decision to select City Councilman your Person of the Year is very noble. His campaign for lieutenant governor of NY was professional and ethical.

Lc....@

EVERYBODY'S Magazine and its owner only promote Grenadians. There is no way Williams can be the magazine's Person of the Year. How can you place him ahead of Prime Minister Mia Mottley? She is the first female prime minister of Barbados and she led her party to win all the elected seats for the Barbados Parliament. The only reason you placed Jumaane Williams ahead of her is because he has Grenadian roots.

Rita Stuart,
Christ Church, Barbados

While I applaud your magazine for annually declaring a person of Caribbean heritage as its Person of the Year, I'm disappointed that you have named no women while continuously naming males.

Edith Ali,
Bronx, NY

EDITOR'S RESPONSE

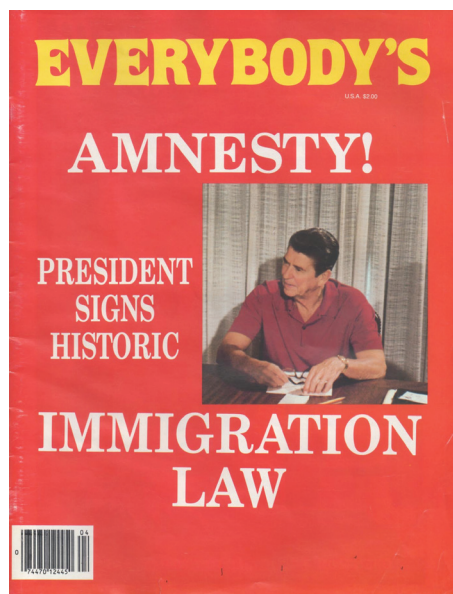
Allan's Bakery has been the principal sponsor or advertiser of the Caribbean-American Calendar (renamed Global Caribbean Calendar) for more than 36 years. The bakery gives thousands of calendars to its customers as its Christmas gift and they appreciate it. Since EVERYBODY'S Magazine/Herman Hall Communications, Inc. (now HH

Digital, LLC) is a business, it needs loyal advertisers such as Allan's Bakery to sustain it. Instead of questioning the magazine's decision, you should ask Jamaica, Trinidad & Tobago, Grenada, Barbados tourist offices and other Caribbean offices in NY the reason for not advertising in this informative edition.

Jumaane Williams: Many readers of this magazine nominated Jumaane Williams for EVERYBODY'S Person of the Year. We are guided by our readers. From November 1-30 each year, readers and the public are invited to suggest a person of the year. On February 26, 2019, history was made when City Councilman Jumaane Williams was elected Public Advocate in the City of New York. He became the first person of Caribbean heritage to be elected into the 2nd highest position in the City. We thank readers who suggested him for EVERYBODY'S Person of the Year. They were correct because a few months later New Yorkers of all backgrounds elected him Public Advocate. Why not support EVERYBODY'S instead of bashing us! In giving the reasons why it endorsed Jumaane Williams, *The New York Times* indirectly repeated what EVERYBODY'S wrote about Williams months before.

Since, this magazine has been in existence for 42 years (1977-2019) most new readers know very little about our past. For example, our Person of the Year for 1982 was Barbados Prime Minister Tom Adams. Two or three years ago, Tina Charles, Olympian and WNBA superstar of Trinidad and Jamaica parentage, was our Person of the Year. The late Congresswoman Shirley Chisholm and Prime Minister Eugenia Charles of Dominica were early recipients; they attended our gala honoring them.

We encourage you to send your praise, criticism and grievance (letter to the editor) via email: editor@everybodysmag.com.



December 1986



Jan-Feb 1978

1986 “I believe in the idea of amnesty for those who have put down roots and lived here, even though sometime back they may have entered illegally,” Republican President Ronald Reagan said in 1986 when he signed the Immigration Reform and Control Act. Reagan initiated the idea of granting amnesty to undocumented immigrants and urged Congress to create a bill; both houses crafted it and Reagan proudly signed it. The legislation made any immigrant who entered the country before 1982 eligible for amnesty. Thousands of undocumented immigrants from the Anglophone Caribbean, from calypso and reggae artists to carpenters and cooks, made use of the opportunity. Yes, Republican presidents sometimes do great things!

1978 Jimmy Carter was President of the United States. Having sworn into office in 1977, Carter appointed a person of Caribbean heritage, Clifford Alexander, Jr., Secretary of the Army. Alexander, Jr. became the first African American to hold this Cabinet position. His father, Clifford Alexander, Sr., a Jamaican immigrant, cofounded Carver Savings Bank in Harlem. This magazine featured Alexander, Jr. when he came home to Harlem to visit schools in his capacity as Secretary of the Army. EVERYBODY’S honored him in 1997 when we celebrated our 20th anniversary. At the gala held at Avery Fisher Hall, Lincoln Center, we also saluted the Caribbean Nurses Association. The former Navy Secretary was impressed with what the representative of the Nurses Association said, he gave the organization \$10,000.

1978 Jazz guitarist, songwriter and vocalist George Benson was the toast of New York and America with his smash hit, “On Broadway.” Newly established and penniless EVERYBODY’S Magazine was not afraid to interview the best. To the magazine’s surprise, the prestigious Rogers and Cowan granted EVERYBODY’S its request. “I got there and an executive said, ‘Mr. Benson is doing interviews but he would like to do the interview with you over lunch.’ I was nervous and embarrassed because I had only a subway token. Credit Cards were rare and the debit card was still to be born. Where would I get money to pay for my lunch? In the elevator, Benson noticed I was nervous and said the PR firm is paying for lunch. We went to a classy restaurant in Manhattan. The interview was great; Benson explained he would love to meet Dr. Eric Williams, Prime Minister of Trinidad & Tobago whom he admired and to meet calypsonians.” The interviewer was I and I, Herman Hall.



SPECIAL FEATURE: Caribbean Comedy Theater

Caribbean Theater and Comedy & The 2019 Blockbuster

56 EAST AVENUE

Starring

OLIVER SAMUELS & VOLIER "Maffi" JOHNSON

With Dancehall Queen Audrey Reid, Dennis Titus and Lakeisha Ellison

Written by Oliver Samuels & Dennis Titus



Audrey Reid in 56 East Avenue

USA -NORTHEAST

BROOKLYN, SAT., MAY 18, 7PM

HYATTSVILLE, MD, SUN., MAY 19, 6PM

QUEENS, NY, FRI., MAY 24, 8PM

EAST ORANGE, NJ, SAT., MAY 25, 7PM

BRONX, NY, SUN., MAY 26, 3:30PM

BRONX, NY, SUN., MAY 26, 7:30PM



ENGLAND

MANCHESTER, UK, SAT., JUNE 1

BIRMINGHAM, UK, SUN., JUNE 2

BEDFORD CORN, UK, FRI., JUNE 7

HACKNEY, LONDON, UK, SAT., JUNE 8

CATFORD, LONDON, UK, SUN., JUNE 15

CATFORD, LONDON, UK, SUN., JUNE 16



SPECIAL FEATURE: Caribbean Comedy Theater

Playwright Aston Cooke

1958-2019

By Justin Calliste



“My influence comes from the rich Jamaican culture and the ability of Jamaicans to express themselves. We are born story tellers. Everything for us is a story. Check us out at bus stops, in the buses, in the trains. We always telling stories.”
Cooke’s observation is applicable to playwrights across the burgeoning Caribbean theater spectrum.

When one thinks of playwrights who molded theater in the Anglophone Caribbean of the 20th century, one remembers Trinidad & Tobago's C.L.R. James (1901-1989). His political activism and leadership in the nationalist movement sweeping across the then British West Indies and British colonies in Africa and his two classic books, *The Black Jacobins* and *Beyond a Boundary*, have sometimes overshadowed James's contribution as a playwright.

Derek Walcott, (1930-2017) of Saint Lucia, brilliancy as a great Caribbean playwright is outshined by his excellence in other fields. The Trinidad Theatre Workshop, he organized in 1959, an institution in Caribbean theater, will always be associated with Walcott. So too are his poems and essays enabling him to win the 1992 Nobel Prize in Literature.

Some people believe the greatest playwright Jamaica has produced is Trevor Rhone (1940-2009). Through his penmanship, Rhone is forever associated with two of Jamaica's internationally known movies, *The Harder They Come* (1972) and *Smile Orange* (1974).

On February 22, 2019, playwright Aston Cooke joined those departed exemplars. His sudden demise shook the theater family in Jamaica, the entire nation and region.

Reflecting on the passing of Cooke, Olivia Grange, Jamaica's Minister of Culture, Gender, Entertainment and Sports said, "The news of Aston's passing on this Jamaica Day is a blow for us all. But Aston would be proud of the glorious display and embrace of Jamaican culture in our schools and communities. Our culture was his life. He displayed a level of commitment to his culture that must be emulated and admired ... We say farewell to a gentleman who has left us a proud legacy that echoes the makings of a cultural icon. We are sure the spirit and legacy of Aston Cooke will live on."

Mexine Bisator, Chairman of the Board of Commissioners of the Jamaica Cultural Development Commission (JCDC) of which Cooke was an active member remarked, "Many giants go about their lives quietly whilst others can be heard shouting from their lofty heights as they journey through life's ups and downs. Aston Cooke was a quiet giant who contributed to Jamaica's culture and specifically, theatre, without fuss or clamour."

Theater and comedy fans in New York frequently ask EVERYBODY'S Magazine about Christopher "Johnny" Daley who impressed them when he made his debut at the Brooklyn Center for the Performing Arts in a Patrick Brown-Oliver Samuels play. Daley, now a fixture in Jamaican theater, twitted. "Rest in power Aston Cooke thanks for contributing to my artistic and personal growth. I'm saddened by your passing cuz I know you had so much more to pile on to the wealth of work you are credited with. Jamaica has lost a true Cultural Son."

When Dahlia Harris appeared in Oliver Samuels' plays staged in Boston, Hartford, Baltimore, Miami, Maplewood, Bronx, Brooklyn and Queens, fans were

equally enthralled. Even before she joined the theatrical company, Jambiz International, Ms. Harris had already appeared in several Aston Cooke's plays such as *Jamaica 2 Rahtid*. A shocked Dahlia Harris commented on the untimely passing of Cooke, "They say I'm good with words ... Maybe sometime I'll find the right ones ... just not today."

It is Aston Cooke who is credited for writing the first episodes of *Oliver at Large*. The *Oliver at Large* television series decades ago propelled Oliver Samuels to fame. Today's generation enjoy watching videos of the original *Oliver at Large*.

"I have lost a friend, not just a colleague, so his death has really shaken me up," Lenford Salmon, actor and a director of Jambiz International, tearfully explained. "I spoke to him a week ago as we were seeking to get The Miss World competition to be staged in Jamaica. We were going to London to speak to them, a move orchestrated by Minister Olivia Grange. This is a tremendous loss for Jamaica, he was one of the island's foremost designers, not only of set design, but carnival costumes. He was a brilliant playwright, and he had a passion for the development of youths in theatre, and is a co-founder of Jamaica Youth Theatre (JYT). He was a product and a moving force of drama festivals in schools." They were friends for 36 years.

Popular plays written by Aston Cooke staged in Jamaica and the Caribbean diaspora include *Front Room*, *Children-Children*, *Country Duppy*, *Kiss Mi Neck*, *Single Entry*, *Concubine* and *Jamaica 2 Rahtid*.

A production of *Single Entry* orchestrated by Braata Productions was in rehearsal when Cooke died. Three weeks later, fans enjoyed *Single Entry* at Milton G. Bassin PAC, York College, Queens, NY.

Jamaica awarded Cooke one its highest national awards. Cooke won ten national Actor Boy Awards, the equivalent of Broadway's Tony Awards. He was inducted into the Caribbean Hall of Fame for Arts and Culture.

Cooke graduated from the famed Wolmer High School where he excelled in drama and hockey. Established in 1729, it is claimed Wolmer is the oldest school in the English-speaking Caribbean. John Wolmer, a goldsmith, property and slave owner, bequeathed most of his fortune to establish a free school.

The motto of Wolmer school is "Age Quod Agis;" when translated from Latin means "whatever you do, do it to the best of your abilities." This is exactly what Aston Cooke did throughout life. He spent his last month lobbying to bring The Miss World Pageant to Jamaica.

In an interview in **Jamaicans.com**, he remarked, "My influence comes from the rich Jamaican culture and the ability of Jamaicans to express themselves. We are born story tellers. Everything for us is a story. Check us out at bus stops, in the buses, in the trains. We always telling stories." Cooke's observation is applicable to playwrights across the burgeoning Caribbean theater spectrum.



SPECIAL FEATURE: Caribbean Comedy Theater



Derek Walcott



Patrick Brown



Miss Lou



Basil Dawkins

Do You Know That ... !!!

- 1 Trevor Rhone cofound Jamaica's Barn Theatre! What Year?
- 2 Trevor Rhone co-wrote the film, *The Harder They Come*. Name the other writer?
- 3 Name the play playwright for "Ras Noah and the Hawk," "If There's A Will There's A Wife," "Columbus Cum-Buck-Us," "Puppy Love," and "Class of '73?"
- 4 Who wrote these three classic Jamaican plays, "Divorce Papers," "Feminine Justice" and "A Gift for Mom"?
- 5 This famous Caribbean-American acted in the first production of "A Raisin in the Sun" on Broadway in 1959. In films, he was the first black person to win the Academy Award for Best Actor. Name this Academy Award actor?
- 6 Name the Caribbean playwright and poet who won a Nobel Prize?
- 7 In 1948, a play opened on Broadway based on the then most popular music in the then British West Indies. Name the play?
- 8 Louise Simone Bennett-Coverley, a Jamaican poet, folklorist, writer and educator. What was her stage name?
- 9 Name the Grenadian playwright who wrote, "The Burial of Miss Faithlyn?"
- 10 Give the year of Miss Lou birth and city?
- 11 Miss Lou final resting place is Jamaica. Where?
- 12 Did Oliver Samuels perform in Grenada's popular play, "The Burial of Miss Faithlyn?"
- 13 Cicely Tyson is a highly respected film and Broadway actress who fondly speaks of her Caribbean roots. Where was her parents born?
- 14 One of this Caribbean playwright's plays was presented in two languages in a performance staged in Europe. In other words, some actors delivered their lines in one language; others, in another language. Name the playwright?
- 15 In 1971, his famous drama, *Dream on Monkey Mountain*, won an Obie Award as best foreign play of the year. Name the Caribbean playwright?
- 16 Bert Williams (1874-1922) was the first black person to play a lead role on Broadway in *The Ziegfeld Follies*, 1910. Where was he born?
- 17 Geoffrey Holder was a successful actor, dancer, choreographer and director. He designed the costume for the black version of "The Wizard of Oz." Where was he born and raised?
- 18 Did Harry Belafonte ever act on Broadway or produce a play on Broadway?
- 19 "Hamilton," a play still on Broadway is about the life of Founding Father Alexander Hamilton. Where was Hamilton born?
- 20 Did Oliver Samuels performed in a play written and directed by Derek Walcott?
- 21 Name the Jamaican who wrote: *Glass Slippaz* (2013), *Ladies of the Night* (2013), *Breadfruit Kingdom* (2011), *Charlie's Angels* (2011), *Right Girl, Wrong Address* (2018).

