

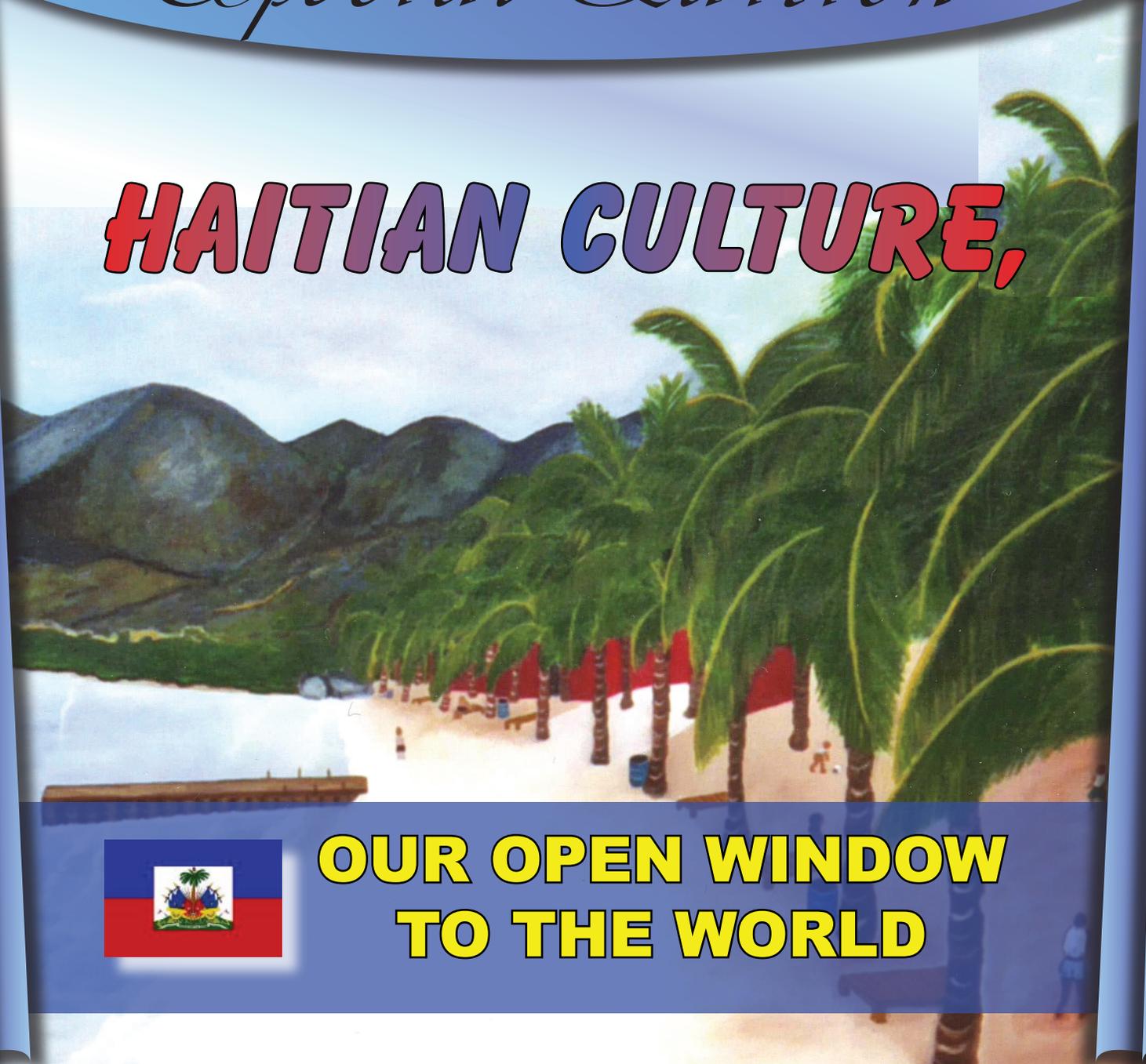
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The Haitian Culture's riches

Contrarily to many immigrants from Caribbean descent who prefer private schools, Andre, a Haitian American boy, is receiving his education from a public primary school in Brooklyn and he is participating in the free lunch program. He is also a member of the nutrition committee of this institution. This group's goal is to teach the pupils about nutrition and how to experience new food.

Andre never wasted an occasion to promote his mom's cooking because of its diversity, taste and presentation. One day, the school's parent coordinator told Andre to invite his mom to volunteer to cook for them in a way to show to the kids a different kind of cuisine.

Andre's mom, Marie, chose to introduce: black rice, flat fried plantains, griots and picklies. She made sure that the food arrived to the school fifteen minutes before lunch time in a manner for the tasters to have a hot meal. The result was stunning. All guests complimented Marie for the food and Andre was very happy to finally prove that he wasn't making false advertising about his mom's cooking.

Marie is not a member of any special group because in Haiti it is like an obligation for a mother to teach her kids and any person in her household how to cook and these young people are always very pleased to learn.

When Haitians emigrate, their cuisine imposes itself to other communities by forcing restaurants, hotels or supermarkets with a powerful Haitian clientele to modify their menus or their inventory. Haitian families always keep their cooking practices and transmit their recipes from generation to generation and no young Haitian American should be ashamed of a speciality of his or her community. Any Haitian fan can remember, in the Jamie Fox Show with Garcelle Beauvais, an Hollywood actress born in St Marc, Haiti, the cast always talks about the Haitian Hot Pocket which is the famous Pate Kòde that everybody knows.

Besides, Haitian Cuisine is not the only part of the Haitian Culture that has been commercialized. The Haitian music is very appreciated by the Haitian people first and by a lot of countries around the world and especially by Haiti's neighbors. The main rhythm is the Compas, a music that people can dance to at parties and listen to at concerts. When the Compas has more than fifty years of existence, some other beats are like new such as: Roots, Ragga Muffin, Rap Creole and so on. The root's rhythm is a mixture of hard rock and folklore or what they call voodoo rock. Folklore was born with the Haitian people and even before because it can be defined as the legacy received from ancestors but the rhythm was created or popularized after the Compas.

Haitian painting is also one of the big assets of the Haitian culture, it translates different facets of the Haitian population and most of the time, the peasantry that preserves the quintessence of the Haitian culture. The majority of Haitian artists are from modest condition and don't have any Bachelor of Fines Arts (BFA). It's pure talent mixed to courage, intelligence and audacity. However, in any great museum around the world, they are in permanent exhibit and fill with delight all viewers.

The Haitian folklore is rich in dances, charades and stories especially the scary ones that people used to tell at night in the outdoors. The "Tim tim bwa sèch" introduction before its utilization in politics was a rallying sign to connect young and adults Haitians to their homeland and their culture.

However, it's like Haitians have difficulties to promote themselves and take profit of what they legitimately own. For example, it's difficult to find outside of Haiti a Haitian restaurant with international standard that means a place where you can be sure to taste healthy food in a pleasant environment with a high class service. In the Haitian Music Industry, musicians are complaining about a lack of structures that would block promoters from exploiting them. The Haitian folklore does not have the same significance for the new generations, it is so easy to get swallowed by other very well-off cultures when no audio-visual materials are supporting yours.

The problem is fundamental and a little bit difficult to solve because it has its roots since the foundation of the nation, in the mentality and way of thinking of the Haitian people. There are two categories of Haitians and that has nothing to do with the class system: The first group thinks they own the country, they are always right. They don't want to build anything, they just want to take advantage of a situation, somebody or a group of people; The second group doesn't show any interest neither in solving the problem. They can complain about the situation but have more important stuff to do instead of putting themselves together. They have the knowledge but they don't have the will. They don't want to choose a party because other people can see them and they can lose their neutrality. When the first category is not afraid of making money in any bad condition, the second is like ashamed of being rich.

It's difficult to find Haitians supporting another Haitian unless they think by doing so they are making a good deed, but they are going to stop short if they have the impression that this person is moving ahead of them. In the Haitian literature, it's difficult to come across a proverb or a quote pushing a person to give the best of himself or herself.

We have to find a way to solve that situation and build a better community or a better country for ourselves and our offsprings. We will reach this goal when we cut out the chain that keeps us in a mental slavery and discern what is good or bad in other cultures and choose what can help us grow as a nation.

C O N T E N T S



Johnny Desarmes
Director & Producer of
Life outside of Pearl



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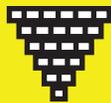
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"Once upon a time" 24" x 36" Acrylic



OCTOBER ISSUE

EXCLUSIVE INTERVIEW WITH
YVES JOSEPH AKA FANFAN TIBOT OF TABOU COMBO

THE GOSPEL AND OUR CULTURE



By Espiegle Buteau

Two millennia ago, Jesus proclaimed the Gospel, speaking in Aramaic, to a primarily Jewish audience, in a culture embedded in worship at the temple in Jerusalem. In the years after his death, his apostles carried the Gospel message far and wide in the ancient world, into very different cultures, rooted in emperor-worship and paganism. Over all those years, the Gospel message has remained unchanged, as Jesus first spoke it in the synagogue in his hometown of Nazareth.

He stood up to read a scroll of the prophet that was handed out to him. He unrolled the scroll and found the passage where it was written: "The Spirit of the Lord is upon me, because he has anointed me to bring glad tidings to the poor. He has sent me to proclaim liberty to captives and recovery of sight to the blind, to let the oppressed go free, and to proclaim a year acceptable to the Lord. Rolling up the scroll, he handed it back to the attendant and sat down, and the eyes of all in the synagogue looked intently at him. He said to them: "Today, this scripture passage is fulfilled in your hearing."

Jesus commanded us to preach the Gospel to all nations. He did not mean to preach it only in Aramaic, but in Greek, Latin, and all the other languages of that time. He also wanted us to preach it in French, Creole, English, Spanish, Serbo-Croatian, Chinese, Russian, and all the languages that would evolve over the centuries. In the same way, he wanted us to preach the Gospel in ways that could be understood not only in different languages, but by people living in cultures very different from the one Jesus knew. That remains a difficult challenge to this day.

Culture means many things. Among other dictionary definitions, it includes the integrated pattern of human knowledge, belief and behavior, and the customary beliefs, social forms, and material traits of a racial, religious, or social group and

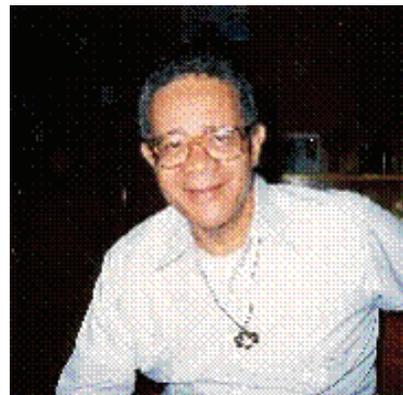
the characteristic features of everyday existence shared by people in a place or time and the set of shared attitudes, values, goals, and practices that characterize an institution or organization, and many more. On our planet, there are many, many, many cultures, and it is our responsibility as Christians to preach the Gospel so that it is meaningful in all these cultures, without losing its core meaning.

Let me begin with the culture that I know best that we know Best the culture of Haiti . What does it mean to preach the Gospel in our Haitian culture, and how does that differ from preaching the Gospel and living our faith in the American culture?

It is necessary for the preacher to understand how the Haitian culture has shaped him or her, the preacher, but also how the American culture has shaped the audience, their children, differently. In other words, the preacher has to have a deep understanding of both cultures.

It is important to remember that Christian preaching came to Haiti through French culture. French missionaries did bring the Gospel to Haiti, but they did not always understand the importance of preaching in a way that was accessible to people living in the Haitian culture. They celebrated Mass in Latin and French and also in Creole. By the 1950s, some black priests who had studied in Rome, were beginning to question why the Mass had to be celebrated in Latin, and to urge that the Mass be celebrated in the language of the people of God. Still, to this day, a lot of Haitian Catholics know prayers such as the Our Father, the Salve Regina and the Credo only in French.

In the early 1960s, the Rev. Joseph Augustin (Papy Djo) took a major step toward recognizing the importance of the Haitian culture. Augustin introduced into the liturgy in Haiti the Tamboula drum and its popular rhythms. Drums are central to the religious and social structure of Haiti . At first, some people resisted the use of drums in the liturgy.



Fr Antoine Adrien

But this innovation by Father Augustin has survived. A decade later, at the famous 1979 gathering of Latin American bishops in Puebla de los Angeles, Mexico, the bishops proclaimed clearly that, in order to evangelize a people, you have to know the culture. The introduction of drums was a perfect example of that principle for Haiti. So was the use of Creole songs and the Creole language. It made the celebration of the Mass more real and vital for the Haitians in Haiti and in the diaspora. Attending a Creole Mass anywhere in the world gives the worshipers a sense of being back in Haiti and ensures their deeper understanding of the message.

In the Diocese of Brooklyn, two major figures in the introduction of Creole in the Mass were the Rev. William Smarth, a diocesan priest and the late Rev. Antoine Adrien of the Spiritan Fathers. Both churchmen were exiled from Haiti by the dictator Papa Doc Duvalier. Their misfortune became our good fortune. After their expulsion from Haiti, they had to overcome the opposition of some priests who did not understand the necessity of using Creole in the Mass. The two priests persisted, and we still enjoy the fruit of their courage and their determination today.

But we still have a long way to go if we want to evangelize our people in their own language. We cannot use French in our liturgies, because only a small percentage of our brothers and sisters

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L'Art Haïtien : Passé, Présent et Futur

Par Antonio Joseph Jr.

Une analyse de l'histoire de l'art plastique en Haïti ne peut se faire sans un examen approfondi des événements de 1944. En fait, cette année charnière suscite toujours des débats enflammés dans les milieux artistiques haïtiens. L'art plastique existait-il en Haïti avant 1944 ? La réponse est bien sûr un éclatant oui ! Mais certainement pas dans l'optique que voulût le prouver l'exposition de 1980 : « L'histoire d'Haïti vu par les peintres », réalisée par l'Institut Français d'Haïti. Peut-on considérer comme preuve de l'existence d'une tradition artistique haïtienne quelques portraits, généralement commissionnés, et dont les auteurs étaient souvent, soit des citoyens français résidant en Haïti, soit des haïtiens éduqués en France ? Séjour Legros, Colbert Lo-chard, Louis Rigaud, Eugène Vientejol, Edouard Goldman, pour ne citer qu'eux, étaient, incontestablement, des portraitistes de talent, mais ce qui reste de leurs œuvres, ne prouve nullement l'existence d'un art typiquement haïtien avant 1944. Cette preuve, nous la trouvons paradoxalement dans le rôle historique que joua le Centre d'Art dans le développement des arts plastiques en Haïti. Dewitt Peters, ce peintre américain qui fonda en 1944 le Centre d'Art, dans l'intention probable de créer un milieu où les intéressés auraient l'opportunité d'apprendre les techniques de base du dessin, n'a certainement pas créé l'art haïtien. L'idée est intellectuellement ridicule, car on ne « crée » pas l'art chez un peuple. L'expression artistique fait partie de la fabrique même des peuples; un moyen d'expression tout comme le langage. Dewitt Peters a tout simplement pu voir dans un peuple illettré, défavorisé, méprisé, tant par l'élite intellectuelle, économique ou politique du pays, une tendance profonde vers une expression artistique riche et nouvelle. Dewitt Peters n'inventa pas la tradition picturale populaire haïtienne ; il lui permit de s'épanouir au grand air, d'avoir une renommée universelle, d'être recherchée par les plus grandes collections

du monde de l'art, et d'avoir ainsi une valeur marchande inespérée. Le Centre d'Art sera le berceau d'où sortiront les plus grands noms de la peinture haïtienne : Luce Turnier, Dieudonné Cédor, Hector Hyppolite, Jacques Enguerrand Gourgue, Jasmin Joseph, George Liautaud, Castera Bazile, Antonio Joseph, Wilson Bigaud, Préfète Dufaut, André Pierre... et la liste continue. En ce sens, comme le dira si bien Rodman, "1944 marqua une renaissance de l'art en Haïti." Dès lors, le climat artistique ne sera plus le même dans cette petite île des Caraïbes. Les expositions se multiplient. Les plus grandes personnalités du monde de l'art visitent Haïti régulièrement ; et pour cause, les artistes haïtiens font preuve d'une créativité, d'une imagination et d'une originalité sans borne. C'est l'art à l'état pur, sorti des entrailles même de l'artiste ; sans fard, sans artifice. Haïti voit naître une explosion artistique jusque là inégalée dans l'histoire de l'art. Chaque artiste crée en quelque sorte sa propre école, son propre courant artistique qui devient parfois la marque déposée de la zone où il ou elle évolue.

Art Moderne et Art Naïf : Les premiers enrôlés du Centre d'Art s'y inscrivent dans l'optique initiale du Centre. C'est-à-dire le développement d'artistes ayant la maîtrise des techniques du dessin et de la composition esthétique. Ce sont ces artistes qui deviendront l'avant garde du mouvement moderne en Haïti. On y retrouve : Luce Turnier, Luckner Lazare, Pierre Paillère, Antonio Joseph, Maurice Borno, Lucien Price. Le mouvement « naïf » en Haïti, commencera un peu plus tard. Certains reprochent à Dewitt Peters et à l'équipe originale du Centre d'Art d'avoir tenu pendant un certain temps à l'écart les talents primitifs jusqu'au jour où ils suscitèrent l'admiration de Jose Gomez Sicre, un critique d'art cubain en visite en Haïti, puis d'André Breton, le poète surréaliste français et l'artiste cubain, Wilfredo Lam. Le fait demeure que vers 1946 commença l'ascension



L'art haïtien traduit les préoccupations du peuple haïtien

vertigineuse de la peinture naïve haïtienne. Dewitt Peters et son équipe entreprirent la recherche systématique de talents artistiques dans les milieux défavorisés de Port-au-Prince comme dans les zones reculées de l'arrière pays. Ce souci de « populariser » la peinture haïtienne produisit les plus grands peintres naïfs du pays : Philomé Obin, Hector Hyppolite, Louverture Poisson, Jasmin Joseph, Castera Bazile, Rigaud Benoit, Wilson Bigaud ... parfois illettrés et certainement sans éducation artistique, ces artistes dit naïfs ou primitifs, peignaient d'après nature, sans perspective ou autre esthétique du dessin ; cependant l'originalité, la poésie et la pureté artistique qui découlaient de leurs œuvres donnèrent éventuellement à l'art haïtien une popularité internationale.