ANSWERS ON PAGE 46



SPECIAL FEATURE: Caribbean Comedy Theater

EVERYBODY'S & HhDigital, LLC
NEW YORK

Present

56 EAST AVENUE

Starring

OLIVER SAMUELS & VOLIER "Maffi" JOHNSON

With Dancehall Queen Audrey Reid, Dennis Titus and Lakeisha Ellison

Written by Oliver Samuels & Dennis Titus



SYNOPSIS

"56 East Avenue" is the hilarious story of life in a 'tenement yaad,' in most Caribbean islands. Sometimes, we sympathize with this loveable landlord as he tries to collect rent from chaotic tenants and as he attempts to calm his peaceful and law-abiding tenants. Sometimes, we say this good for nothing landlord deserves what he is getting. Find out what's happening at "56 East Avenue."

Throughout 2019, the play will be staged in most Caribbean islands, Canada, the U.S. and U.K. – but, it is not coming back to the NY-NJ-MD area.

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SPECIAL FEATURE: Caribbean Comedy Theater



Volier "Maffi" Johnson



SPECIAL FEATURE: Caribbean Comedy Theater

Who's Who in 56 EAST AVENUE



Lakeisha Ellison

LAKEISHA LATOYA ELLISON (MERDEL)

Ms. Ellison is a talented, well rounded people person who considers herself a Jack-of-all-trades and master of all. She is an experienced actress; shared the stage with some of the greats in Jamaican theater including Volier "Maffi" Johnson, Glen "Titus" Campbell, Dennis Titus, Leonie Forbes, Dorothy Cunningham and Dione Silvera. She has toured overseas with various Jamaican theater companies. Lakeisha is extremely passionate about the arts and community development hence her reason to make her vision become a reality by using the arts to make Trench Town, her hometown, a prototype of peace, love and unity.

VOLIER MAFFI JOHNSON (JEREME)

In 1969, Volier 'Maffi' Johnson made his debut on stage when he performed in Trevor Rhone's version of "A Christmas Carol." That's exactly 50 years ago. In July 1990, Volier Johnson and Oliver Samuels were part of a variety concert promoted by EVERYBODY'S Magazine. That's 29 years ago. It was the first time Oliver and Volier participated in this magazine's production.

Johnson, lovingly called "Maffi" by fans,

teamed up in 2018 with Oliver after more than a decade of not working for the same theater company. Theater and comedy lovers couldn't wait to see the duo who provided much laughs in the 1980s, 1990s and early 21st century on the same stage again.

Asked by Tallawah, Jamaica's premiere entertainment magazine, to name his favorite plays and roles, Volier Johnson responded. The first one is "Toy Boy," one of my favourites. And I enjoyed playing Lord Bag and Pan in the pantomime Operation P, and doing "Guava Jelly" with Audrey (Reid) and Oliver (Samuels). For New York lovers of Caribbean theater and comedy, they still yearn for the skits of Oliver, Pouncey and Volier. They enjoyed Johnson as King of Breadfruit Kingdom in an Oliver Samuels-Patrick Brown play, "Breadfruit Kingdom."

AUDREY REID (EENA)

"As an actress one has to be versatile," says Audrey Reid. It is her versatility that has made Ms. Reid one of Jamaica's prominent stage and screen actresses. Millions of people around the world identify Audrey Reid as a movie star for her role in two classic movies, Dancehall Queen and Third World Cop. "Most don't realize that I was doing plays long before I did films," she explains. "My first love is the stage; in any event, theatre in Jamaica is developed. We have various plays all yearlong allowing me to earn a living; whereas, making movies in Jamaica is once in a blue moon."

She works for different theater companies and for various playwrights. Just as how she is forever associated with the movie Dancehall Queen, the actor, and his theatrical productions, she is branded with is Oliver Samuels.

Ms. Reid is a veteran on the international stage. He first appearance in a Jamaican play promoted in New York by EVERYBODY'S Magazine was 1997 when all 2,500-seats at



SPECIAL FEATURE: Caribbean Comedy Theater

Brooklyn College Center for the Performing Arts were sold out days before. "I was in England working for Blue Mountain Theatre. We went there in 1991 with the play, "**Boy Blue**," the play that gave me my name on the stage. The play ran in England for months. London was basically my home," she says.

While there, Chris Blackwell, founder of Island Record and producer of Bob Marley and Wailers, auditioned Reid to be in a movie he was about to make, **Dancehall Queen**.

Audrey Reid is truthful when she says her first love is the stage. Dancehall Queen was released in October 1997 but Audrey was absent for the opening because she was on tour with Oliver Samuels in the play, "Keys for Two."

OLIVER SAMUELS (BENJIE)

Oliver Samuels has been on stage almost all his life. He remains the most accessible and popular actor across the Caribbean. People friendly, he is a true Caribbean integrationist. Recent Oliver plays include "Frenemy," 2018, "Four Can't Play," 2017 "Guilt Trip," 2016, "Divorce Papers," 2015, "Dolly House," 2014, "Embassy Saga," 2012, "Easy Street," 2009, "River Bottom," 2008, "Sheep in Wolf's Clothing," 2008 and "Cutie and the Freak," 2007. He appeared in American and British television sitcoms and in motion pictures.

To honor Mr. Samuels for his contributions in the development of the performing arts and theater in Jamaica, the government of Jamaica presented him a national award.

DENNIS TITUS (JAH D)

Dennis Titus is a graduate of Edna Manley College, Jamaica. He developed his craft further in theater, film and television in the UK and USA. A friend remarked, "Caribbean theatre critics have applauded Titus for his magnificent roles in Embassy Saga and Dolly House."

"Once I'm off the stage, I usually just go home and maybe watch a film. I live a quiet, simple life. I like to drive out to the country because I am from Portland, and my family is still there. I don't party. I don't drink or smoke. For me to go anywhere it has to be smoke-free," he says.

That's no exaggeration because he is not ostentatious and loquacious except on stage. Although, he performed in several Basil Dawkins-plays promoted in the tristate of NY, NJ and CT by EVERYBODY'S Magazine, this magazine never knew he was in a Denzel Washington movie until someone at a post office in Bronx, NY said he knew the guy on the flyer. "I said to him everyone knows Oliver and he said he is talking about the other guy who he saw in Denzel Washington's blockbuster, 'The Mighty Quinn,'" states Mr. Green who helps promote Oliver plays. Titus also had roles in two other Hollywood movies, "Prime Suspect 6: The Last Witness" and "Brothers and Sisters" but like Audrey Reid he prefers to be live on stage.



Audrey Reid



Dennis Titus

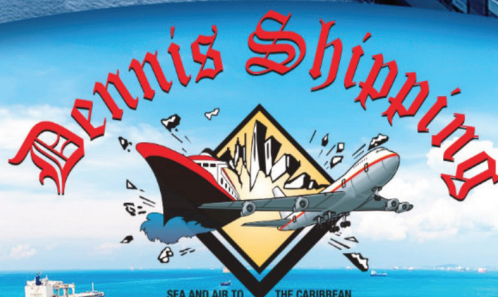


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SPECIAL FEATURE: Caribbean Comedy Theater

56 EAST AVENUE

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Set, Light and Sound Director

Patrick Russell

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Promoter, Queens, NY

Hope Morris

Promoter, Queens, NY

Janet Logan

Promoter, Brooklyn, NY

Kristina Pluviose

Office Manager

CHARACTERS IN ORDER OF APPEARANCE



EENA
Audrey Reid



MERDEL
Lakeisha Ellison



JAH D
Dennis Titus



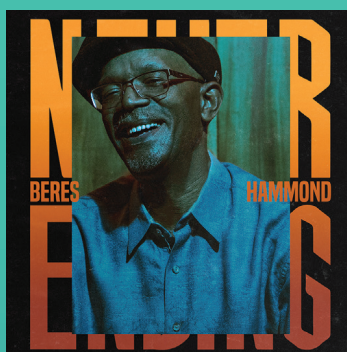
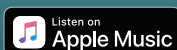
BENJIE
Oliver Samuels



JEREME
Volier "Maffi" Johnson

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SPECIAL FEATURE: Caribbean Comedy Theater

29 YEARS OF OLIVER AND EVERYBODY'S

Beginning in 1990, Oliver Samuels and his crew performed at shows promoted by EVERYBODY'S Magazine. His early appearances were in variety concerts consisting of calypso, reggae and comedy skits. Volier "Maffi" Johnson and Puncy were then Oliver's focal sidekicks. Many NY Caribbean personalities predicted the concerts would fail because putting Jamaicans and Trinidadians, reggae and calypso, Jamaica comedians and Trinidad comedians on the same stage would backfire. They did not realize that Oliver is a true Caribbean integrationist and loved across the Caribbean. The concerts were successful inspiring Caribbean promoters to follow EVERYBODY'S strategy.

In 1997, Oliver opted to focus on theatrical productions. His first play for EVERYBODY'S was "Keys for Two" with Audrey Reid, Marcia Brown and Douglas Prout. The following year, 1998, Oliver performed in plays written by Patrick Brown and produced by Jambiz International. The relationship ended after the 2011/2012 season. Oliver Samuels-Patrick Brown plays the mainstream media said belonged on Broadway included "Ras Noah and the Hawk," "Midnight at Puss Creek," and "Class of '73." Since 2013, Oliver has been working with other theater companies and playwrights such as Basil Dawkins and Whirlwind. Regardless to which production company in Jamaica produces Oliver, EVERYBODY'S promotes the plays in Boston, Hartford, Bridgeport, Washington, DC, NY, PA and NJ.

Here are photo highlights of Oliver in EVERYBODY'S Magazine productions, 1990-2019.



July 21, 1990, Whitman Theater, Brooklyn College. The beginning of a bond with Oliver and EVERYBODY'S Magazine. L-R: Calypsonian Lovey, Singing Francine, Promoter Herman Hall thanking Oliver, Puncy and Volier (Back) L-R: The late calypsonian Rootsman, Comedian Bill Trotman and calypsonian Black Stalin.



July 27, 1997: West Indian Social Club, Hartford, CT, where EVERYBODY'S presented "An Evening of Summer Laughter" with Oliver, Trini (Marvin Ishamel), a Toronto based Trinbagonian and Paul Keens-Douglas of Grenada. (L-R): Oliver, Trini and Herman Hall.



SPECIAL FEATURE: Caribbean Comedy Theater



October 11, 1997: Lehman Center, Bronx, NY: Fans enjoying "Keys for Two."



October 12, 1997: Oliver greets fans backstage at Whitman Theater, Brooklyn.



Oliver and playwright Basil Dawkins. They collaborated over the decades, the most recent, 2015-2017, for the plays, "Divorce Papers," "Guilt Trip" and "Four Can't Play."



September, 2012: Oliver Samuels at the Grenada Consulate in NY where EVERYBODY'S held a VIP Reception to welcome the cast of "Happy Hour," a play the magazine brought to NY from Grenada. L to R: Grenada Consul General Derrick James (now Grenada's Ambassador to Canada), Oliver Samuels and Herman Hall. Gentleman with white beard is Herman Lamont, Jamaica's Consul General.



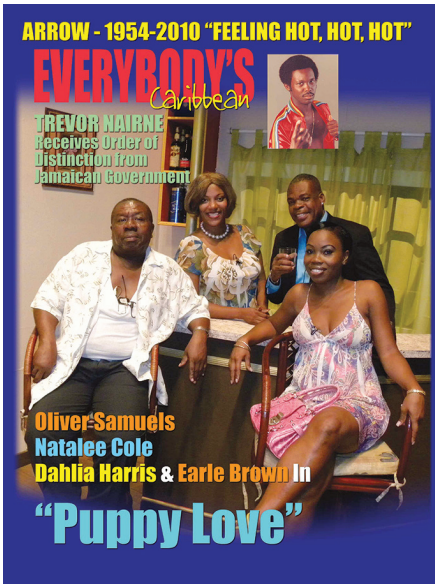
May 2012, Whitman Theater: A fan placing name and address in the Dennis Shipping barrel. Dennis Shipping is a sponsor of Oliver plays; fans look forward to win a prize - a barrel from Dennis Shipping. The company ships it for free, packed with clothing, toys and grocery, to a love one in the Caribbean.



October 4, 2015: Oliver and fans celebrate his birthday backstage at York PAC.



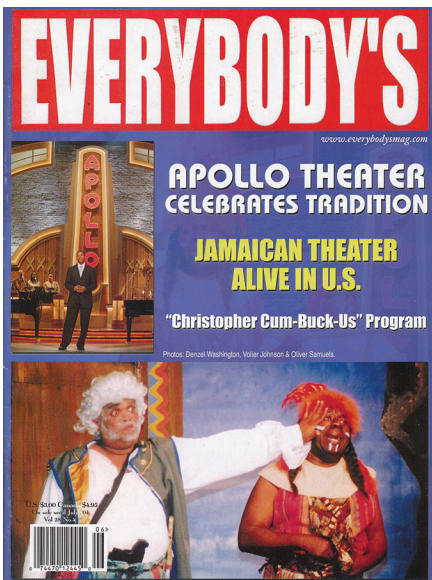
SPECIAL FEATURE: Caribbean Comedy Theater



Oct/Nov, 2010: Oliver and other cast members of "Puppy Love."



October 4, 2015, York College: (L) Actor Paul Campbell visits Oliver and Audrey Reid after a performance of "Divorce Papers."



May 2004: Volier "Maffi" Johnson as Christopher Columbus and Oliver as an Indian Chief in "Christopher-Cum-Buck-Us," about Columbus' "discovery" of the Americas.

EVERYBODY'S
NEW YORK

May 2011,
Lehman Center,
Bronx, NY:
Oliver welcomes
back longtime
fan Patricia
Ephraim after
she returned
from military
duties in Iraq
and Afghanistan.



May 2011: VIP Reception, Whitman Theater. Oliver poses with Barbados-Panama couple Mr. & Mrs. Waal before the performance of the suspenseful comedy, "Midnight at Puss Creek."



October 3, 2015, Wingate Campus School, Brooklyn: New York's famed Allan's Bakery presented a 50-inch cake to Oliver on his 67th birthday (Oct. 4). L to R: Judge Sylvia Ash, Lystra Collis presented a citation from Oliver's friend Congresswoman Yvette Clarke, Assemblyman Nick Perry, a fan whose birthday is also Oct. 4 and cast members Audrey Reid, Dennis Titus and Ruth Ho Shing.



EVERYBODY'S was a consultant for the three-time Caribbean Music Awards, Apollo Theater, Harlem, NY. Oliver and Steve Harvey were the MCs the first year.

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EVERYBODY Talking

Whitman Theater at Brooklyn College

Everybody Talking about Brooklyn Center for the Performing Arts. Patrons ask, "What's going on there?" Shows at Brooklyn College 2,400-seats Whitman Theater



Whitman Theater before renovation.

are patronized by Caribbean admirers of art and culture. They see pop artists, ballet companies from China and Russia, enjoy classical music, calypso and Caribbean plays. Since 1990, EVERYBODY'S Magazine has been

renting the theater for concerts and theatrical productions; independent promoters and producers from the Russian and Jewish communities too.

Whitman Theater has been closed for renovations since June 2017. Its staff allegedly fired. The public get ambiguous answers forcing this magazine to seek forthright answers. Maria Ann Conelli's, Dean of the School of Visual, Media and Performing Arts, "we are all very anxious to have Whitman back online, and this summer looks like a good possibility. We are not booking anything into the theater at this point until we get the ok from everyone involved in the Whitman restoration project."

Dean Conelli referred us to Jason Carey, Assistant Vice President Office of Communications and Marketing. On March 25, we sent 5 questions to him in an email. In response, he sent us a 6-month old press release dated September 4, 2018.

"BROOKLYN, Tuesday, Sept. 4—The 2,400-seat theater in Whitman Hall at Brooklyn College remains closed as restoration work continues. The theater, used by local community groups for events and ceremonies throughout the year, also hosts the public performance series "Brooklyn College Presents" (formerly Brooklyn Center for the Performing Arts at Brooklyn College-BCBC).

Given the delays in construction, the theater will not be available for rentals and public programming will go on hiatus. The college hopes the restoration work will be finalized sometime in the spring of 2019."

The only bit of news that is forthright is Brooklyn Center for the Performing Arts has been renamed, "Brooklyn College Presents."

EVERYBODY Talking

About the Stop & Shop located in Caribbean Brooklyn where last year a homeless man died senselessly ... No lessons learned, one year later.

On April 14, 2018, CBS New York reported that three employees, including a store manager, sat on a homeless man, Ralph Nimmons, 51, who allegedly shoplifted "cookies and other items, restraining him until the police arrived. All major and community media in NYC from The New York Post to The Daily News reported the man's death and the community protest against that Stop & Shop. According to the NYPD there was a brief altercation, during which Nimmons was "subdued" and collapsed. Police didn't have information about how he was restrained, but witnesses said he was telling store employees to let him go and complained that he couldn't breathe as they held him down, according to reports.

"How the man met his death was not surprising to me because most Stop & Shop workers at that store shows



Stop & Shop, Beverly Road, Brooklyn seen on WABC-TV - Photo ABC7NY

no respect for customers," said Marjorie who lives a few blocks away.

That specific Stop & Shop has not learnt anything from the tragedy. Nothing much has

changed. It appears that at least 90% of employees at that Stop & Shop including managers need lessons in customer relations and politeness. Most workers are hesitant to identify or call the manager when requested by shoppers.

In March, a customer after weeks of trying to see the manager, was asked by a worker, "What do you want to see the manager for?"

"About marketing."

"He is going to say no."

"Why? And why are you making a decision for him?"

After pleading to see him the worker left to find the manager. She returned 10 minutes later saying he said no.

The shopper said, "It's time for people to boycott this store because service is deteriorating."

The manager suddenly arrived and screamed, "I'll not talk to you because you want to boycott us."

This Stop & Shop is in the middle of Caribbean Brooklyn. "Sadly, its employees who are black have no

respect for its black customers. For them, it seems, every customer is a thief," a female customer said and left in disgust.

EVERYBODY Talking

About how Chelsea Clinton had to correct Joy Behar of ABC-TV, The View.

Behar said Hilary Clinton, Chelsea's mom, was the first woman to seriously run for president. Chelsea, wisely and instantly, corrected Joy Behar by informing her the late Shirley Chisholm was the first. At the 1972 Democratic Party Convention, thirteen candidates vying for the presidency were nominated. Shirley Chisholm placed fourth after Senator George McGovern. She got 152 votes, a remarkable achievement. No woman, and no black person, had ever received that many votes in a Democratic or Republican National Convention. Chisholm did not win the nomination but she was provided Secret Service protection due to death threats.



Chelsea Clinton on The View – ABC-TV

EVERYBODY Talking

Carnival without Politicians in Brooklyn

Everybody Talking about the new New York State election law which has made June the month for all primaries- federal, state and municipal. (Primary Day 2019 is June 25th.) There will be no more primaries in September! Some people believe the West Indian-American Day Carnival Association (WIADCA) and politicians are the losers and carnival revelers and carnival bands, the winners.

Traditionally, with Brooklyn's massive Caribbean carnival (2,000,000 revelers) held on Labor Day, first Monday of September, mere days before the primary, the carnival and the private WIADCA breakfast on Labor Day morning was a paradise for politicians and even for candidates running for dog catchers.



Senator Chuck Schumer

The VIP breakfast under a tent on the tennis court at Buffalo Avenue and Eastern Parkway carnival route are playgrounds for politicians of all color, race, religion and ethnicity providing they are Democrats. Republicans are not graciously welcomed except if he happens to be the mayor or governor. Democrats in the NYS Assembly and NY City Council allocate dollars in the budget for the inept WIADCA making the organization wag its tail to Democrats. That comedy show at the breakfast may end soon.

Some Democrats stroll down the three-mile parade route waving the Trinidad & Tobago flag thinking it is the Jamaica flag; one Labor Day Senator Chuck Schumer was waving five Caribbean flags but the only one he could identify was Jamaica. An embarrassed Schumer, long before President Trump used him as a punching bag, said to EVERYBODY'S Magazine, "from now on I'll learn which flag belonged to what island-nation."

Now that there is no more primary in September, effective 2019, will those politicians blindly fund WIADCA, dominate its breakfast and slowly move down Eastern Parkway?

Some people believe that politicians will skip the carnival to the glory of revelers, artists and carnival bands.

EVERYBODY Talking

About How Some West Indians Will Collapse If Trump Is Reelected

English speaking Caribbean people whether living in the Caribbean or in Canada, America and England, love to chat about politics and elections.

Have you ever met West Indians residing in England sunbathing on a beach when holidaying in the Caribbean?



President Donald Trump

All they talk about is how they are proud Labour members, how the British Labour Party is pro-black and pro-immigrant and the Tory or Conservative Party is anti-immigrant.

Caribbean people residing in Montreal, Ottawa and Toronto tend to chat about politics in America. They seem to understand the complex American election landscape and are not vehement supporters of the Democratic and Republican Parties. They objectively scrutinize both parties. Many expected Trump to win in 2016. Despite President Trump's temperament, they anticipate he will retain the presidency in 2020.

EVERYBODY TALKING

Don't tell a Caribbean person living in the Anglophone Caribbean that Trump will win in 2020. They follow Donald Trump and the Republicans on CNN and Fox News as if their local TV stations and local news don't exist. For many, including prime ministers, telling them that President Trump will be re-elected is like committing treason. Most are moral supporters of the Democrats.

Don't like a West Indian living in the U.S.! Want to give him or her a heart attack! Just say President Donald Trump will be reelected on Tuesday, November 3, 2020.

EVERYBODY Talking

Everybody Talking About The 2020 Democratic Party Presidential Candidates.

The list of wannabe presidents keeps expanding. True, billionaire and former New York City Mayor, Mike Bloomberg, never officially declared his candidacy though he spent millions of dollars researching his chances of leaving Milwaukee on July 16, 2020 as the Democrats nominee and becoming president-elect around midnight on November 3, 2020. Not even Sunday School children believe the hogwash reason Bloomberg gave for not declaring. Deep down, he knows, he cannot outmaneuver Donald Trump when it comes to rhetoric and it is not easy to purchase an election as was the case in New York when Bloomberg won his first and third terms.

Expect many, many more Democrats to quit the race long before Iowa Caucus begins on February 3, 2020. Why? Because they are in the race for 2024. Most know they cannot win the Party's candidacy in July 2020 nor beat Trump in November 2020. By running now pretend-ly for 2020, they are establishing a base and establish-

ing contacts in states and cities across America for a serious run in 2024. Assuming Trump is reelected in 2020 there will be no incumbent in 2024.

California's Senator Kamala Harris, a Jamaican-American, is a 2020 presidential candidate who can excel in 2024. Don't be surprised if she is the running mate of the presidential nominee in 2020.

EVERYBODY Talking

About presidential candidate Kamala Harris and her father Jamaican-born and raised Professor Donald J. Harris.

When asked if she supports marijuana legalization and has smoked the herb, Senator Harris responded "Half my family's from Jamaica. Are you kidding me?"

According to the mainstream media, her father was not



Senator Kamala Harris of California who is of Jamaican heritage

thrilled with his daughter's response. The Stanford economics professor allegedly told the Jamaican media, "My dear departed grandmother ... as well as my deceased parents, must be turning in their grave right now to see their

family's name, reputation and proud Jamaican identity being connected, in any way, jokingly or not with the fraudulent stereotype of a pot-smoking joy seeker and in the pursuit of identity politics ... Speaking for myself and my immediate Jamaican family, we wish to categorically dissociate ourselves from this travesty," he said.



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Go Gouyave

Saturday, March 3, a Gouyave man, soca artist Mister Killa, brought more fame to historic Gouyave when he won the International Soca Monarch in Trinidad & Tobago. His victory created bacchanal time in Gouyave and all hell broke loose a few days later when Mr. Killa came back home.



Kirani James
Olympic Gold Medal



Mighty Sparrow

Gouyave, an Olympian town! It's the home of Olympian Kirani James who brought Grenada its first and only Olympic Gold Medal.

Did we say Gouyave is the hometown of the Mighty Sparrow? He was born in the Village of Gran Roi, St. John's Parish; Gouyave is the capital of St. John's.

Gouyave Grenada

The Town of Mr. Killa, Kirani James, Mighty Sparrow

By Herman Hall

February 26 thru March 3, this year, were commemorative days for Grenada, its boisterous town of Gouyave and the sleepy town of Grenville.

In New York City a Grenadian-American, Jumaane Williams, was elected Public Advocate, the 2nd highest public office in the Big Apple. Although his parents, Gregory "Social" and Pat Joseph Williams, hail from Grenville, the Public Advocate's grandfather was Gouyave-born-and-raised until he found employment in Grenville. And one of his grand-uncles, Aloysius Williams, was headmaster of Gouyave Roman Catholic School in the 1940s-1960s.

Then in the wee hours of Saturday, March 3, a Gouyave man, soca artist Mister Killa, brought more fame to historic Gouyave when he won the International Soca Monarch in Trinidad & Tobago. His victory created bacchanal time in Gouyave and all hell broke loose a few days later when Mr. Killa came back home.

Grenada is indeed the soca capital of the world! Another Grenadian Mr. Legz placed third. As if that wasn't enough a Grenadian, V'ghn, took the third prize in the Groovy category of the 2019 International Soca Monarch competition. What a night for the Spice Island!

That night marked 224 years since the Fedon Rebellion or Revolution broke out. Guess where! Around midnight on March 2, 1795 in Gouyave and Grenville (then called La Baye). To add to the drama, Governor Ninian Home was captured the next morning. Guess where! On d'Lance, Gouyave. A few days later the powerful British military sailed to Gouyave from other islands to recapture the wayward

town from the rebels - mulattos, white Frenchmen and enslaved. The rebels abandoned the town after wickedly leaving gallons upon gallons of rum in shops and homes for the British sailors and soldiers to consume, get drunk and disorderly. The rebels' strategy worked. Gouyave remained the Revolutionary capital of Grenada until the rebellion ended in 1796.

Gouyave, an Olympian town! It's the home of Olympian Kirani James who brought Grenada its first and only Olympic Gold Medal.

Did we say Gouyave is the hometown of the Mighty Sparrow? He was born in the Village of Gran Roi, St. John's Parish; Gouyave is the capital of St. John's.

Gouyave is famous to for its jacks' broth. In 1938, the first Grenadian calypso was recorded. Not surprising, it was named "Jacks' Broth."

And, one of the best and oldest celebrations in the world every June 29, what Gouyave people call Fisherman's Birthday but the rest of the Christian world call Saint Peter's Day, occurs in Gouyave. The Roman Catholic priest, whose predecessor was hanged in 1796 for supporting the rebels, leads the parade from the church to the d'Lance Bay, blesses the boats and fishermen followed by fishing boat races against fishermen from neighboring islands. No school. Then it is food, rum, calypso, soca, reggae, dancing and gambling. You need not be clever to know Mr. Killa's *Run With It* will dominate Fisherman Birthday, June 29, 2019.

Want more about Gouyave! Go to: gougouyave.com

Jacks Boat AHOY!

By Telfor Bedeau

During colonialism when most parents had no money to purchase medicine for their children, doctors, mostly all of whom were foreigners, advised parents to give their children Jacks Broth.



Photo by: Osmond Griffith

*Jacks broth, Doctor Weidman really better use
Jacks broth, oh, with pepper and lime*

(1938, Jacks' Broth, Harmony Kings/Decca Records)

Jack is a small fish about 10 inches long when mature. We Grenadians call it "jacks." Jacks swim in large shoals and are caught in long nets on the western side of Grenada and in the Grenadines.

Grenadians enjoy steamed, fried and corned jacks, pound jacks but "Jacks Broth" – combination of jacks, pepper, lime, herbs, dasheen, young green bananas and dumpling – is one of Grenada's favorite and most nutritious dishes.

During colonialism when most parents had no money

to purchase medicine for their children, doctors, mostly all of whom were foreigners, advised parents to give their children Jacks Broth.

Jacks broth, Doctor Weidman really better use

Jacks broth, oh, with pepper and lime

(1938, Jacks' Broth, Harmony Kings/Decca Records)

Gouyave is the principal fishing town of Grenada, a reputation it gained centuries ago. "Nobody makes Jacks Broth better than Gouyave people," says Gouyave native

Joe Vincent.