L'école du Cap : naquit avec Philomé Obin. Elle se caractérise par un respect méticuleux des détails, des lignes d'une précision architecturale et par la délicatesse des couleurs. Les sujets traités relatent souvent des faits historiques ou des scènes de la vie des gens du Nord. La famille Obin à elle seule, produisit près de douze artistes, tous appartenant à la même école.

L'art Vaudouesque : On ne peut parler de l'art picturale haïtien sans une mention spéciale pour la religion avouée ou inavouée de la majorité des haïtiens : le vaudou, et le rôle central qu'il joue dans toutes activités (artistiques ou autres)

L'Art Haïtien...

de notre peuple. Ainsi, les valeurs vaudouesques se retrouvent chez beaucoup de nos peintres naïfs. Hector Hyppolite, l'un des plus grands peintres naïfs haïtiens était actuellement un prêtre vaudou, ainsi qu'André Pierre, une autre étoile de l'art naïf. Dans cette même lignée, on retrouve : Castera Bazile, Rigaud Benoit, Wilson Bigaud, Lionel St. Eloi, Gérard Valcin ; tous puisant leur inspiration du vaudou, mais dont le style est tout à fait individuel.

L'école de Jacmel : débuta avec Préfète Dufaut et ses villes imaginaires, ses routes serpentine, ses fresques remplies de personnages minuscules. Son style est l'un des plus reconnaissables (et des plus copiés) des peintres naïfs haïtiens.

L'école de l'Artibonite : Son représentant, Saincilius Ismaël, fut introduit à la peinture par l'un des artistes et fondateurs du Centre d'Art : Geo Ramponeau. Il fut pendant un temps responsable du centre de céramique de Deschappelle. Sa peinture en restera marquée. Ses toiles, en fait, rappellent des sculptures en céramiques en deux dimensions.

La Sculpture du Métal : L'aventure a commencé au début des années 50 avec la découverte par Dewitt Peters d'un forgeron de la Croix des Bouquets, petite localité du nord de Port-au-Prince, et de ses croix de métal qui servaient d'ornements aux stèles du cimetière de la ville : George Liautaud. Avec les encouragements de Peters, ce forgeron-artiste fut à l'origine de cette nouvelle expression artistique, indiscutablement haïtienne : sculptures sur métal, à partir d'anciens bidons de mazout, inutilisables jusqu'ici. Sur le sillon tracé par Liautaud, suivirent bientôt une lignée de sculpteurs de talent : Serge Jolimeau, Gabriel Bien Aimé, John Sylvestre, Gary Darius et le plus raffiné de tous : Murat Brière. Comme pour l'art naïf, ces sculpteurs du métal trouvent leur inspiration dans les valeurs vaudouesques, mélangées parfois, comme dans la plus pure tradition populaire haïtienne, aux valeurs catholiques classiques.

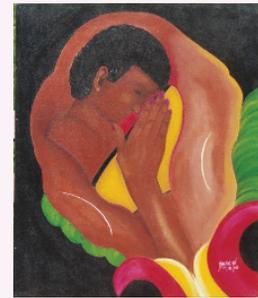
Le Foyer des Arts Plastiques / Bro-

chette / Calfou / Poto Mitan : Juin 1950 marque le départ du Centre d'Art d'une majorité des peintres de tendance moderne. Raisons idéologiques ou économiques ? Le jury délibère toujours. Ce fut alors la création du Foyer des Arts Plastiques sous la direction de Max Pinchinat, Lucien Price et Dieudonné Cédor. Puis suivirent, Brochette, Calfou, Poto Mitan. Ces « révoltés » produisirent au fil du temps des artistes de grande valeur. On y retrouve notamment : Roland Dorcelly et Jacques Gabriel (du Foyer des Arts Plastiques), Néhemy Jean et Rose-Marie Desruisseau (de Brochette), Bernard Wah (de Calfou), Jean-Claude Garoute (Tiga) et Patrick Vilaire (de Poto Mitan)

L'école de Port-au-Prince (ou école de la beauté) : marque l'entrée en force dans le domaine de l'art plastique de l'élite intellectuelle et économique d'Haïti. Ces artistes reçoivent universellement une formation classique, nombres d'entre eux dans des écoles d'art européennes ou américaines. Leurs soucis sont purement esthétiques. La réalité sociale qui les entoure est complètement absente de leurs oeuvres dont le but est la poursuite de la beauté absolue. Bernard Séjourné, Emilcar Simil, Jean-René Jérôme, Philippe Dodard, et Jean-Claude Legagneur en sont les principaux représentants.

L'école Saint Soleil : développée par Jean-Claude Garoute (Tiga) de Poto Mitan à la localité de Soisson-la-Montagne, cette prétendue nouvelle école artistique est considérée à tort comme le dernier né du grand courant artistique naïf haïtien. Le style « Saint Soleil » n'est rien d'autre qu'une reprise du style si particulier du grand artiste naïf-impressionniste haïtien des années soixante, Robert Saint-Brice. Louisiane Saint-Fleurant, Prosper Pierre-Louis et Levoy Exil feront la renommée de cette école.

Le présent et L'avenir : Les critiques du Centre d'Art auront de la peine à expliquer comment le déclin de cette institution marquera aussi le début du déclin de l'art haïtien. Avec la disparition des « piliers » du Centre d'Art : Dewitt Pe-



L'art haïtien utilise des couleurs éclatantes

ters, Pierre Monosiet, Albert Mangonès, William Chase et autres, cette institution, ainsi que le Musée d'Art Haïtien (fondé en 1962 par la direction du Centre d'Art en association avec le Collège St. Pierre et dont la quasi-totalité de la collection permanente fut un don du Centre d'Art) ont progressivement perdu leur valeur comme promoteurs de l'art populaire haïtien. Ce mouvement artistique unique, tout d'abord méprisé et ignoré par l'élite économique et intellectuelle haïtienne, une fois « découvert » et apprécié par l'étranger, sera sujet à une exploitation massive par cette élite ; jusqu'à sa destruction complète par la commercialisation à outrance. Les institutions artistiques créées en réponse aux limitations du Centre d'Art : Brochette, Calfou, Poto Mitan, n'existent plus depuis longtemps. Ainsi, l'art populaire haïtien n'est plus ce qu'il était des années quarante aux années soixante. Comme toujours dans l'histoire de notre pays, on attend continuellement que l'inspiration populaire produise un nouveau mouvement artistique que l'élite haïtienne s'empresse de l'accaparer.

Ce renouveau artistique, on le vit presque prendre chair vers la fin des années quatre-vingt avec l'explosion des murs célébrant la fin de la dictature Duvaliériste et le mouvement populaire Lavalas. Heureusement documenté dans le livre remarquable de Mireille Nicolas, « Jistis : Murs peints d'Haïti », ce renouveau artistique sera de courte durée : la répression politique qui suivit y mettra fin prématurément. Que nous réserve l'avenir ? Nul ne peut le prédire. Cependant, une certitude existe : la source de l'inspiration populaire est intarissable ; elle s'éteint parfois par moment pour recommencer à couler un jour plus ardente que jamais. □

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WE LOVE AND CARE

Continued from page 3

understand French. On the other hand, our young people in the United States present a different problem. Though we encourage them to learn Creole, the language of their motherland, most of them are far more comfortable speaking English. For these young people, our Haitian priests have to take a different approach: evangelizing them in English, the language they know best .

We, Haitians have survived 500 years of servitude and far too many years of dictatorship. Now we have to take the next step in our liberation: making sure that we continue and expand the use of our Creole language in our liturgies. It is imperative to evangelize the faithful in their own culture, their own maternal language. For us Haitians, an Eucharistic celebration in Creole, with a chorus singing in Creole, always reminds us of the motherland. It also helps to achieve one of the key teachings of the Gospel; The unity of the body of Christ.