Jacks, caught off Gouyave, are transported to all parts of Grenada by vendors using vehicles, and the arrival of one of these vehicles in a village is usually an exciting event which is announced by the blowing of a conch shell. At that sound everyone gets on the alert and people can be seen running with containers to the spot where the vehicle is parked. They buy, and comment about the size of the jacks. Whether big or small, the jacks end up either fried or as jacks broth which is one of the most popular recipes in Grenada.

Before 1980, the town of Grenville on the east coast of Grenada received its supply of jacks from vehicles that came from Gouyave as well as boats from the Grenadines. They were long open boats with a large spritsail and jib. They carried a centerboard and were fast and seaworthy. Everyone called them Jacks Boats. Whenever one of these boats arrived in Grenville there was high drama. If fish was in short supply, the drama was multiplied.

One day I was in Grenville when there was a shortage of fish. The local fishermen could not go to sea because the northeast trade wind was in a really bad mood. Huge waves were breaking on the barrier reef and the narrows at the eastern entrance of the channel were like a boiling cauldron. Everyone was of the opinion that no boat could put to sea on a day like that. At the fish market the vendors, called "dry land fishermen," were playing cards, while others were discussing the state of the weather. A few real fishermen were arguing as to who was the best sailboat captain. Another group was sitting on a derelict boat drinking rum and talking as loud as if they were addressing someone a mile away.

Many people from the countryside were also at the fish market waiting to see if a miracle would take place in the form of a boat arriving with fish of any type. One man told me his family had eaten no flesh for many days and he was longing to have some fish to go with his vegetables. Businessmen, laborer's, housewives, farmers and others were all waiting, but at one o'clock in the afternoon there was not much hope.

Suddenly, someone shouted, "Sail ho!" In a split second all eyes turned eastward and there, at the end of Telescope Point, was the white sail barely visible as it competed with the white foam of the breakers. The sail sped southward, disappearing at times as it descended into the trough of the huge Atlantic waves, but advancing all the time towards the entrance of Grenville Channel. Soon it was heading for the shore, where preparations were being made to receive it.

While the boat was sailing towards the land, everyone on the shore became active. The dry land fishermen left their cards and prepared for business. Many people were running to and from alerting their friends who were

shopping in other areas of town, or who had gone to the rum shop to take a drink. Small business people and tradesmen who had no attendants closed their shops and ran to the waterfront to get their supply of jacks. Young men prepared to help haul up the boat and get free jacks. Pickpockets got ready to do business. Old men and women gave their money to strong guys who would brave the battle and buy jacks for a commission.

The boat arrived and was immediately surrounded by dozens of men including the dry land fishermen who climbed on board to "buy the boat". They argued for a few minutes before the cargo of jacks was sold to the highest bidder. The boat was then hauled up above the high-water mark as easily as if it were made of feathers, by the host of young men. While this operation was taking place, the crowd at the beach had grown to several hundreds and surrounded the boat so the only thing that could be seen was the mast.

Everyone in the crowd was trying to get jacks first. This resulted in great turmoil. People were pushing, pulling, shouting, cursing. Several fights broke out and police from the nearby station had to come and make arrests. A few guys tried to climb up on the heads of the crowd and were promptly dumped on the ground. One guy grabbed a woman's purse and ran northwards along the beach, but was overtaken by three others who caught him behind the Anglican church, retrieved the purse, beat him well then ducked him in the sea. A cleverer guy worked his way to the side of the jacks boat with a stick, the end of which he had dipped in tar. Every now and then he inserted the tarred end into the container where the vendors were putting their money as they sold the jacks. Money stuck to the tar and he made a little pile before retiring to boast to his friends on the outside of the crowd.

In spite of the commotion, the vendors calmly sold their jacks to the people who were buying the most, like businessmen and other rich people. However, a fairly high percentage of the masses got jacks before it was finished. The others felt cheated and while most of them drifted away, a few remained to curse and insult the dry land fishermen, who were too busy counting their money to worry about them.

Eventually the dry land fishermen and regular inhabitants of the fish market were by themselves once more. Some were richer, and the men operating the nearby rum shops were aware of that fact. They waited patiently for the business they knew would soon come.

Telfor Bedeau, born and raised in Soubise, a village a mile or two from Grenville, is one of the island's premier hikers. He is the recipient of a Grenada National Award. This article appeared in Caribbean Compass, a publication of the yachting industry.



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Women OF DISTINCTION

Edited by Gladys Mark



Aisha N. Braveboy, State's Attorney, Prince George's County, MD.



Braveboy takes the oath of office. L-R: Her parents Cuthbert and Norma Braveboy, Alisa Quinn niece of Aisha, State's Attorney Aisha Braveboy, Judge Sheila Tillerson Adams and clerk, Mahasin El-Amin.



Sigma Gamma Rho Sorors: L-R: Brenda Makins, Tiffany Alston, Anika Braveboy, State's Attorney Aisha Braveboy, Janice Melvin, Joanne Grady, Felicia Mattox and Adrienne Waite.

Aisha Braveboy

State's Attorney, Hyattsville, MD

Step aside Caribbean-New Yorkers, you are not the only ones who elect people of Caribbean heritage to high profile public offices in the U.S. Aisha Braveboy is State's Attorney of Prince George's County, Maryland. This important public office is known as the District Attorney (DA) in many municipalities across the U.S. As State's Attorney, Braveboy is the chief prosecutor in Maryland's second largest county with a population of approxi-

Continued on page 30



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Continued from page 28

mately 1,000,000. Cities in Prince George's County include Upper Marlboro, Adelphi and Hyattsville.

Three candidates vied for the position in the 2018 Democratic Primary but more than 62% of Democrats gave her the nod. She made a slam-dunk in the general election last November by getting almost 97% of all votes cast.

Ms. Braveboy was born in Washington, DC. Her father, Cuthbert, is Grenadian from the Parish of St. Patrick's and her mother, Norma Braveboy, is a Washingtonian. The State's Attorney is a graduate of Largo High School and the University of Maryland; she received her Juris Doctorate from Howard University Law School.

Moye Stephenson-Fairweather

A Pillar in MD & DC

"Moye Stephenson is one of the most patriotic Jamaicans I have met. Some people love their land of birth but do nothing much to help their country. They utter words but create no action, it's just mere lip service," states Mike Malcom, an entrepreneur in Bowie, Md. "Moye spends almost all her time serving Jamaica, and the Caribbean-

American community in the Maryland-Washington area."

"She is involved in so many programs and causes, I don't know where she gets the energy to fulfill her commitments," observed Lisda Sawney, her Grenadian amigo.

"The spirit of community building was instilled in me by my grandparents since childhood," Stephenson humbly explains. "Even before I was 12, I taught Sunday school."

Arriving in the United States from her beloved St. James, Jamaica, in 1977, to join her parents, teenager Moye graduated from Montgomery Blair High School in 1980. Having a high school diploma was not sufficient for Moye. She enrolled at Montgomery College and the University of Maryland where she received several degrees and certificates.

Ms. Stephenson-Fairweather is employed at Montgomery College in Rockville. After 27 years at Montgomery College, she says, "I still enjoy working there." She is the Advisor for the Caribbean Student Association (CSA) and serves annually as the Head Judge in Communications for the Mathematics, Engineering, Science, and Achievement program (MESA). She

interviews high school students on behalf of the Star Scholarship Foundation (Stand Tall And Reach).

Moye has been active in the community for forty years. The community's appreciation of her contributions is reflected in several awards and citations she has received including a Montgomery County Executive Certificate.

Stephenson-Fairweather is a member of the Jamaican Nationals Association (JNA); Co-Chair of the Cultural & Social Committee and the Education Committee. She is the Executive Secretary of the International Social Club of Maryland (ISCM) and member of the Caribbean American Advisory Group (CAAG) in Montgomery County.

Like other women of St. James, Jamaica, Moye is adventurous; bold and talented to portray on stage, Jamaican National Hero, the late Miss Lou (Louise Bennett).

Moye holds a Certified Nursing Assistant license (CNA) and works with the elderly whenever time permits.

She attends Mount Jezreel Baptist Church where the pastor is Rev. Eldridge Spearman. She serves on the Prison Ministry teaching Bible study to the incarcerated and participates in the Community Outreach Program Ministry (COP).

"I can do all things through Christ who strengthen me" (Philippians 4: v13) "therefore, I will continue to help others until I depart from this life. Amen," this industrious woman says.

Nathalie Taghaboni

Author, raconteur, photojournalist

"Though I have been writing articles for many years, my official career began in 2001 when I became a columnist for the SHARE Caribbean newspaper in Toronto," boasts Nathalie Taghaboni, a resident of Ohio. Her



Nathalie Taghaboni

popular, and much quoted columns, ran for over ten years in Canada's oldest Caribbean tabloid, SHARE, established in April 1978 by Arnold Auguste. "I enjoy writing in the vernacular, for me, it is one of the best ways to write expressively and SHARE gave me the opportunity."

She wrote for the Chicken Soup series and became a featured writer for SHE Caribbean Magazine published in Saint Lucia. Taghaboni continues to write for several online and print

publications.

An independent woman, Taghaboni is also in the business of publishing. She is the CEO of Commess

University (Press), an independent publishing company.

Born in Trinidad & Tobago, Nathalie expresses her colorful and witty Trini spirit in her short stories and novels. *Tales from Icebox Land* – social satire – is a collection of essays written entirely in the Trini Speak. The paperback version of this book sold out after three reprints, and is now out-of-print. The e-version is currently available on Amazon and Kobo.

Her Savanoy Series – drama, romance, carnival, mature reader, fiction – consist of three novels.

Across From Lapeyrouse, a sizzling, suspenseful love story, was released in April 2012. The book is available in paperback and e-book on Amazon, Barnes and Noble.com, Kobo.com and Nook.com.

Santimanitay, published 2013, is a melodrama. Love, infidelity, lurid sex and abuse of power by the island's prime minister and family, prevents the reader from stop reading the episodes.

Side By Side We Stand was released in July 2016. It is in paperback on Amazon and selected bookshops worldwide.

Dark Night and Lace - Things that go bump in the Caribbean night – will be released in 2020.

Nathalie is married and her son aspires to develop a career in music.

Want to read her novels!

ntaghaboni@CommessUniversity.com

Facebook: <https://www.facebook.com/queenma-coomeh>

Novels: <https://www.facebook.com/TheSavanoySeries>

Alice A. Nicholson

Peoples Attorney, Brooklyn, NY

Attorney Alice A. Nicholson who represents many victims of foreclosure is a candidate for the Civil Court Judge in Kings County's 6th Judicial District. Kings County comprise the Borough of Brooklyn. Communities such Park Slope, Midwood, Prospect Heights, Crown Heights, Prospect Lefferts Gardens, Flatbush, East Flatbush, Prospect Park South, Kensington, and Ditmas Park are in the 6th Judicial District.



*Assiduous Attorney
Alice A. Nicholson*

Ms. Nicholson, a Democrat, hopes to win the June 25, 2019 primary and be formally elected in the general election in November. She has an impressive record of seeking justice for people of all background and color.

The frontpage story and photo of New York Daily News of Wednesday, September 5, 2018 and Sunday, November 14, 2018 detailed the drama of a family about

to lose their home through foreclosure. It was not an ordinary white family the Daily News and other New York media focused on.

The husband, George Bender, a retired NYPD detective, afflicted with 9/11 debilitating health problems, was about to go homeless because a bank, Wells Fargo, threatened to sell his home for falling behind in mortgage payments leaving Mr. Bender, his wife and two daughters without a home. As a police officer, in days and weeks after the World Trade Center attack, Mr. Bender, worked at Ground Zero, the city morgue and at Fresh Kills landfill in Staten searching for body parts and fragments of the Twin Towers.

Superb legal work on behalf of Mr. Bender by Alice Nicholson and other parties forced Wells Fargo to reverse its decision.

"I was almost in tears," Bender told the News when he heard the positive news and unreservedly praised Nicholson.

A jubilant Alice Nicholson said to the media, "What came to me was the Wells Fargo advertisement 'Together we'll go far,' and this shows we can. But there are a lot of people like George Bender who made real contributions to society ... We can do better for them."

A graduate of New York University School of Law in 1986, lawyer Nicholson began her career fighting for income for the disabled and seniors as a Social Security advocate at Bedford-Stuyvesant Legal Services and Queens Legal Services. During law school, she worked on police brutality cases against young men of color, at the Center for Constitutional Rights and at the American Civil Liberties Union.

Egbert Reid, a voter in East Flatbush says, "This woman deserves our vote!" Based upon her vast contributions and experiences, Ms. Nicholson should be a formidable candidate.

The wanna be judge graduated from the Borough of Manhattan Community College and Hunter College.

She was born and raised in Grenada where she received her primary and secondary school education. The famed Anglican High School is her alma mater.

Jovia Radix

Best Qualified for City Councilor

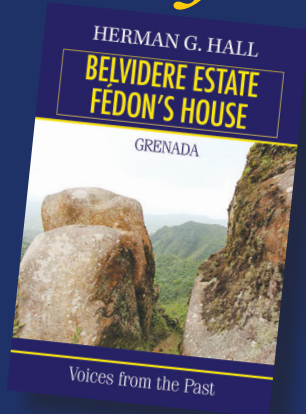


*Jovia Radix
Best qualified for City Council*

In a New York City council district in Brooklyn where almost 70% of the population are West Indian immigrants and of West Indian heritage, a truckload of candidates is seeking the seat vacated by Jumaane Williams who is now the number two person in municipal government, he is

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the public advocate. Jovia Radix, a young lawyer of Barbadian and Grenada parentage, is campaigning for the 45th Council district seat in a hotly contested special election.

Ms. Radix, daughter of a dentist, Dr. Joe Radix and Judge Sylvia Radix, is no stranger in the community. During her high school years, she participated in the community's social, political, economic and cultural affairs. She is frequently seen at Oliver Samuels plays and Caribbean concerts staged at Whitman Theater. While in law school Jovia found time to play an active role in William Thompson run for the mayoralty.

The special election is May 14 and the successful candidate will serve until December 31, 2019 when Williams' term would have expired. As a result, a few weeks after the special election, there will be a primary on June 25 and general election on November 5 for persons who wish to become the councilor for the district effective January 1, 2020.

Democratic Party candidates Ms. Radix is up against include Anthony Alexis, Anthony Beckford, Monique Chandler-Waterman, Louis Cespedes Fernadez, Jean Similien, Farah Louis, Hercules Reid, Xamayla Rose, Adina Sash, L. Rickie Tulloch and Jordan Victor. Some run in every election for any office available. Jovia Radix has a far better record of public service. "I'm voting for her because she is most qualified when I compare her with the rest," says Trinidadian-born M. Young, a resident in the district.

Rosie Peppy Parke Ghana's Commitment

In March, Rosie Peppy Parke held her 14th annual "Women's HerStory Month Celebration," Sistahs Inspiring Positivity (SIP) in a restaurant in Upper Marlboro, MD. The event, Sweet Home Jamaica, raised funds to purchase laptop computers for Ghana. "Let us change the narrative and show by example that we are truly Sistahs who inspire other sistahs and Black people who give back to Blacks," she told friends at the restaurant. For those who couldn't attend she appealed to them to give her computers to ship to the West African nation.



Rosa Peppy Parke

Born and raised in Jamaica, Ms. Parke has been living in the MD-DC area since January 2003. She holds a Master's degree in management with specialization in public relations and an undergraduate degree in business and professional management. She also has an executive management certificate in nonprofit management from Georgetown University. Parke is the founder and creative director of Peppy Entertainment & Promotions, LLC. She hosts PEP Talk on TV and Radio. The former director of communications and partnerships for East River Family Strengthening Collaborative, is a fitness & wellness instructor.

Her areas of expertise include planning, administering, and managing workshops, conferences and events domestically and internationally. She serves as liaison with external partners to conduct research on emerging industry and technological trends.

Want to donate a laptop or contribute towards purchasing one! Contact Ms. Parke at: www.peppypromotions.com or email: peppypromotions@gmail.com

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Avril Francis

Breast Cancer Awareness Champion

Avril Francis is a pillar in the Borough of the Bronx, NY. She loves to talk about anything on this earth but provides substantial information mixed with wit on her radio and TV programs, The Avril Show. She is seen on Manhattan Cable, Bronx Cable TV and Verizon TV and heard on Monday nights on 93.5 fm.



Avril Francis

She spends most of her leisure time communicating breast cancer awareness to women and men too. One recent radio show with her co-host, Joe-the Barber, exposed the fact that a growing number of men are developing breast cancer.

Her Avril Francis Show Foundation "is about change," she explains. "We build our reputation on lifting others up when they cannot lift themselves. Every year we raise funds to support the needs of cancer research and we donate funds to back to school programs in our communities."

This year's Foundation fund-raising gala is June 7 at Eastwood Manor, Bronx, NY.

The gorgeous woman from St. Kitts and Nevis is principled and determined as two other women whose parents hailed from the two-island-nation. They are actress Cicely Tyson and the late civil rights lawyer, Judge Constance Baker Mottley.



Sandra Laverne Baghaloo

Special Honoree

"I enjoy serving customers and I encourage my staff to be patient with them and hospitable because we want each customer to comeback. Remember, without customers, we have no business," says Laverne Baghaloo, manager of four Golden Krust bakeries in the Bronx, NY.



Laverne Baghaloo

Sandra, as she is sometimes called, is associated with Golden Krust for almost two decades. On any given day she visits each store to ensure cashiers, servers and cooks

are maintaining the high standard she expects thereby enhancing customer satisfaction.

The woman from the town of Linstead, St. Catherine, Jamaica, is the mom of two daughters, Anastasia, 8 and Shanelle, 29.

Jamaican theater & comedy is her favorite pastime. She enjoys vintage videos of Miss Lou and patronizes live performances of plays from Jamaica when they are staged in New York. She will be honored for her dedication and contributions to the community by Oliver Samuels and the cast of 56 East Avenue on Sunday, May 26, at Lovinger Theater, Bronx.

Helenia Witty

Special Honoree

One Thursday afternoon in early April, Helenia Witty sat with a stern face supervising crates of Tower Isles halal patties, fresh from the oven and packed in boxes, loaded into tractor trailers on Atlantic Avenue, Brooklyn.



Helenia Witty

Witty is the Shipping and Receiving Manager at Tower Isles frozen foods. Customers who purchase Tower Isles patties at Walmart, Costco, Sams and other wholesale and retail supermarkets can be assured that Helenia Witty meticulously observed the crating of boxes of patties of all varieties – chicken, veggie, beef, cocktail and halal.

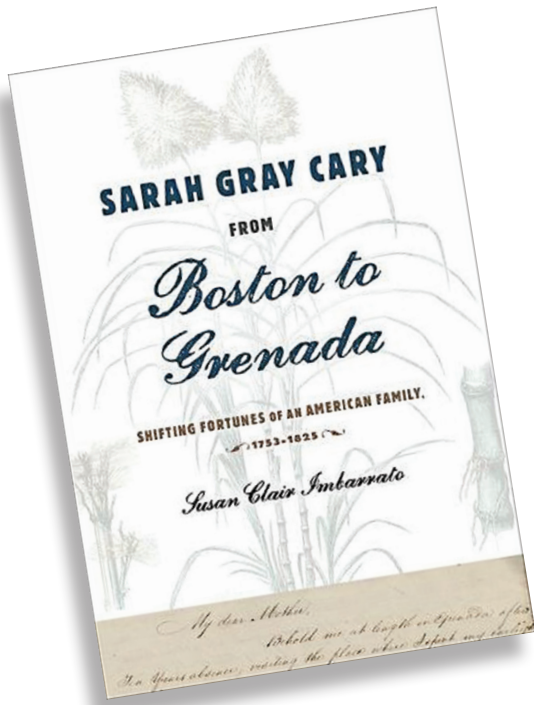
Arriving in New York in 2007 from the Parish of Manchester in Jamaica where she graduated from Manchester Business College, Witty found employment at her sister and brother-in-law business, Beryl Joy and Earl Levi company. Joy and Earl

established Tower Isles as a mom and pop bakery at Atlantic Avenue near Franklin in 1968 but by the time Witty joined the company, Tower Isles had already grown into the world's largest baker of Jamaican style patties.

Today, Helenia is dedicated to Tower Isles as her late sister and brother-in-law. She is at the plant at 4am and is one of the last to leave at the end of day.

As a patron of Jamaican arts and culture, she makes time to attend various Jamaican events and enjoys Jamaican-style theater especially the Oliver Samuels brand.

Ms. Witty will be presented a citation from Oliver Samuels and EVERYBODY'S on Friday, May 24, Milton Bassin Performing Arts Center, York College, at the performance of 56 East Avenue.



THE CARYS OF GRENADA

Saga of an American Family

1764-1826

By Herman Hall

Through Sarah's letters, Imbarrato provides a rare and up-close glimpse of slavery and the dynamics of plantation and social life in Grenada from the perspective of a white woman.

Sarah Gray Cary From Boston to Grenada

Shifting Fortunes of An American Family

1764-1826

By Susan Clair Imbarrato

234 pp. Johns Hopkins University Press, \$35.71

Susan Clair Imbarrato names her riveting and prescient book: Sarah Gray Cary From Boston to Grenada – Shifting Fortunes of an American Family – 1764-1826. As a Grenadian - and I believe other Grenadians reading it will concur - I prefer to call it: The Carys of Grenada – 1764-1826. Why?

Grenada was home to Sarah Gray Cary and husband Samuel Cary for two decades. By following the trail of previous generations of Carys who amassed wealth in the West Indies and used it as a platform to make a mark

on early Massachusetts and American history, Sara and Samuel Cary ventured overseas anticipating long-lasting, not shifting, fortunes. Indeed, even after moving back to Chelsea, near Boston, Massachusetts, in 1791, Sarah considered Grenada home. Her husband was a member of Grenada's Assembly and Saint Andrew militia and one of their sons, Samuel Cary, Jr., underscoring the family's fidelity to the status quo, fought gallantly in the Saint Andrew militia against Julien Fedon rebellion in 1795-96. Making world news, the Fedon's rebellion was reported in many Massachusetts newspapers. Sarah and Samuel spent sleepless nights worrying about property loss and whether Cary, Jr., their slaves and friends were alive.

Through Sarah's letters, Imbarrato provides a rare and up-close glimpse of slavery and the dynamics of plantation and social life in Grenada from the perspective of a white woman. This book is a welcome addition to early Caribbean studies, and the evolving field of women's studies, as it helps remove the veil that partially obscured women's voice in facilitating and centering the peculiar institution of slavery.

Many of us who attended school on a former British Caribbean colony were led to believe the history of 17th-19th centuries Anglophone Caribbean is primarily about the triangulation of European imperialism; the clash of European and African civilizations; the debilitating slave trade; and, the crucible of slavery, the 'sweet irony' of sugar, and emancipation's aftermath. That's true! But often forgotten was the close bond between the plantocracy of colonial America and the British West Indies. By excavating and unsilencing voices from long forgotten correspondences, Sarah Gray Cary From Boston to Grenada helps plug the lacunae in the discourse on relations between Britain's former North American colonies and the West Indies while centering the discussion around 'shifting family fortunes' and the unequal relationship between the soon-to-be American juggernaut and the brittle but picturesque Grenada. By skillfully weaving a narrative around the letters of Sarah and other family members, Imbarrato provides a unique perspective on the animating issues of the times but with female voices as subject, orchestrating the discourse.

Though much of the setting of Sarah Gray Cary From Boston to Grenada is the New England states and Grenada in particular, and the West Indies (Caribbean) in general, from the mid-18th century to the early 19th century, the book is as much about Grenada as it is about the Carys of Boston.

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In this book Professor Susan Clair Imbarrato continues her interrogation of women in the worlds that connected British colonialism to colonial and post-colonial America. Sarah Gray Cary lived during those two eras. Imbarrato's data is derived mainly from primary sources "diaries, newspapers, a plantation manual, and business memoranda," which she uses to craft a remarkable tale of the resilience of a woman who navigates the ebbs and flows of life's travails in a time that generally undervalued the female presence.

Sarah Gray Cary (1753-1825) lived in two worlds – colonial America and colonial Grenada. Both colonies were from the same mother's womb, England. This was a principal reason for substantial commerce between the thirteen North American colonies and the British West Indies. Boston exported salted fish (saltfish) mainly cod and herring (smoked herring) to Grenada and other British West Indian territories to feed the enslaved and lumber to build great houses and stables. It is from such colonial interactions as planters, slave owners, and traders that the Carys amassed their fortune in Grenada and the wider West Indies.

It speaks volumes to the nature of the estate or slave system that although a mother of 13, seven born on two estates in Grenada - Simon (Seamoon) and Mt. Pleasant in Saint Mark - and six born in Chelsea, Sarah Cary found time to read extensively and write detailed letters - commenting so forthrightly on slavery, Greek classics, Shakespeare and poetry - while raising her children. By samplin' Cary's letters to undergird this insightful work, Imbarrato eschews imposing a modern lens on the times but nevertheless allows for a reading that problematizes a balancing of the evil of slavery with religion, righteousness, and family nurturing.

Through the letters, Sarah is revealed as an educated, deeply religious and thoughtful mother. In that respect she carried forward the distinguished family tradition of highly educated individuals as some Cary-Gray family members, even before Sarah was born, attended Harvard College (University) and one of Sarah and Samuel granddaughters established Radcliffe College. Some relatives were preachers.

Yet, in spite of their enlightenment through classical literature and education they were nevertheless bound by the times - accepting slavery as part of business while not necessarily reveling in its cruelty. Sarah and her husband owned and managed hundreds of slaves. She may have not interacted with the field slaves but those who worked

in her household appear, from her letters, to have been respected and appreciated. Fragments of letters suggest that she may even have treated some as family and took a few houseslaves with her to Chelsea.

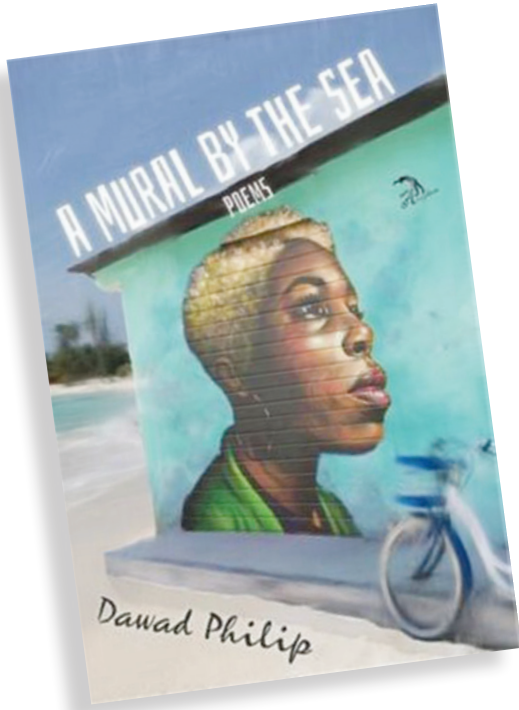
On July 2, 1791, after 18 years in Grenada for Sarah and 22 for Samuel, the couple resettled in Chelsea where their youngest children were born. They anticipated living a comfortable life financed from revenues from their flourishing slave holdings in Grenada at Mt. Pleasant sugar estate and commercial businesses in St. George's and Grenville (La Baye). However, that luxury suddenly ended in 1795 with the outbreak of the Fedon's Revolution. The repercussions of the revolt brought the Carys to financial ruin forcing the couple to change their lifestyle. They could no longer even afford to pay for their children schooling. The Fedon's Revolution destroyed the way of life for many people living abroad who depended on the profits from their Grenada sugar and coffee estates.

Like several writers, Susan Clair Imbarrato describes the Fedon's Revolution as a slave revolt while explaining that most slaves at Mt. Pleasant did not join; they hid, and some were rescued by Samuel Cary, Jr., from Fedon's forces. The Fedon's Revolution technically was not a slave revolt. The revolt or rebellion was not planned nor led by slaves although most participated. Rather, it was more 'A Reassertion of Rights' by Julien Fedon and other free French speaking landowning mulattos and a few Frenchmen with support from slaves.

Although Samuel Cary went back to Grenada in 1796 to try to salvage Mt. Pleasant, he was not successful and returned to Chelsea.

However, after losing the estate, the 'noble' tradition of making a livelihood and accumulating wealth in the West Indies never left the veins of the family. They did not allow the crisis in Grenada to prevent them from doing business in the region. By the early 1800s all Sarah and Samuel Cary's nine boys were seeking their fortunes by trading across the Caribbean, England, Boston, Philadelphia and New York. They focused on commerce rather than owning sugar plantations and slaves. By then, sugar estates and the slave trade were in decline.