The privileged members of the Church are not placed on a pedestal. They are called to really communicate with the members of the body of Christ who are

THE GOSPEL AND OUR CULTURE

of humbler condition. Communion between the people who speak the same language breaks down the great divide that exists in society, that wall between the rich and the poor. In Christ Jesus, we are all one. Haitians love music and dance. In fact, some would argue that the music of the artists Gilbert Dabady and Jean Robert Themistocle is a major reason for the success of the Charismatic Renewal Movement in attracting a lot of people to its spiritual events.

For everyone on Earth the Gospel is truly Good News, but it is only Good News if it can be heard and understood in the culture of the people.

As Pope John Paul II told a group of students in 1986 in Quebec, Canada: "Never accept divorce between faith and culture." The use of Creole is not a stand against the French language. It is important to learn a foreign language. However, the Church is not a language school. It is not in Church that the simple Haitian will learn a new language. In the church we come to learn about Jesus, about mutual love, about communion beyond the great divides of



Haitians love music and dance

social classes, education levels, racial distinctions. The common language of the mass is better suited for unity and fellowship.

May all Haitians understand that the use of Creole should never cause discontent in our midst. Beyond the respect of a language lies the respect for the person who speaks that language. Whether we like it or not , the masses of our nation are monolingual and the use of Creole shows that we respect our people. ■

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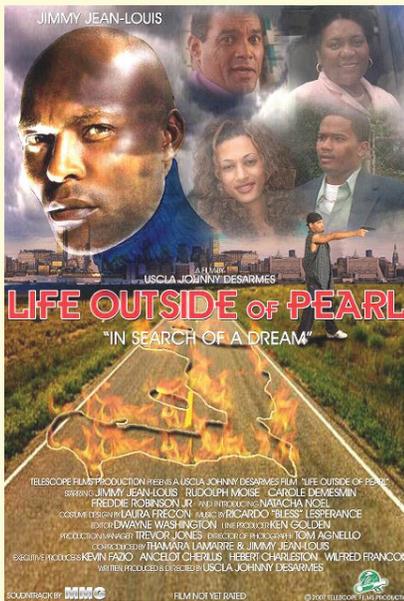
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Q & A

LIFE OUTSIDE OF PEARL

Exclusive interview with the director

Johnny Desarmes

and stories about humanity. I realized also in my culture we have a lot of stories and we need stories tellers, so I decided to get involved and work hard to become a film maker by teaching myself how to write, understand the legitimacy of what Hollywood is looking for and try to provide the answers so they can respect the art coming out of my work.

FM.- How does the way you have been raised in Haiti affect your vision of the world?

JD.- My mother spoiled me in the aspect of business. When I was a young man , at age of 7, she had a place in "Mache Tèt Bè" in downtown Port-au-Prince to sell shoes. She used to go overseas, to the Dominican Republic, Puerto Rico or other different places to buy shoes. She used to bring a lot of merchandises back and to trust me to work for her. I couldn't say that she depended on me with the entire shoe shop but I was doing very well. Like I said I was seven at that time and the ladies found that I was cute and loved to buy shoes from me instead of going to the ladies merchants .

You have to understand that when you get exposed to business, you really get exposed to life in a lot of ways. You get to understand what adults go through on a daily basis, see what is around you and you become a grown up very fast at a young age.

If I understand it further than my peers, let see if I can do something different for my culture and for myself as well. I feel like, if as a person I did something wrong, they would say this Haitian man did something wrong and that would impact my entire community, but if I reverse the process and do something remarkable and work very hard to accomplish it, at least for my culture or even though I was doing that selfishly for myself, they would see it like this young Haitian man is doing something for his community. So I am motivated to work in such paths.

FM.- In a precedent conversation you said that you were self-educated in cinema, can you tell us about that?

JD.- No one is really self-made. You always have people to help you. I'm passionate enough to wake up every morning and have my own motivation. Some people when they want to learn something, they have to sit in class. If I'm interested in learning something, I go to the library, I turn on my computer, I do research that will provide me with the information needed. They will take effect into my heart until I get somebody who would let me practice them. That means I learned the fundamental understanding of doing a movie from books but I still needed to go with the masters or those who are already practicing it to learn from them. If you want something you have to follow the path of what they say it's successful. I read many books, did some of their exercises, learned how to write, how to direct, went to implementations. I did my first short film in 1998. I decided to go further and chose whom I need to work with to educate myself physically. I had worked with different directors, different independent folks such as Ron Hightower who was in the porn industry as actor and director and did a lot of music videos for different companies. He has some influences to my career. You have people like Gerry Bell who is a singer, filmmaker and who had a project like "Body Weapon". Those people were very influential on how I do business, they are all independent people. And we can go on to guys like Eddy Griffin who I met different times, different filmmakers like Steven Spielberg, Carl Franklin, F. Gary Gray. These are the people whom I admire. Spielberg is one of my top directors because he inspired me. Carl Franklin is a great black director, Antoine Foucard, Forest Whitaker, Spike Lee. A lot of people influence on my way to tell stories.

FM.- Did you really work with them?

JD.- No, I didn't work with them. The people whom I worked with were mostly independent, I didn't work with the established personalities. The only person who I was closely to work with was Eddy Griffin and Ron Hightower and I collaborated with young independent directors because I am inde-

FM.- Johnny Desarmes, you are a producer, a director and a writer, can you introduce yourself to our readers?

JD.- My name is Johnny Desarmes and I am an artist. I am a life painter. I paint life stories on screens. I want to please anyone who can appreciate my work

FM.- Can you detail the important steps of your life that brought you where you are today?

JD.- They are many. I think it was a natural path of growth that brought me here. I always have the will and love for making movies. I used to watch a lot of films when I was a little kid and even as a young adult I loved movies very much. I remember one day I was watching Val Kilmer in "The Ghost and the Darkness", a movie he played with Michael Douglas and directed by Stephen Hopkins in 1996 and at that time I was thinking about becoming a computer programmer. They asked him: "Other than this, what would you want to do? And he answered: " Why would I want to do something else. This is beautiful! Now I am living a fantasy. for six months I'll get real, and after that I'd start doing another one."

I didn't do it for the same and exact reason, but I can relate to what he said because he was doing something that allows him from time to time to change the dynamic of thinking, which gives any passionate worker a reason to perform in what he or she is doing. I can sit home and watch 5 or 6 movies in one night and I am so fascinated with life



Rudolph Moïse

pendent myself, so my surroundings are not the established or nor the major league, it's mostly the upcoming artists who are developing their craft, who are very good and have already done some good work. They are willing to work with each other and learn from each other. From there, they can get their momentum.

FM.-“Life outside of Pearl” is the title of your recent movie, can you tell us about the story and what did attract you in this subject?

JD.-“Life outside of Pearl” is life outside Haiti pretty much. I came here at the age of twelve and a half. I witnessed Haitians and many groups from other cultures struggling to adapt to this country because they are willing to survive.

I went to my aunt's house in Florida and she was so thirsty of Haitian films and at that time, I was working on an American film called: “7 days of coffee”. Another guy wrote it and I was going to rewrite it, produce and direct it. I put the project aside simply because my aunt in Florida was so excited about “*Cicatrices*” directed by Jean Gardy Bien-Aime and she couldn't find the DVD. She was going crazy about putting her hand on it. I said to myself: “Wow! Look, how thirsty she is for the product”. At that time, “*Millionnaire par erreur*” of Smoye Noisy just came out and there was an excitement in the community. Then, “*Wind of desire*” of Wilkenson Bruna followed after that. I realized there is a market there. I began to develop the project of “*Life outside of Pearl*”.

A lot of us left Haiti not because we wanted
10

to. Haiti was suitably established and was having a great conversation with the rest of the world wherever the power might be or whatever historical understanding or misunderstanding other people may have. We'd love to be in our stony home, eating organic foods, having good time and speaking creole with our fellow men. We are here simply in a merit of going far to work to feed home because nobody was stretching with us. So, a lot of people got caught up in this country when initially they intended to be here temporarily. So it's become Life out of Pearl. It's like a statement saying: “It's our life here”. We have to deal with it and here is how we manage it from a family perspective, from a lower middle class perspective. As a filmmaker, seeing that I felt that I can do a product that can relate to the rest of the world and explain to them how do Haitians perform when we are in the United States.

FM.- What is it about the cast and crew?

JD.-I was very lucky first to do this film that is dedicated to my country with the top talents that we have in the community. We have a guy like Jimmy Jean-Louis who is one of the biggest international actors that we have right now and he is performing in a remarkable show from NBC called Heroes. Jimmy spent his time in Europe and grew up in the theater world and is a model. He has a lot to offer in the European perspective because he traveled through a lot of cultures. He switched over by nine years ago to America and is a professional actor. This is not a guy, like many of us, who has a job on the side and is doing acting as a hobby. So when I met him in 1998 in L.A. he was just come from France, I was very happy to meet a brother from Haiti, who was in the game for real and I said to myself this is the man that I want to see as one of our leading actors in the world. I am always fascinated about that. I used to tell him: “I am one of your biggest fans, you are going to be a big star. At this time, he thought his accent was a big deal and I told him, people will just adjust themselves to your accent because you have a present. Truly, that works for him over the years, so it was fitting for us to work together.