Imbarrato's book celebrates Sarah and Samuel Cary and their descendants as part of the bedrock of Massachusetts society in the 18th and 19th centuries. Indeed, Grenada is as much a part of their saga.



Reflections on Dawad Philip's

'A Mural by The Sea'

By Winthrop R. Holder

"I went away, I leave and I come back home, I come back to stay."

Andre Tanker, "Back Home", 1974

"You should never leave home if you wasn't comin' America to make yuhself better." Dawad Philip, Invocations, 1979

A Mural by The Sea

By Dawad Philip

Anaphora Literary Press

Paperback \$15

100pp

The epigraph that frames this review underscores the challenge that most immigrants face: How to navigate a space for self and the larger band of fellow migrants in the not-always-friendly new setting. Little wonder then, that from very early on his sojourn in America, Dawad Philip began organizing and making a difference (as featured in the NY Times of August 25, 1975, merely 5 years after his entry into the American crucible) by orchestrating a friendlier dance/engagement first and foremost

amongst Caribbean people/artists and later within the Black Diaspora and the wider society.

From early his was a mission of discerning and affirming our Caribbean essence while at the same time breaking down barriers which may have existed within the larger Black World and beyond. And this, a life-long pledge, comes to fruition in his latest offering, "A Mural By The Sea", wherein Philip interrogates his memory to map the spaces he has traversed. For him, then, the 'local' is real and, thus, universal.

Indeed, reading through this riveting collection of poems one can't help but discern echoes of the distinctive riddims of Andre Tanker's "Back Home" woven between and around Philip's lyric poems. For in Tanker's stanzas we hear the yearnings of home of the Trinbagonian expat—a desire which may not necessarily have arisen from the legend that those who eat the cascadura must return home but perhaps more from, in Sir Derek Walcott's intimations in "Hic Jacket", "...something rooted, unwritten/ that gave us its benediction" and thus it's deeply ingrained memories of the scenic landscape and expansive vibes of extraordinarily everyday people to whom many of the poems are dedicated. In many respects, then, Philip's collection is a homage not only to our illusive "Sweet Trinidad" but to the many homes and people he encountered in his pilgrimage thru life, even if temporarily fleeting ones—Russia, Brooklyn, Grenada, etc.—all subsumed under the umbrella of his enduring San Fernando, which orchestrates the collection.

Drawing on his masmaking and costume designing playbook and immersion in the calypso Philip presents the work in four sections/verses wherein though each shard can stand on its own, there's coherence and interconnectedness in the pieces making the collection as effortless and remarkable a presentation as one of his winning mas bands in San Fernando Carnival. The opening elegy, "A Mural By The Sea" is a visual poem which captures, in original and electric verse his mapping of Trinidad before industrialization (by invitation). From its opening stanza, "The cocks are crowing from end to end ...[to] Leo the jab is standing predominate among the shoes" one gets the sense that one isn't merely reading lines but is being compelled to construct a picture from the words. In that sense, then, lyrics are being employed to release imagination thus transporting fellow travelers, thru time, to visualize with the poet what he witnessed and now mines from memory. And here again, in a pic-

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turesque description we are one with the poetic eye/vision:

A horsewhip slithers through the grasslands
Of Vistabella through Marabella, making its way
past the silver domes of Point-a-Pierre, lush
acres of canefields stretching across Central,
yellow Caribs smoking leaves under the Arima Dial,
a herdsboy and his mud-caked bulls at Aranguez,
the blackened corridors of Old South Quay Station[...]
A flaming cane-arrow pierces an ox-pecker cloud,
Curls to ash like swamp-grass to a sadhu's prayer.

The poet, in evoking a panoramic view, does not merely document the multicultural landscape and people who reside in his memory but historicize every nook and cranny of his early years. And in that respect, he may be calling attention to the need to re-image and map the scenery before 'modernity' invaded (and corrupted the land). Philip also displays an inward-outward gaze.

Beginning "Émigré" with a scene that plays out in many metropolitan hospitals in the 'West', Philip asserts:

Everyone on this shift is foreign,
Every bed a story, the newborns
in their incubators hollering
at the top of their lungs...
near the door that divides
recreation from pediatrics,
an old Jewish lady who has kept
generations of buttons in a bag,
and her scissors just as long
and just as sharp.

And, in this prescient poem, Philip very adroitly, extends its focus to problematize world immigration, especially at a time of galloping xenophobia in the bastion of 'democracy' and 'human rights'. Reflecting on how small the world has become readers witness...

...a boy who left Belmont
and got off a train in Lausanne
without a soul or a smile
to greet him... [and]
men who stowed away
without so much as a clue
or a care where
the vessel was headed,
anyplace but here...

"Émigré" is particularly timely and poignant, espe-

cially at this historical juncture, when though the US continues to reap havoc from its hegemonistic policies one can't help but wonder if the tables have turned and its mantra--to which it only paid lip service--is no longer "give me your poor, your tired bodies" but "anyplace but here", especially when related to children of a certain hue.

"The Hotel Leningrad"--dedicated to Norman Rosten, a one-time Brooklyn poet laureate and fellow traveler—provides glimpses of Philip's Russian visit and captures some of the opulence while subtly alluding to the historical social tensions/antagonisms:

Here is the Hermitage, Norm,
in all its grand extremities, marble and granite,
mosaics, stained glass,
precious metals and stones,
a world of artifacts,
serfs upon whose backs
such dynasties were built."

Reflecting on the artistic wonders of Russia he also reminds us, "In this place, poetry is life,

And Russia's enlightenment
in the verses of Black Pushkin.

In highlighting the historical movement of people and ideas, "Émigré" helps situate a revelation in "The Hotel Leningrad" that ...

"At the circus they sang
a calypso: Shame and Scandal,
In Russian, no less,
Woe is me...indeed!"--

Makes one wonder if someone had left Sando and got off a train with Lenin in Petrograd!

Sometimes the poet engages a vexing and complex issue and reduces it to its essential core then crafts a story that speaks to our common humanity as in "Quarter Moon" with, "For who knows how long/ this litany will even more/be recited..." as he ponders the tragedy that was 911. A sensitivity that opens up the tragedy to real dialogue in the way that Rudder's "Hoosay" was a prompt for dialogue, reflection, self-discovery and growth.

Yet, there's a kinda harmonic dissonance in "After Work At Our Place, (St. Georges Grenada)" which begins as an ode to friends meeting after work to play music but the limerick transmutes to pay homage to the site...

...a bed of Carib bones, a sacrament
to Leaper's Hill where the stubborn
jumped to martyrdom's calypso,

down a path of dried nutmeg, shy egrets
festering on ticks...

And with deft notes the poet signifies lore and arches
back to end with,

...and the waves
at Grand Anse will sing
a chorus sweet as oildown,
dark as island history.

Here in quick sharp strokes, Philip reminds how
our landscape is littered with memorials-some yet to
be realized—that shaped and continues to inform so
much of our being. And, as if rewinding and remixing
“After Work...” he upends history brilliantly in “The
Conquistador’s Letter” by valorizing voices and the
experiences that have been silenced for too long in the
historical registers!

Part of the simple beauty of the collection is the rever-
ence for elders and other influences in his life displayed
in the benedictions. As in “Old Wrightson Road” where
we meet fellas

fresh on the scene
with talent and dream,
boys from the orphanage...
with their wands
wrote their names
boldly across the sky...[and]
made a way
in this world.

This poem, dedicated to master musician Errol Ince
also acknowledges the band of pioneering musicians-
and the fabled institution which nurtured them, such
as Roy Cape who led the band at Philip’s D Big Apple
Calypso Review--will sing thru time as a significant mark-
er of our cultural genealogy.

Philip opens a window on many people—aunts and
uncles, mas-makers, custodians of family and village lore,
peddlers, panists, grassroots philosophers and, samplin’
Chalkie, ‘writes them down in history’ as with:

Everybody remembers Clemmy George
who kept the word and the world
in a cardboard folder under his arm.

Indeed, just as Clemmy George memorialized great
titans such as Destroyer, Growler and Spoiler in his
“Stories Of The Calypso”, presented at the 1986 UWI
Seminar On The Calypso, so too Philip, in this collection,

enshrines George and many other bearers of human-
ity’s flame. This act of remembrance bespeaks the poet’s
humanistic impulse and it’s that deep love and apprecia-
tion of people in their everyday settings—at the pan yard,
a wake, the marketplace, the barber and seamstress shop,
etc.-- which seeps thru and enriches this work and makes
it stand out as a cherished possession for the ages.

Indeed, throughout this open text Philip, the mas-
man, journalist, painter, calypso ten manager, organizer
of Caribbean Theatre Week (NY), and yes, poet, man-
ages to seamlessly encase reflections of these multiple
facets under one cover and, despite the losses and the
ups and downs of life, continues to resonate hope as in,
“Caledonia”...

When dog-eared hymnals
render weary comfort
and Minshall’s Man Crab shifts slight
a dark curtain in the lair of the swamp,
all we could do is untangle
ourselves from the twisted
roots of despair and rave,
rave for Caledonia,
Caledonia AIA.

The poet’s bittersweet lyrics reminiscent of an
arranger’s deft chromatic run demonstrates great sensi-
tivity to our national pain yet does not condemn areas of
darkness...

Where the mighty Desperadoes
have fled the majesty of High Cs
and the lording hills of Laventille
to an encampment
on the B flat of The Square
where the twisted roads
of Morvant must
each day give way
to flash flood of tears...

Instead, Philip reminds us that hope springs eternal
through pan, sports, the lime, mas, kaiso, chutney and so
much else of our essence. Further, it’s as if in dedicating
“Sando Proper” to Black Stalin the poet also re-affirms The
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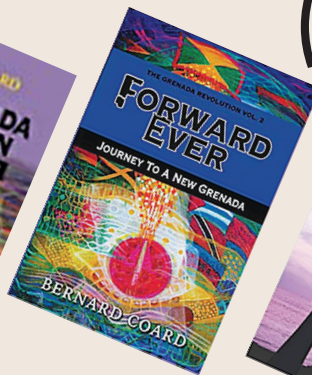
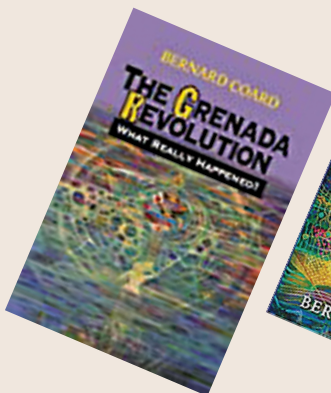
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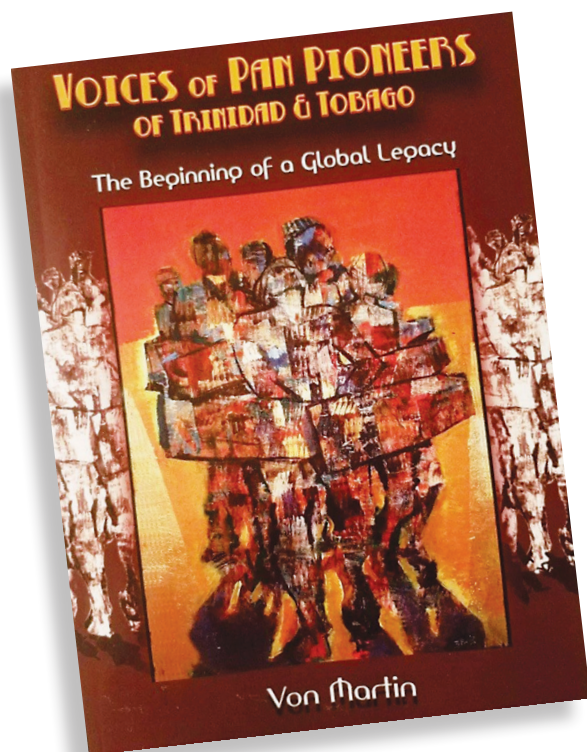


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Von Martin takes the reader further back. He tells about the first female steelpan orchestra in Trinidad, and perhaps in the world, organized in 1951, Girl Pat. Girl Pat founder, Hazel Henley, was a music teacher.

Voices of Pan Pioneers of Trinidad & Tobago

The Beginning of Global Legacy

By Von Martin

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The most modest people, to me, are the pioneers of the steelpan instrument and steelpan music. Most steelpan pioneers have departed this world, the most recent, Ellie Mannette (1927-2018) and Ken "Professor" Philmore (1960-2018.) I met a few such as the late Rudy King, Ken Philmore and Ellie Mannette but their humbleness never revealed their enormous contributions to the steelpan as an instrument and as music. Von Martin in, *Voices of Pan*

Pioneers, and a handful of other writers are attempting to illuminate those pioneers' contributions.

Today, steelpan orchestras are hallmarks in many countries from Sweden and Denmark to China and Japan yet most steelpan inventors remain unrecognized.

Beginning in the mid-1940s, in the then British colony of Trinidad where oil drums were used to store oil from the colony's oilfields, the innovators converted oil drums into musical instruments.

With almost no opportunity to display their talents and even find employment in then colonial, and later in post-independence, Trinidad & Tobago, many creators of the instrument immigrated mainly to England, America and Canada in search of employment. They blended into their new country's workforce but their passion for steelpan music never evaporated. They continued experimenting in flats, apartments, lofts and basements to create better steelpan instruments. Many grabbed opportunities to play and promote the music on weekends and off days. They lived inconspicuous lives preventing the public from knowing that those modest men were inventors of a musical instrument.

Ellie Mannette was one of the few pioneers to garnish international acclaim for his work outside Trinidad & Tobago. He became a household name in music departments of major universities across the U.S.

In 1951, steelpan instruments and steelband groups (I prefer to say orchestras) were in their infancy stage in Trinidad, Antigua, Guyana and other Anglophone colonies. The pioneers were not yet considered pioneers but categorized as lazy, violent and good for notin' vagabonds. Regardless, somebody, envisioned a future for this vibrant music and observed the ingenuity of those vagabonds. The British colony of Trinidad was invited by England, its "mother country," to send an entertainment group to perform in the Festival of Britain in 1951, a cultural extravaganza celebrating England's will to survive German bombings during World War II. Visionaries in Trinidad chose steelpan music to epitomize the colony.

A group of steelband players calling themselves Trinidad All Stars Percussion Orchestra (TASPO), led by musical director Lt. Joseph Griffith, born in Barbados and bandmaster of St. Lucia's Police Band, sailed from colonial Trinidad to London where they mesmerized the British people with this unique instrument and their ability to use it to play popular British tunes.