He was the lead actor in my first short film. One day we were on a plane going to LA and I told him: “I'm going to do a film and I see you as a cop. We need police officers in

the community and we need people outside our world to see Haitians becoming cops. He was like “OK! When you get the film ready, we will do it”. This is how he got cast for the movie without the script being even done. By time progressed, I moved to New Jersey to get some stuffs done, we stayed in contact by phone and when production got better, Jimmy was on board and it worked.

We also got a guy like Rudolph Moïse. After “*Wind of Desire*” was doing its work in the community. I realized since we don't have a lot of actors, this guy even though he was not a professional actor but he has the look to acting and I realized he was doing a lot in the community in Miami. So, since this brother is doing so much, he is one of the fighters we have. I decided to forget about the acting part and to tap into his emotions because that one of the gifts that I have as a director. I can get him to deliver the lines in the way that I want. A friend introduced Rudy to me, we met and I gave him the script. He read it and decided to be on board.

Now Carole Demesmin. I was at an ADED function, ADED (Association Desdudienne de Developpement) is the association of Desdunes, a town in Artibonite, Haiti. They were having this function in New Jersey. One of the organizers, a friend of mine, A. Cherilus, who is actually one of the executive producers of the movie also, invited me. I go to their gala every year to support, Yole Desroses, Carole Demesmin and some other Haitian celebrities were there also. I didn't know Carole really that well and I saw her coming out with the Haitian flag on performing some type of thing and I said: “Yes! That's my mother! This is Haiti, this is the mother of Haiti”. You know Carole is very organic with the fork in the hair, natural. When she came out, I said: “Men! That lady represents the type of mother that I grew up watching around me. That means my mother too.” Before Carole, I was considering Yole Desroses for the role but she was not too comfortable with the idea of making movies in English. I gave Carole a call and offered her the role. She read the script and she felt that she could attach herself to the project. It wasn't really the money, a lot of money, that made those people moved, but the work. They saw the script and a young man who was extremely passionate about what he was doing, so they decided to join me.

The rest of the cast is a young lady like Natacha Noel who came from Canada to do two auditions. I was so impressed by the fact that she came from so far that means she was very hungry to do that type of work. The other young people were actors around New York that we cast generally by putting auditions out in a way to find some good actors. Because the project was so original, filled with so much love and passion, some people came around and they just attached themselves. That pretty much how I came up with the actors and one thing brings to another it just clicked by nature's law.

FM.- Tell us more about the crew

JD.- Most crew members who we worked with were people that we developed and they ended up being the heroes to make the film better and better. There is a young lady named Thamara Lamarre. She is the co-producer of the film and she is one of the biggest efforts on making this movement happened. There is a young man named Kevin Fazio. We had some precedent experiences in the music industry. He did the sound and all the blessings that I have even foreseen and this saved us a tremendous amount of money.

We hired an outside producer. His name is Ken Golden. He had a great Hollywood experience because he came from "Saturday Night Live" and he was doing freelance in New York for different projects.

I believe in using people who are knowledgeable and experienced because they transmit their knowledge just to make their job easier and you benefit from that just for being around. However, I tried to hire the most Haitians as possible. As far as crew, it was a grid mixed of colors: Blacks, Whites, Latinos and so on.

FM.- Did you already have the "Life Outside of Pearl" premiere? Where did this event occur?

JD.- We already had three premieres in three different states: One in New Jersey with an attendance of 700 colorful people, one in Atlanta, where we had 250 people because it was raining that day and the third one in Hollywood, Florida where 600 or more people came.

FM.- What is the cost of this movie? How far

do you want to go with it?

JD.- In this particular film, there are two costs: an emotional one and a professional one. The first cost is priceless and the second one is around or more than half a million dollars. You remember I said that the movie had 3 premieres, for each one, we had to make the film better and better. We will continue to say half a million but it's more than that.

We want to do something different in the promotional aspect. Usually our film makers spend \$ 50,000, \$ 60,000 or \$ 100,000 to make a movie but they don't invest the same amount of money to market it. They end up duplicating the film, making 20,000 copies or more and sell it into the community, or they go to Tele Diaspora and sell the movie and this company does itself the distribution. It is not the way I want to distribute "Life outside of Pearl". This film can be an international movie and represent our culture very well and help make changes in our community. I want our public to have a good understanding of the film. To reach that you have to do the leg work and it takes time to achieve this goal. We are taking more time in the promotion by spending like \$25,000 to \$30,000 for

each screening to bring the press and the proper people.

Because of Mr Rudolf Moise who is one of the board member of United Way which is an philanthropic organization, our third screening was in Spirit Club in Hollywood, Florida, a real nice venue to express the film. We did a nice donation to United Way to help Haiti with that hunger situation going on. The film is already doing work for the country without having me benefitting a penny from it. We are going to release the film through the United Way directly on a special day like a marathon. We are going to sell the film for very cheap: \$ 11.99 and we are going to donate a dollar from each sale to every organization that helps us get in touch with those 500,000 people. We are talking to FANM (Fanm Ayisyen Nan Mayami) a very important organization in Florida, Haitian Alliance in Atlanta, ADED in New Jersey, we are looking for different avenues to see if we can reach the community a certain way and at the same time make the product benefit to the community not only visually but financially also.

FM.- Let's come back to your debut as a film maker, what experience do you carry in cinema right now? What was your first movie?



From left to right: Rick Borgia, Natacha Noel, Katherine "Yari" Guzman, Freddie Robinson Jr, Maeva Fouche and Dominique Fouche

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And what did you do between your first movie and "Life Outside of Pearl" ?

JD.- I carry the experience that any film maker would possess, of course there are some technical developments that you have to keep up with right now, but beyond that, as a life painter, as a writer, a producer, the main thing you have to keep up with it's the integrity. As a filmmaker I'm pound for pound whatever you can recommend for Raoul Peck or any filmmaker around the world. It's why I'm in the game. But in terms of, do I have to learn more? Of course.- If I'm in continuing progress? Of course.- If I am the best writer in the world? No. - Am I a guy who writes with sensibility and love inside of me? Yes. - Am I a guy who produces with the same sentiment and passion? Yes. - Am I that guy who directs and gives a vision and you can sit there and respect the vision. Yes, I'm that guy. Can I make mistake? Yes. - Can you judge me on certain things? You can have your opinion and judge me, it's subjective. I can do all those that the laws of this industry ask for. I am a filmmaker who can do the job.

My first movie was done in 1998 as I told you. It was a short film of 15 minutes called **Trance**. It was like my thesis. I spent a few months writing it. It was my first film with Jimmy Jean-Louis also. When I presented the script to him, he liked the story and proposed some changes which we did. It was a cast of 4 people and the story was based around a girl who is imagining that her boyfriend who, is a photographer, is cheating on her with the models, because he is always busy. I didn't direct this one, another gentleman by the name of Kevin Mack directed it. I needed equipment to do the film and Kevin had the equipment because he just came from a big school in LA: the American Film Institute (AFI) and he had better gears. He wanted to direct, I let him to do it. But I regretted that because the way I imagined certain scenes I didn't get them. I received only 80 percent out of it and that bothers me a little bit.

FM.- Where do people can get a copy of *Trance*?

JD.- I'm going to re-release "Trance" because of "Life outside of Pearl" and the fact it's my second collaboration with Jimmy Jean-Louis. You are going to see it very



From left to right: Kevin Fazio, Rudolph Moise and Dominique Fouche

soon on "YouTube". I want to see how people relate to it before the big release of "Life outside of Pearl".

I would like to answer the third part of your precedent question. Between **Trance** and **Life outside of Pearl**, I did a lot of things. I left LA in 2001 for New Jersey and I started working on the idea of Life outside of Pearl. LA and New Jersey are two different worlds when talking about the concept of raising a budget. At the time, I was trying to raise \$ 300,000 and so to start and I couldn't even do so because in our community it's so difficult to have the right trust. People didn't know me and it was difficult for them to trust me and give me their money. I am from LA where casts are making movies for 100 millions, 20 millions, 15 millions, to me \$ 250,000 were lunch money, but in our community it was so overwhelming.

The journey was to raise capital, to re-connect with the community. I started going around, so I started knowing our world a little bit better and that took a few years. After a while, I realized that I needed a music for the film, I went to the music business. I teamed up with my partner Fazio and we ended up opening a studio named "Blue Room" now MMG. A lot of people attached themselves to the studio. We got Haitians, Trinidadians, Jamaicans, Americans even Germans. At a time, we had 9 different artists developing in our company. I got caught up in so many things that it swallowed the time up. We were producing "Life outside a pearl", developing artists, doing music videos, it's a lot of work but it was a great experience, so far.