Some TAPSO players remained in England since the British were welcoming immigrants from its Empire to fill its labor needs. TASPO members who remained, and

steelpan innovators who arrived later, are today regarded as steelband pioneers in England. Inventors such as Trevor Carter and Sterling Betancourt are recognized as steelpan promoters in Europe.

It took Vonulrick Martin more than 20 years to locate and interview steelband pioneers living in Trinidad & Tobago, U.S., England and other places. Martin's epic work is reflected in his interviews with those enduring pioneers. He allows them to tell the history of the steelpan from their perspective and to share their experience. Since then, many innovators whom Martin interviewed have passed on.

Momentous moments in the early development of calypso, steelpan and carnival will always be debatable. Most stories are hearsay, passed down from one generation to another. To compound matters, the media did not diligently cover early steelpan, calypso and carnival. As a result, most pioneers of steelpan musicians describe a significant event from their perspective and question the accuracy of those who witnessed the same momentous moment.

Martin, has presented the "voices of pan pioneers of Trinidad & Tobago" directly from the lips of pioneers. He is allowing the reader to get the story directly from the

horses' mouth.

When one thinks of the early steelpan movement one thinks of a movement dominated by men. It was Lord Kitchener, recognized as a pioneer of steelpan music in England when he lived there between 1948 and 1960, who brought out the role of women in steelpan orchestras in his massive hit, *Flag Woman* (1976, Road March.)

Von Martin takes the reader further back. He tells about the first female steelpan orchestra in Trinidad, and perhaps in the world, organized in 1951, *Girl Pat*. *Girl Pat* founder, Hazel Henley, was a music teacher. Martin elucidates the significance of the all-women orchestra. "Girl Pat represented not only a breaking of the gender barrier in the development of the steel band movement, but the barriers of class were shattered as well."

Voices of Pan Pioneers of Trinidad & Tobago: The Beginning of Global Legacy is easy reading, written for grassroots lovers of steelpan music. Afterall, it was the grassroots who invented and promoted the instrument and music. The inventors of this music are not only part of black history but the global history of music too. The only drawback to this long-awaited documentary from Von Martin is the absence of photographs including one of *Girl Pat*.

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The Allegory of the Dungeon Not Black Socrates But Shadow Learning Under an Oak Tree

By Winthrop R. Holder

2017 was not a good year for calypsonian/soca artist Shadow. He was hospitalized most of the year. He gradually recuperated in 2018 but did not tour. In July, he gave his longtime booking manager the go ahead to take bookings for 2019. However, a few weeks after his birthday on October 4, 2018, Shadow or Winston Bailey passed a few days before the University of the West Indies was to bestow upon him an Honorary Doctor of Letters.

Since his demise, there have been several seminars about his life and his compositions. In March, the Lloyd Best Institute of the Caribbean organized a forum held in Trinidad & Tobago entitled, "Shadow, The Philosopher – Discussion Panel." The panelists were Thomas Isaac, Rabindranath Mulchansingh, Sharlan Bailey and Winthrop Holder.

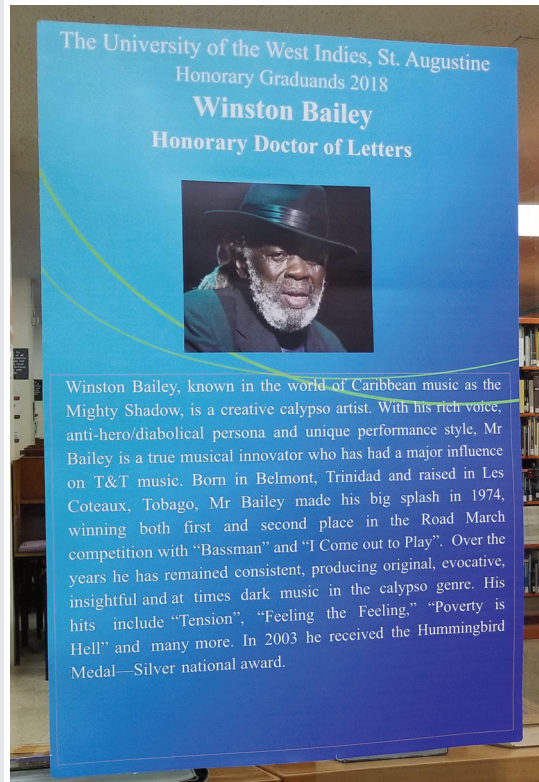
Holder says, "My paper and the title reflect a critical (mis)reading and engagement off/with Shadow's lyrics through an interrogation of three works: Plato's "Allegory of the Cave", Laurence Breiner's Black Yeats: Eric Roach and the Politics of Caribbean Poetry, and Selwyn Cudjoe's "CLR James and the Trinidad & Tobago Intellectual Tradition: Or Not Learning Shakespeare Under a Mango Tree."

Here is Part I of Winthrop Holder's paper. Part II will be published in the next edition of EVERYBODY'S.

"I come from the land of the giants.../
The land where these giants walk/
In spite of the stings and the arrows/
When then boys walk they cast a long shadow."
3Canal, "Giants," Joy & Fire

"We'll make you a Jumbie man." Shadow, "Jumbies"
"This is our symbol--Beauty famous in the slum/
The hungry boy who
Tomorrow shall become/The country's hero."
Eric Roach, "The Flowering Rock"

"You are not a fan, you are a fanatic!" was Shadow's response to my question about the inspiration for his line, "Their minds are like factories/producing misery" in (*Grooving Time*, 1976). In that chance encounter at Charlie's Records in the summer of the early 1980s, I thought I'd engage him around those lyrics which had



The University of the West Indies Library, St. Augustine Campus, Trinidad & Tobago.

always intrigued me. For, not even Charles Dickens in *Hard Times* or Karl Marx in his flailing of industrialization seemed to have been able to pare down the horrors of the factory system with such sharp irony as Shadow had in a quixotic and seemingly throwaway line. Still, his spontaneous and seemingly paradoxical retort fascinated me even more.

This deep interest in Shadow and his world/work had intensified after reading "The Mighty Shadow on the Pointlessness of Human Existence" (Caribbean Review, Vol. X, No. 4, Fall, 1981) in the early 80s and was repulsed by such a classical misreading—really dissing—of the Dreadman's work. Accepting Earl Lovelace's critique of professors who in interpreting the calypso silence calypsonians' voices beyond the lyrics—even to the exclusion of meaning to the artists as with Philo, the calypsonian, in *The*

Dragon Can't Dance, "... It was a nice article and he had cut it out and put it into his scrapbook... He wasn't sure if he understood the professor."—I began embracing the notion that text without context is pretext so I thought of trying to engage Shadow to see if I could get a bit more source text to better understand his lyrics.

And there I was with Shadow evading my questions and leaving me to figure out his work on my own. His semi-dismissive response to my initial question left me with a life-long quest to try to come to terms with the philosophical Shadow.

Shadow is, as Kim Johnson suggests, "enigmatic and other-worldly, really like a jumbie come down to teach us..." (personal communication 7/28/2008) about navigating the reality of our existence. Shadow and his haunting, polyrhythmic riddims and melodies oftentimes incite more moves in us than a drunken sailor exhibiting/displaying more shades and sides than a rainbow. Our Sage is multidimensional as his phenomenal output straddles many philosophical strands and may best be revealed

through the prism of the Ancient Indian parable, about the elephant and six blind men, in which each individual touches a part of the elephant and tries to convince one another that what each felt captured the entire picture.

To be sure, Shadow is no elephant in the room but a Giant both of a man and of intellect who, as the epigram which frames this article suggests, ‘cast[s] a long shadow.’ Little wonder, then, Shadow he has been heralded as “The ‘William Blake’ of Calypso” (Bukka Rennie); rendered “The Robert Johnson of Calypso” (Caldwell Taylor); revealed as “A Babe in Nature’s Cradle” (Lawrence Waldron); imagined as “more primal artist than a mere calypsonian... a poet in the way Homer was” (Kim Johnson, personal communication 7/28/2008); celebrated as “*Our Conscience*,” Roger Toussaint. And as the other tinkerer, I’d like to build on these partial views by inserting my own incomplete take on the essence of Shadow’s philosophy/philosophical outpouring hopefully to help enlarge our understanding of Shadow and our own self-understanding. Shadow, Himself, like a spirit in the night from the great beyond, enters and participates in, what Selwyn Cudjoe (V. S. Naipaul: A Materialist Reading) refers to as, “the battle of readings that take place in any analysis” of a text, and declares: “All I know about me is I am me.” (“*My Vibes are Heavy*”) and further fuels the examination.

Shadow’s Philosophy

Although I could find no explicit reference to ‘philosophy’ in Shadow’s oeuvre, at his core he was/is a philosopher bar none and this lack of naming/defining what he does makes him and even deeper thinker. Pared down to its basic element, philosophy can be viewed simply as the study of knowledge or thinking about thinking (metacognition) and the search for answers to ‘life and its problems’ (“*My Belief*”). Indeed, in St Hope McKenzie’s alluring title, *The Loneliness of a Caribbean Philosopher*—which can also characterize Shadow’s dilemma as he relates “I am lonely as someone/who is put into prison and forgotten” (Shadow, “Lonely Man”—philosophy is “a natural human activity” of inquiry in which we all engage and which is not restricted to the formal university setting but can develop within ‘the university without walls’ or under an oak, even mango, tree.

Shadow’s forte however is not just his way of asking questions but that the effort of his thinking is justified not by the ‘finding’ but by the seeking as in “Mother Wisdom” in which he signs, “Mother Wisdom said to me one day/ of all the things that comprise the world/ which is the greatest of all?” Thus inciting listeners to ponder the depths of that which may be unfathomable. Yet we—his audience representative of ‘every creed and race’ and class—join the journey to self-knowledge.

Moreover, Shadow, as a dialectical thinker, never shied away from probing any of the vexing issues—war and peace, ‘*picking sense from nonsense*’, marriage and horning, the seen and unseen, profligacy and poverty, Obeah vs non-African religions, life and its antithesis, the false conceit of beauty and its negation, conscience

and its absence, et al—and had a way of asking questions intended not merely at seeking answers but to finding meaning in the seeking by inviting fellow travelers to join in the journey not only of answering questions but in questioning answers as in “*Story of Life*” where, just when one believes the puzzle is solved, Shadow—our Sage who “use[s] the gift of wisdom for the ethical benefit of his .. community”— (“Sage Philosophy”, Kalumba, 2006)—questions what seemed to have been settled in the previous verse. As such he extends Valentino’s memorable line, “I cannot agree with my own chorus” (“Dis Place Nice”) to not agreeing with an entire verse!

And in “*Deceiving*” Shadow engages in an internal—even meta—dialogue “...He was born with his features/ so don’t give no horrors/Just take it light/The man ain’t ugly for spite.” Shadow is not just engaged in, what Paget Henry (Caliban’s Reason: Introduction to Afro-Caribbean Philosophy) calls, ‘implicit philosophizing’ but in deep critical meditation on moral and ethical dilemmas that many shy away from confronting.

In this paper I draw on Emily Greenwood’s notion of ‘frail connections’ (in uncovering dialogues between Caribbean literature and the literature of Greece,) by exploring tenuous connections between Shadow’s illuminating work and Greek philosophy, with particular reference to The Allegory of the Cave, on the one hand, and also teasing out deep connections between the trio of E.M. Roach, V.S. Naipaul and the progressive stream of the Trinbagonian soundscape, and Shadow on the other while exploring his fascination with jumbies, a recurring stream in his songbook.

Selwyn Cudjoe’s, “CLR James and the Trinidad & Tobago Intellectual Tradition” is also instructive here. In outlining the importance of an intellectual tradition in informing and partially ‘guiding’ the next generation, Cudjoe noted that our “exemplary talents didn’t drop from the sky, full-grown, nor [did] they learn their *Shakespeare* ... as they lay beneath a mango tree,” but from probing the so-called/imposed canon and creatively adapting it to our space thereby forging something transcendental that was bequeathed to future generations, of which Shadow may have been only a ‘recalcitrant minority’ beneficiary of one. And, it is this apparent disengagement with the classics and what Rondell Benjamin, in a lecture hosted by the T&T Carnival Institute on March 21, “Stick Fight: Walk on Dem”, describes as “internal knowledge that one discovers” which may have illuminated Shadow’s vision/work.

Shadow though distant recipient of the education tradition and not burdened with too much formal (mis)education, has helped us in understanding our collective selfhood and position in the universe. As he relates in “*Jump Judges, Jump*”, “But when I break biche Myself I would teach” suggesting an early mistrust of traditional schooling and echoing E.M. Roach, “Although Cambridge school-certified, we left school knowing absolutely nothing of ourselves, our country, its history and circumstance.... We were... ‘exoticed natives’. My independent

luck was that I loved to read... It was this self-acquired knowledge of my own time and place and circumstance that turned me around." (Roach in Frost, p.p. 157-158).

Perhaps this critique of formal (mis)education received its best treatment in Sparrow's *"Dan is the Man (in the Van)"* with the oft-quoted lines, "You see me head was duncy and up to now I can't read... If me head was bright I woulda been a damn fool!" of which Gordon Rohlehr concludes: "Natural stupidity... preserved him from becoming even more stupid."

Shadow, then, by breaking biche may have been spared the burden of double consciousness as exhibited by Roach and so prevalent in former colonized countries. Indeed, Shadow's flight from school further dramatized the irony of Sparrow's verse and may well have provided grist for Lloyd Best's timeless observation "The true casualties of our education—of the schooling which is so central—may not be the poor dropouts but the distinguished successes" (Trinidad & Tobago Review, June 1998.)

Reflecting on his evolution Shadow noted:

"I have spent a lot of time studying but not in a formal way because what I do, and what I have studied does not always happen in school. I cannot explain my school days to people. They would not understand it because there is a school out there under the sky. I went to school but what I call the 'real' schooling was when I started to study calypso just as someone who attended a college or university." (Rudolph Ottley, *Calypsonians: From Then to Now*, p. 75)

Here we see Shadow, the autodidact, though unique in his own way and having a "peculiar essence" in that though somewhat different from his predecessors, he nevertheless demonstrates fidelity and an awareness not just of "the pastness of the past, but of its presence" (T.S. Elliot, "Tradition and Individual Talent"). Signifying an intuitive understanding of Elliot's insight, Shadow reveals: "At one time in my life I was fanatical over Sparrow. Then Blakie... I like *Spoiler* and up to now if I am passing and I hear a calypso by Spoiler I must listen to it... [He] really used to *play with our minds*." (Ottley, P.84) Shadow's understanding of how the past reflects on the present and our presence is evident in the master's work and is well articulated in Waldron's *"Shadow in the Mirror: Shadow, the Mighty Spoiler and the Uncanny"*. Shadow, then, embraces calypso's own glorious tradition as his discography or "Collected Works" underscores his divining the present and future in the presence of the past.

Shadow's 'Evolution': Appropriate For All-Time?

"...every beat is like an arrow of purest love aimed straight for the heart... the confusion, the uncertainties, the yearning for a spiritual understanding and the true ecstasies of our existence. This is ritual drumming." Mansa Musa & The St. James Drummers, *"Tribute to Ogun"*

"I was kidnapped by strong Imagination" Shadow, *"Animal Kingdom"*

"Look at the bass man/rooted to the/tree/trunks beneath/his feet."

Victor Questel, *"Triangles of Sound," in Prelude: Hard Stares—Near*

Mourning Ground (p. 127)

"I tumble down and end up in a dungeon." "Animal Kingdom"

The power of Shadow's imagination, insight and grounding with indigenous forms/knowledge is awesome arising, no doubt, from his being a student of nature fueled by reflections on, and interactions with, deep ecology. These elements may well be representative of what Gordon Rohlehr (Pathfinder, p. 141) alluded to as Derek Walcott imagining "a new kind of adamic man emerging from the wilderness." This makes one wonder if Shadow's wasn't a journey of ethical citizenship* illuminated both by a deep and critical fascination and interaction with nature and a close study of the interconnections/power of nature as encapsulated in the translucent "My Belief" with its ineluctable refrain displaying what may be considered a pantheistic belief flowing from nature rather than parroting religious dogma.

"I believe in the stars in the dark night

I believe in the sun in the daylight

I believe in the little children

I believe in life and its problems..."

Who, then, is this 'new kinda man' but someone like Shadow who transcends time—perhaps personifying "the carnival complex [and its] rituals of intensification [as] a time outside time" (Richard Burton, *Afro-Creole: Power, Opposition, and Play in the Caribbean*, p. 157) -- by plumbing the archaeology of his memory to uncover and recover iterations of his childhood immersed in the folklore and spiritual world of Tobago where ethereal forms reigned Supreme? This deep influence tremoring thru his soul is reflected in his work which fuses elements of folklore, into a cosmic ontology that does not just dance with jumbies but interacts with them seamlessly.

Imagine in the 1980s Shadow was to show up at a university to apply for a position in the philosophy department, how do you think those aristocrats of knowledge, erudite scholars, would react? Don't you think they would most definitely think he was crazy and run him out of the office while asking him if he ever produced and 'papers'. Rightfully so, when sizing up potential employees, universities--like the one up de road-- only want to know which university you attended and how many 'degrees in stupidity' you received and what 'fashionable nonsensical' papers you produced. This arcane tendency may well have been what led CLR James—who was no 'mere pamphleteer', William's derisive term--to refer to the calypso, even in all its brevity, as encapsulating critical analyses that went way beyond some of the best papers/books ever written by those who dub poet Mikey Smith, so eloquently dubbed, *'intellectual pen dragons'* or 'academic idiots.'

Let's imagine further that based on this way of looking at the calypso Shadow were to tell his interrogators, "Listen nah fellas, I have produced more than 400 papers!" How do you think they'd respond? Of course, they would want to know from which university he got



Educator, calypsonian and radio host, *Short Pants* (Llewellyn Mac Intosh) in a dramatic reading of “Evolution” as panelist Winthrop R. Holder listens.

his degree. Can’t we all imagine hearing Shadow saying, “Like Socrates, I got my degree from the best; The University Without Walls—the great outdoors where I communicated with everything natural, the trees, birds, chickens, farmers who wouldn’t cook curry ochroa, jumbies, flowering rocks, wise little chiren, and—yuh want more”? Now you know they, in all of their studied ignorance would most likely throw him out from their ivory showers. And that’s why I think The Lloyd Best Institute is at the cutting edge in hosting today’s symposium...and deserve another round applause...

Pardon me if I stray a bit to introduce Plato’s Cave Allegory to help locate Shadow, the seeker, in the school where he rightfully belongs, not only amongst ancient philosophers of India and Africa in Nalanda and Timbuktu but also with the early “Greek?” philosophers of whom George James in *Stolen Legacy*, and Bernall, *Black Athena*, documented merely extended/stole/copied African philosophy and wrote it down. Little wonder, then, that Chalkdust’s prescient call to ‘write [we history] down in history’ is epitomized and has always been a central element in Shadow’s dramatic re-presentation of the folklore and cultural landscape and everyday social activity of ordinary folk as he did in “Pay De Devil, Pac Pac,” “Obeah”, and a host of memorable calypsos. (In deed, up to today, only Shadow and Russia, founder and first president of the Beggars Association of T&T—maybe John Craig also—in embodying philosophy which derives from deep within their experience and soul, may have surpassed Socrates/Plato. While Russia had no Plato-like student, Shadow’s students and Convois like this may preserve his works.)

What then was the story of Plato’s The Cave Allegory? Can I call on someone in the audience to give a brief explanation?

In the Allegory Plato imagines a group of people who have lived chained in a cave all of their lives, facing a blank wall. The people watch shadows projected on the wall by things passing in front of the cave entrance, and begin to ascribe forms to these shadows. According to Plato, the shadows are as close as the prisoners get to seeing reality. He then explains how the philosopher is like a prisoner who is freed from the cave and comes to under-

stand that the shadows on the wall was not reality at all, as he can perceive the true form of reality rather than the mere shadows seen by the prisoners.’

Let’s listen to Shadow’s “Evolution”, rather let’s follow Calypsonian *Short Pants* as he presents a dramatic reading of it...

‘Evolution’ 1979

Winston (Shadow) Bailey (12’ Single 1979, *Charlies Records*)

I’m locked in a dungeon

in the midst of evolution

Just cannot find the key

to escape destiny

It’s there in existence

clean out of existence

Some place beyond the sun

where everything is one

I stand like an oak tree

don’t even know my destiny

I fight for survival

not knowing my rival

When I awake in the morning

keep hoping and praying

For just a little piece of peace

perfect peace

Oha dai ahy aya ahea dad oh oh ya

Oh dia ah dais

ah alh doo oh dai ahia al aldy oh doe nadoes..

A Ohida yeodia

daos oyesso t yasddy

Aye ahead an llay anha dahha

Indeed, *Evolution* gives rise to more questions than answers.

What parallels can we draw between Plato’s Cave and Shadow’s predicament in the Dungeon? Are the situations equivalent? Can you discern any of Shadow’s themes here that are in his pre and post *Evolution* calypsos?

What does the dungeon represent/symbolize: The ghettos of Laventille, The La Basse and beyond; a mind space? Was his entrapment in the dungeon laying the tracks for, or envisioning civilization as a plague as speculated in De Vignes’ “Progress” one year after ‘*Evolution*’? Or in “*Evolution*” is Shadow simply singing stupidity?

Though in *Evolution* Shadow does not provide a means of escape, one must remember that Shadow as seeker is really on a quest to make sense of life and as such, one wonders if “*Evolution*” can be envisioned as a bridge or a conduit—much as how the Renaissance is viewed as looking backward and forward—connecting his pre-1979 verse to the present (2018) while discerning ‘the future in the present’?

In “*Evolution*” Shadow is updating the Cave Allegory by exploring whether the role of artists/philosophers in general in society is to help move the wool from people’s eyes by pointing a way out of our predicament—imagined or contrived. Is *Evolution* asking the perennial question: Who am I and where do I belong—if at all—in the world? Is

he wondering/asking if in our struggle to understand the world—its origins, forms, and our present condition and ourselves—we have first to reach from within, understand ourselves as Socrates—appropriating from Africa—says «know thyself» first. Does (my) life have a purpose? Relatedly, what's the meaning of our existence? Can we ever be truly free? One wonders if Evolution can be read against the back/drop/ground of Mansa Musa's "Tribute to Ogun" and its "yearning for a spiritual understanding and the true ecstasies of our existence".

Moreover, in 1979—three years after "Tribute to Ogun" was released—was Shadow also problematizing life, especially in the ghetto, pondering: if we all are in the dark then who/what is responsible for providing a path to harmonic enlightenment? And can that «harmony» and a deeper sense of humanity only come from first knowing oneself "look upon your brother as your picture in a mirror" as in "We Only Live to Die." Is he also suggesting that the unexamined life is not worth living, hence his constant appreciation and pondering of the interactions and deep connections of all life and inanimate forms?

Can this profound issue that Shadow raises be 'settled' in one song? Or, was Shadow merely posing the question through 'Evolution' compelling us to revisit "My Belief", "Story of Life", "Hills Over Yonder" as he contemplated releasing "Survival Road," "One Love," and "Dey Sticking" to create/fashion a communicative discourse community over time thus enjoining us to search for deeper meaning and 'truths' using his outpourings from the soul to illuminate the path to transcendence. Or would it have been easier if our sage had done something less challenging and simply write a book—as most armchair/ivory show-er intellectuals would have done—to tease out his message rather than provide us with nuggets in song, in an ontological journey to help in our own self-understanding and self-discovery thus adding to our self-knowledge. Put differently, was Shadow asking, as related by Frankie MacIntosh, a famed arranger who worked with Shadow, "Do we live in a dog eat world or is it the opposite?" This question compels us to consider Shadow's use of parables as subversive speech. (Expanded upon later)

Indeed, if philosophy is a reflection on the fundamental question we can ask about ourselves and our world; and art—especially the calypso—is the quickest way to humanize and harmonize our reflections then Shadow is preeminent among those who help us ponder life's meaning. And that's why it's important that we continually interrogate his work.

Sometimes a too literal reading of Shadow's songs make him out to be an existentialist, who starts with the notion of the meaningless of existent and literally gives up on life as suggested in "The Pointlessness of Existence" which reads as if it came from one of those who Shadow describes as having "degrees in stupidity". I would like to suggest that to get a clearer understanding of Shadow's work we must view any individual song not as a simple entity but as part of a system as each outlines

piece of the puzzle in Shadow's attempt to come to terms with our being and consciousness. And that's why I prefer to view Shadow as an Organic philosopher and by that I mean someone who embraces and gives life to the view that humans can only survive and thrive if they live in harmony with the delicate balance of nature between plants, animals, earth and humans while being in tune with forces of nature, folklore, and subaltern spiritual practices bursting thru taboo-land. As such, Shadow's philosophical groundation stems not from any one source but from an appreciation of the interconnectedness of all forms on the planet.

If Shadow's "Evolution" is a masterpiece highlighting the best use (fusing) of minimalism (in language, the skating, grunts evocative of pre-language man) and musicality with its tension between voice and drums reminiscent of Mansa Musa's, classic album "Hold on to the Faith", can we also discern reflections of Victor Questel's, sparse language and word choice as presented in "Triangles of Sound"? ...

"... for we are/tuned in/turned on to a totality/that defies/formula/The sounds cut/and scrape our memory."

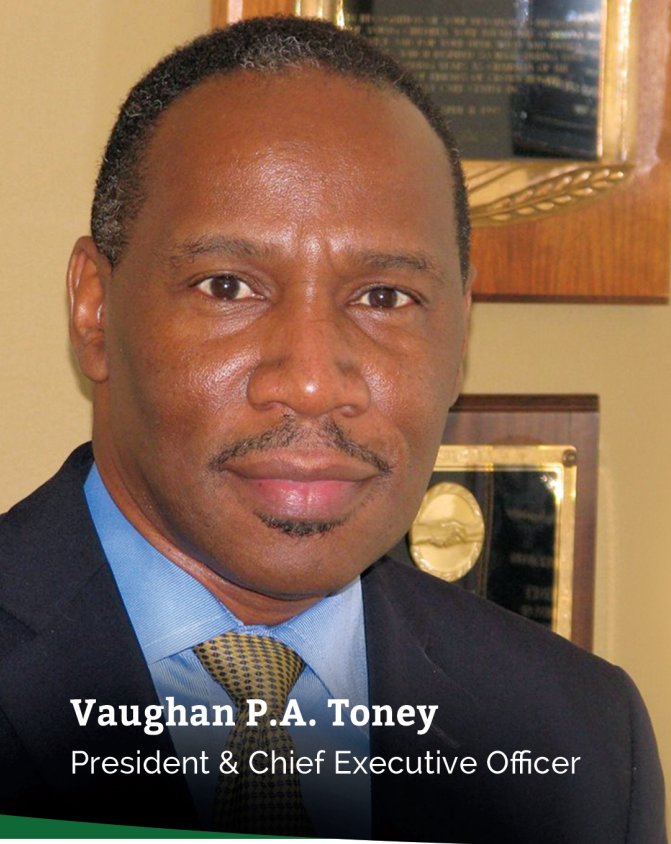
Only a Shadow could have created the formula-defying, "Evolution"—fusing lyrics, music, silence between words, and grunts/skating —perhaps joining James Joyce ('Finnegan's Lake') in "fret[ting] in the shadow of the colonizer's language" while approximating Black Stalin's elegant construct of "resistance language". This new form has been characterized as Shadolingo by Lawrence Waldron. Shadow accomplishes all this with his idiosyncratic language drawing on the deep recesses of kaiso- and folk-lore traditions while transcending them leaving us perhaps with a vision of human's first attempt at language as one escaped the dungeon on the road to 'modernity' and ethical living.

* This presentation/paper, while drawing on N. Fadeke Castor's *Spiritual Citizenship: Transnational Pathways from Black Power to IFA in Trinidad*, suggests that Shadow's bedrock principles are encased within "Do Good", "Treat Me Nice", and "Every Body is Some Body" making his "Dreadness" album, on which these are ensconced, one his most philosophical albums with ethics/morality being the central focus. Perhaps, an equally convincing argument can be made for "The Flip Side of Shadow."

The author expresses thanks to Kim Johnson, Lennel George, Rawle Gibbons and Caldwell Taylor for critical commentary on an earlier version of this paper.

ANSWER ... DID YOU KNOW? PAGE 10

- | | |
|----------------------------|-----------------------|
| 1:1965 | 12: Yes |
| 2: Perry Henzell | 13: Nevis |
| 3: Patrick Brown | 14: Derek Walcott |
| 4: Basil Dawkins | 15: Derek Walcott |
| 5: Sir Sidney Poitier | 16: The Bahamas |
| 6: Sir Derek Walcott | 17: Trinidad & Tobago |
| 7: Calypso | 18: YES |
| 8: Miss Lou | 19: Nevis |
| 9: Francis Urias Peters | 20: Yes |
| 10: Sep. 7, 1919, Kingston | 21: Patrick Brown |
| 11. National Heroes Park | |



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