FM.- How was the experience of directing Jimmy Jean-Louis?

JD.- It was a sweet pleasure in one aspect but on the other side I had to win his trust. Because it was our first real feature together and me as a director. By that time, he already did "Tears of the sun" with Bruce Willis, "Phat Girlz" with Mo'nikue, "Derailed" with Jean Claude Van Damme, "Le président a-t-il le sida?" and "Cousines" of the Haitian director Richard Senecal. He was working tremendously all over the place making big movies with big budget. "Tears of the Sun" was over \$ 100 millions, "The game of their lives" was \$ 25 millions. So he had to trust that I left LA for a while but my instincts were still sharp and he could rely on me. So when he saw the dynamic of how hard I was working, it was not about friendship but professionalism at this time. When he saw that, he was relax and willing to listen and work.

FM.- How was the experience of directing Rudolph Moise?

JD.- Rudy is a very busy man: doctor, lawyer, pilot. He is doing the reserve at least two weekends every month and he is in every board that you can mention. This is a man who dedicates his energy to spread it. Having that person focus is not difficult when your instructions are precise and you know how to pull it out of him, because he is not a trained actor. It's understandable, he is a guy at the age of almost 50 who started acting, even if he was fantasizing about it, but

THE HAITIAN CUISINE'S ORIGIN

By Berché

Before their extinction, Haiti, previously known as Hispaniola or Haiti Quisqueya or Boyio, was inhabited by the Amerindians especially the Tainos who may have come from the northern part of South America. Besides their gold and their luxurious island, their way of cooking with its diversity of products and ingredients really attracted the Spaniards when they arrived. Furthermore, the arrival of the French colonists and the Africans' slaves with their exotic products added some fantastic flavors, more aromas and more dishes to the cuisine practice of this island.

In fact, the Haitian Cuisine issued from more than two colonies, with the time's evolution and the changes in the Haitian Culture explain the variety of dishes with exotic taste and mouth-watering flavors that we can find in a family diner, in a reception party or in a Haitian restaurant. Some dishes may reflect the French and Italian styles like: soup, pastas, desserts, etc. Some other dishes may look close to the Spanish style like certain meats, birds, rice and beans, drinks etc. The Haitian Cuisine also is enjoying, from the Tainos, the cassava's preparation with the manioc and much more, from the Africans the mixing of the tubers with other vegetables and certain fish dishes.

But what make the essences of the Haitian Cuisine are its spices and the ingredients that came directly from its own soil and the attribution of each dish to the Region where it comes from. If you enter a restaurant in the Artibonite, you'll surely find in the menu: write rice or rice with "unknown beans" and Lalo. In the North part of the Country, you'll enjoy the chicken in sauce with cashew, Tehaka, Joumounad, and Salted Fish with boiled Plantain or Yellow Yam. If you came from the South part, for you the "Tomtom" with Okra in Crab sauce, along with a big glace of passion fruit or any other local fruit juice is a real delight.

We cannot forget the Haitian Hors d'oeuvre like Acra, Marinade with chicken, "Boulette de veritable", Cod fish Patties and so on. Whether you are Haitian or not, you would not want to miss those in a First Communion Party. Save the best for last, the Haitian cake with a combine aroma of vanilla and lemon zest will make water flow through your mouth, among some other desserts as: Baba au Rhum, Pain de Patate (Sweet potato bread), Bread Pudding, Cassava Pudding and the Homemade Ice Cream with any fresh local Fruit flavor make you feel you're in Paradise.

Haiti, formerly known as the Antilles' Archipelago has spread its cuisine in almost all the West Indians, French Antilles and most particularly in Louisiana, where the Creole Cuisine is a treat. The rice and red beans dish, the Haitian National dish, the Black Rice: "Diri ak djondjon", Fish Creole dish, Lambi Creole (Conch), the "Bouyon Konsonmen", Fried Plantain and "Griot" (Fried Pork dish), Pumpkin soup that Haitians eat formally on January 1st to commemorate the Independence of the country etc are well-known in all those countries and others and can make you understand how tasty and fantastic the Haitian Cuisine is.

It is not only that, some Haitian Drinks and products are also very used in those countries and others: Rum Barbancourt, some Punch Creole, some liquors, Sugar cane, Red Hot Pepper (piment zuezo) some fruits like: Papaya, Pineapple, Mango, Guava, Passion fruits, Coconut etc. Also, Haitians are so proud of their



Black rice



Salade boulangère

custom in Cuisine that wherever they go, they look for Haitian's ingredients to make their food. As we can see in some country when in a community the percentage of Haitian is high, the food stores manage to provide the Haitian ingredients. Nowadays, most of the Chinese Restaurants or Buffets in a Haitian community provide fried plantain, fried pork and other Haitian dishes, just to captivate Haitian consumers.

Each Haitian should be concerned about the expectations of the Haitian cuisine. Since the 80's, Haiti has been crossing a Political situation very alarming that affects not only the population's life but also and mostly the Haitian production. With major problems in agriculture and a lack of agro-industries, Haiti can barely export or even reaches its food sufficiency and relies on its neighbors to acquire products that are vital in its daily food habits. With a heavy problem of deforestation, the charcoal, the way it is known, becomes an issue and is replaced gradually by the gas or electric stove or alternative charcoal. That kills the pleasure of long lasting cooking and the spread of the aroma in the entire neighborhood. But a question remains: Do the characteristics of the Haitian cuisine reside in products and ingredients used? In the long lasting cooking? Or in the fact that the chef is Haitian? ■



By Jean-Claude Bailey

BENEFITS TO BEING AN ENTREPRENEUR DEVELOPING THE ULTIMATE BUSINESS MENTALITY

Traditionally, the multitude is directed to follow the seemingly absolute path of going to school, get an education followed by a job hence be employed until retirement at age of 65 or later. The state of today economy and the job market scenarios are not totally in sync with this approach even though it is still the most widely utilized and has produced results in previous decades that can be appreciated. However, nowadays this approach is limited in scope because it allows us to be just consumers. The sources from which we consume (i.e. supermarkets, stores, entrepreneurs and so on) being called producers. This means that, as consumers, we are limited to spend for goods and/or services while producers are unlimited in earning from our consumption. This is free enterprise at its best. However, the good news is that choices do exist not only to position ourselves on either side of the equation but also on both sides simultaneously hence becoming pro-sumers. A pro-sumer makes money while consuming and then proceeds to teach others to do the same. This leads us to the idea of business ownership which is the starting point that sets the average individual on the right track that links him or her to the fulfillment of financial flexibility much sooner in the time scale.

Why does an employee go to work for any way? A variety of responses can be generated from this single question including the claim of undying love for “my” job. Do we really own “our” job? However, simply put: a common denominator is that people go to work to make money. Being an employee is just one way to do so. Investing is another way to make money except that, in most cases, investing money makes sense to the people who have enough of it to spare without the daily anxiety of a possible steep lost. Therefore, those of us who feel the urge to migrate to a certain lifestyle, take it upon ourselves to engage the business ownership challenge head on in one form or another. Below, we describe some of the downsides related to the traditional form of business ownership. For now, we want to explore the

meaning of a lifestyle.

What is the proper definition of a lifestyle that makes it worth pursuing? A lifestyle is the combined availability of three important factors in the life of an individual: Money, Time and Security – all three together. Most of us engage ourselves strictly in the pursuit of the money factor and just take a quick glance at the other two as afterthoughts until life’s circumstances bring them into focus. It could be untimely then. The question we must ask ourselves is whether any of the activities we are currently pursuing somehow lead to all three at the same time. In most individual situations, only one or two or none of these factors apply. A much, much smaller percentage of the population, likely involved in ownership, have achieved all three in tandem. To illustrate, many employed and highly paid professionals are neither in a position to afford the time to enjoy their possessions adequately with their families nor do they have the peace of mind made possible by ongoing income security in case, God forbid, they lose their ability to perform. In contrast, a student or a lesser wage earner may have more time available but little money to spare due to their deficient cash flow and, of course, little security. Again, investigating the process of business ownership of some kind is the doorway to a positive difference.

Downsides

If the above statement is true, why then do most hesitate to jump into the business bandwagon? Lack of capital to start is a popular reason followed by insufficient know-how as a close second. Well, partly so. We find individuals who suffer from the fear of selling anything. Others’ dreams fall from the uninformed opinions of well-intentioned friends or family members. In many cases further, others justifiably take into consideration certain expected downsides related to such an initiative. These apply markedly to the traditional form of doing business from a physician’s practice to a street peddling venture. There is always a level or type of

risk associated with owning a business. How much of it can one bear? After weighing the risks against the potential benefits, what does it take for one to circumvent or spearhead through the downsides regardless? Then, when starting a business, it is not always practical to be employed elsewhere at the same time. One can be at it virtually 24/7, if not physically but definitely mentally. This is the time when the business owns the owner instead of the other way around. Further, if one is accustomed to being employed, the expectation of a paycheck on a regular basis is no longer a reality – a frightening prospect to some. Even more, since there is no longer the pressure of a structured job environment, that tendency to relax sets in. There is no manager to report to and the TV is right there! Tennis is on. Why not? In addition, one can no longer use employer’s equipment for free anymore. How about regular payments including health and life insurances? Finally, there is no guarantee that success will come anyway because, as reported, most new businesses fail within the first five years. The above picture suddenly makes being employed in a job seem like a glamorous situation. But wait! If this is the case, we’re right back to those employees’ limitations mentioned earlier. Despite this grim snapshot, the entrepreneurship alternative still stands solidly by way of the right approach and opportunity.

Benefits

Everyone will agree that it’s nice to have your own business, with much freedom and control to do things as one sees fit and be profitable. Today’s technology (computers, mobile phones, fax machines, PDA’s etc.) facilitates most of the activities related to ownership. A few short years ago, only big corporations used to afford these technologies. The Internet’s wings have been spreading wider and wider with e-commerce but still its potential is just nascent which translates into existing limitless opportunities for the lookers. The phrases Home Business and Global Economy have been in common parlance. Also

the tax advantages related to owning are not to be ignored. The tax system obviously was conceived with business people in mind. But unless you have a dream, intangible emotions that go beyond the material benefits of owning, you may be hampered by all the fears – real or imagined. An example of a valid dream is aiming to have money, time and security - lifestyle in short - to contribute and make the world a better place for everyone to live.

Now, let us take moment and address the concept of selling. Truthfully, this can come easily to anybody not just the professional salesperson. The prerequisites include associating oneself with people, products and services where the integrity and quality involved are irreproachable. This way selling comes naturally because it becomes synonymous to sharing something helpful that one has strong belief in. In fact, every non-sellers sells more than often in the course of one day – with no compensation in return (i.e. when recommending a product/service or a movie to a friend, or simply when applying for a job). Just imagine what would happen to the concept of shopping if no one wanted to sell?

Developing the Ultimate Business Mentality

The ideal approach to entrepreneurship for the long haul is to have Legacy in mind from the outset. This sets the right frame of mind that will trickle down into everything else relevant to the business in a positive fashion. Entrepreneurs at this level, choose to think like businesspeople and less like employees or consumers. Their actions reflect their awareness of the difference between cost and value, spending and investing, the importance of time over money etc. They see the opportunity aspect of every situation. They are aware of the negative in the past but choose rather to focus on the positive solutions of the future. They create their own luck applying intelligently hard/smart work ethic. They educate themselves on an ongoing basis and adjust his thought process to the prevailing business principles that lead to success. A very important factor is that they believe in being mentored by someone who has achieved success before them in their chosen endeavor and assume the attitude of gratitude in the process. They

are also apt at showing respect and fair play to the competition. Last but not least, they believes that true success is achieved from making a positive difference in the life of fellow human beings and still be profitable. The benefits of such a mentality are passed directly to lifelong customers or clients.

Business Models

We saw earlier that while a job will allow for different levels of financial comfort, it is limiting for most of us when it comes to achieving a lifestyle as we've described it. We've also highlighted some of the downsides related to doing business the traditional way. But it is refreshing that other alternatives exist that make ownership more appealing to the entrepreneurially-inclined and more approachable to the entrepreneurially-challenged. The ultimate business model circles around the concept of franchising. Franchising comes in two different flavors: public and private. The public franchising model was invented by a late gentleman by the name of Ray Kroc. He originally implemented his idea via his McDonald's franchises that we are all very familiar with. In this model, he achieved the lifestyle creating a system that generates exponential income; his time became fully under his control and furthermore enjoyed the peace of mind inspired by the secured knowledge that the structure he had established will keep the cash flowing inward across his family's generations. Since Mr. Kroc introduction circa 1959, we have seen a plethora of franchisers: Burger King, Wendy's, Dominoes Pizza, Starbucks Coffee, various hotel chains and so on. The founders of these companies or franchisers initiate the process and retain sole authority to create more franchises and thereby earn a percentage of each franchisee's revenue. Then enters the concept of Private Franchising. Private Franchising incorporates all the opportunities of Public Franchising including the education and support system. The major differences that makes Private Franchising more colorful is that it is at the average person's reach, It can be performed on a part-time basis and requires just a minor initial investment to start as a franchisee with the immediate authority to be a franchiser simultaneously creating more franchises to duplicate his/her efforts and earning money while spending. This converges very well with the Pro-sumers concept introduced earlier. Additionally, Private Franchising virtually



Working together is also a good habit

eliminates all the downsides of ownership and emphasizes the benefits. It is a proven fact that the lifestyle has consistently been achieved by the average individual having a dream to succeed and the attitude to being teachable from the system. It is worked once and the fruits are enjoyed residually. Yet, Private Franchising is not a get-rich-quick scheme by any means. The speed at which one grows hinges on the amount of work invested and one's commitment level. Finally, one gets to partner with a network of supportive, forward-thinking business owners constantly developing the ultimate business mentality and overtly cheering each others' successes.

In conclusion, making the switch to business ownership successfully and for the long term, is an endeavor one has to approach with the open mind that accommodates well the ultimate business mentality. This thought process transformation is important as one faces the work at hand while overcoming the obstacles in the path to a flexible lifestyle. How determined are we? It's not always going to be the direction where the crowd is heading. However, as suggested by the American poet Robert Frost, the road less traveled often makes all the difference. Nevertheless, everyone regardless of income level should at least explore the viability of going into business for him/herself leading to adequate control of own life in this unstable economy. A wise person, I know often, recommends: "Dig your well when you don't seem to need the water from it. This way, when you do need, it will be right there, waiting" to quench your thirst and your family's.

Suggested reading: Pro-Sumer Power! By Bill Quain, Ph.D.

You can satisfy your curiosity of more information on Private Franchising by contacting Jean-Claude Bailey, entrepreneur at (732) 910-1317 and nocanama@bww.com



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THE PHILOSOPHY BEHIND HAITIAN PROVERBS

A proverb is a short sentence expressing a precept or a way to conduct oneself in particular situations. A proverb translates also the mentality, the philosophy and the wisdom that characterize citizens from a country. Haitians have a particular way to see the world and react to it. Since the slavery time they learned how to tell the truth without giving the protagonist the opportunity to understand fully what they are saying. These following proverbs say a lot about the Haitian people:

Carefulness

- Se pa chak jou ti mari al nan mache pou'l pote bon konmisyon / Tou le jou pa dimanch
Nothing can be all right all the time.
- Se nan chemen jennen yo kenbe chwal malen
You can catch a devious person only in a compromising situation
- Kaka je pa linèt
Be careful, what you see is not what you get (Look can be deceiving)
- Bouch manje tout manje men li pa di tout pawòl.
You can eat whatever you want but You cannot always say whatever you want
- Lè'w sòt pi wo ou pran pi gwo so.
The bigger you are the harder you fall
- Bat chen yan tann mèt li.
When you do something wrong, be ready to face the consequences.
- Piti tig se tig
The apple doesn't fall far from the tree
- Vakabon se kòd gita depi'w teke'l fòl fè zwig.
You can take a person out of the ghetto but you cannot take the ghetto out of the person.
- Pale mal se lapriyè jouda
Gossiping is the prayer of the nosy
- Depi nan guinen nèg rayi nèg
Humans hated each other since the dawn of time
- Kabri gade je mèt kay avan li antre
You can name an untouchable person by his or her facial expression.
- Padon pa geri maleng
Saying Sorry doesn't make it better.

Management

- Dèyè mòn gen mòn
Behind every great authority, there is a higher one.
- Sak vid pa kanpe
Man cannot live on an empty stomach
- Gren promennen di li wè, bwa pi wo di li wè pase'l
It's better to think outside the box.
- Kabrit plize mèt mouri nan galèt dan griyen
Things with too many owners never ends well.
- Bourik gen kat pye men li pa mache nan kat chemen.
Work in one project before trying another one.
- Kwoke djakout ou kote men'w ka rive.
Don't spend more than you own.
- Mache chèche pa janm dòmi san soupe.
Bad things happen to bad people.
- Ou chanje chemiz pou moun ki swe pou ou

- Do good for people who have done good to you*
- Chak pen gen fromaj yo
Every person has somebody who loves him or her.
- Chak rivyè vini ak pwòp gravwa pa li.
Every government always come up with its own people
- Yon sèl dwèt pa manje kalalou.
It takes two to tango.
- Byen konte mal kalkile.
Good calculation but bad result
- Mennen koulèv la lekòl se yon'n fè'l chita se de.
Two wrongs don't make it right
- Donmijan'n poko jwenn pou bouchon jwenn.
Family first.
- Pagen lèt ki monte ki pa desan
What goes up must come down
- M'pa manje pwa mwen pat bay lapire.
Leave me out of it.
- Pa gen priyè ki pa gen amèn
All your torments have to stop some day.

Planning

- Lespwa fè viv
Keep hope alive
- Depi tèt pa koupe nou espere met chapo
As long as we live, we hope to reach our goals.
- Bourik fè pitit se pou do'l ka poze
Parents expect their kids to take care of them when they are old.
- Si elèv la pa depase mèt la pa gen pwogrè
Parents expect their kids to achieve more than them.
- Ranje kaban'n ou anvan dòmi nan je'w
Don't wait until the last minute to do what you have to do.
- Jan chèche Jan jwenn.
Look and you shall find.
- Baton ki bat chen blan se li ki bat chen nwa.
What goes around comes around
- Se pa lè kabrit fini pase pou wap rele femèn baryè
Don't wait until the war is over to try to win the battle.

Unfairness

- Bourik travay pou chwal garyonen
The donkey sweats so the horse can be decorated with lace.
- Bondye konn bay li pa konn separe.
Earth is bountiful but she is ill-treated
- Dan pouri gen fòs sou bannann mi.
The stronger always exploit the weak.
- Ou montre makak voye ròch, premye tèt li kase se pa'w
You show people how to make fire and they burn you with it.

he never took the time to do it, like he did for being a doctor, a lawyer that means to learn it. He was at a place where a guy was directing and producing a film and he provided the financial support so, of course, he wanted to be in the film. It was his first acting exposure. When he came to the movie set the first time, he saw the type of production that was in place, he humbled himself. He said; "What do you want me to do?" He was so respectful. Rudy did an exceptional job.

FM.- Carole Demesmin is known as a singer in the Haitian community, how was the experience of directing her in this movie?

JD.- It was beautiful! Carole is already an actress because she has been performing for so long as an entertainer. Carole, first time acting was a challenge, but once she passed the first day, she sensed that she could trust me, she let go of herself. The "let go" is what you need as a director to work with. So she was very humble too and she could relate to the character. She got involved and she gave a lot of advice. It was her movie debut but she acted like a vet. She did a great job.

FM.- What is your next project?

JD.- My next project is between a Martial Arts film and a romantic comedy. One is called: "Three and a half months", it's about a guy who figures women out and realizes that he knew nothing about them because his woman left him for another one. A very beautiful perspective! The second one is "Baton" which is the Martial Arts movie with a lot of mixed cultures. This is something that I estimated to shoot with a minimum of 5 millions dollars. Right now, I am trying to present "Life outside of Pear" to the world. I think I am going to do the romantic comedy first. Either one is going to be shot in the mixing world of Hollywood.

FM.- What do you think about the Haitian Movie Industry?

JD.- I am very proud of it in the aspect of creativity. A lot of people risked their money to tell a story and excite the community, educate the people in their idea of film and slowly getting out there. I don't like the fact that people are afraid to take chances to tell real stories. It always about a love story. It's

called Entertain but the more educated you are, the more you want something that is close to reality. Some cat's over there are more focus on money, some folks are focus on art for real, some are interested in Fame and money and don't care about the art. I feel like right now to tell the organic people who are producing, directing, writing scripts and telling stories in my culture to take more risks. To go to the political round, to go into the voodoo world and do the job that you know you can do. Tell the story in a way that everybody can understand it. Your film is going to present you to the next generations. Put some integrity behind the work. There is a market, let's discipline ourselves and respect our audience by investing time in writing our stories, producing and directing our movies and the money will follow.

FM.- "Toussaint" is a movie planned to be out in 2009. It directed and produced by Danny Glover with an impressive cast: Dan Cheadle (Toussaint Louverture) Angela Basset (Suzanne Toussaint), Dante "Mos Def" Smith and Patrick Rameau. It's true Toussaint Louverture became a universal story since black intellectuals portrayed him as a leader of the free world, do you think we (Haitians) have the resources to present a movie about our history, an historical action epic movie?

JD.- Danny Glover is a fighter. His job is to tell African stories because he is African. So It's happened that the African he wants to talk about is Toussaint. It's the guy they dropped in that island and who came from the same place we all did. So as an African who is really proud of his world and saw a lot of African Americans who are fighting here .He decided to focus his intelligence on this part of the world, on that great hero that anybody is paying attention to. If he goes into it with his heart and love, let him try the first round and do the job. The reason that they hired only a few actors from our culture is because we have not yet testified the respect we have for this game. This is a game like any game. This is a doctor game, lawyer game. How come we have so many doctors or lawyers in our community? It's because we focus on it. If you see entertainment like some after-thoughts. It's like " I am done with my homework, make me laugh."

Entertainment is a huge industry. For you now to not see the light and giving the re-



Johnny Desarmes

spect, you are mistaking and another guy will come from outside and will say:" You know what, you don't understand your culture, you don't have the actors, I am going to borrow 18 to 25 millions dollars to tell the story. Danny Glover is doing the first part of the work. Raoul Peck did *Lumumba: the death of a prophet* since 1992 , Jean Claude LaMarre (*Color of the Cross*) , Sacha Parisot (*La Rebelle*), Jean Gardy Bien-Aimé (*Cicatrices 1 & 2*) and a lot of Haitian directors around the world are doing good work, they can tap into our history and produce a movie but the main problem is money. Are we going to fund this project only with Haitian money? We know it's going to be difficult. Any epic movie about Haitian history made by a non-Haitian is going to be approximative but it's important it will open our culture to the world.

FM.- What are your final words for Fineness readers?

Please, those of you who understand the program that we have to promote the movie and donate some money to Haiti, support the project. We always say " United we stand" let's show it and give a big booster to our movie industry. ■

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We got jokes too, man!



Be careful with what you are saying

Little Johnny came downstairs bellowing lustily. His mother asked, "What's the matter now?" "Dad was hanging pictures, and just hit his thumb with a hammer," said Johnny through his tears. "That's not so serious," soothed his mother. "I know you're upset, but a big boy like you shouldn't cry at something like that. Why didn't you just laugh?" "I did!" sobbed Johnny.

Always others' fault

A young college co-ed came running in tears to her father. "Dad, you gave me some terrible financial advice!"

"I did? What did I tell you?" said the dad.

"You told me to put my money in that big bank, and now that big bank is in trouble."

"What are you talking about? That's one of the largest banks in the state," he said. "there must be some mistake."

"I don't think so," she sniffed. "They just returned one of my checks with a note saying, 'Insufficient Funds'."

The Proposal

One evening, a young woman came home from a date, rather sad. She told her mother, "Eric proposed to me an hour ago."

"Then why are you so sad?" Her mother asked.

"Because he also told me, he is an atheist. Mom, he doesn't even believe there's a Hell."

Her mother replied, "Marry him anyway. Between the two of us, we'll show him just how wrong he is."

Get your own dirt

God was sitting in heaven one day when a scientist said to Him, "God, we don't need you anymore. Science has finally figured out a way to create life out of nothing - in other words, we can now do what you did in the beginning."

"Oh, is that so? Elaborate..." replies God. "Well", says the scientist, "we can take dirt and form it into the likeness of you and breathe life into it, thus creating man."

"Well, that's very interesting... show Me."

So the scientist bends down to the earth and starts to mold the soil into the shape of a man.

"No, no, no..." interrupts God, " You said out of nothing, yes? Get your own dirt."

Conjugate

The teacher to a student: Conjugate the verb "to walk" in simple present.

The student: I walk. You walk...

The teacher interrupts him: Quicker please!

The student: I run. You run...

My job

Boss.- Crime doesn't pay. Soon or later you will get caught.

Employee.- Crime doesn't pay... Does that mean my job is a crime?

Come prepared

A carpenter was giving evidence about an accident he had witnessed. The lawyer for the defendant was trying to discredit him and asked him how far away he was from the accident.

The carpenter replied, "Twenty-seven feet, six and one-half inches."

"What? How come you are so sure of that distance?" asked the lawyer.

"Well, I knew sooner or later some idiot would ask me. So I measured it!" Replied the carpenter.

Accusing others

A man goes to his doctor and says, "I don't think my wife's hearing isn't as good as it used to be. What should I do?"

The doctor replies, "Try this test to find out for sure. When your wife is in the kitchen doing dishes, stand fifteen feet behind her and ask her a question, if she doesn't respond keep moving closer asking the question until she hears you."

The man goes home and sees his wife preparing dinner. He stands fifteen feet behind her and says, "What's for dinner, honey?"

He gets no response, so he moves to ten feet behind her and asks again. Still no response, so he moves to five feet. Still, no answer.

Finally he stands directly behind her and says, "Honey, what's for dinner?" She replies, "For the fourth time, I SAID CHICK-EN!"

Old Christmas trick

A man in Chicago calls his son in New York the day before Christmas and says, "I hate to ruin Christmas this year, but I have to tell you that your mother and I are divorcing; forty-five years of misery is enough."

"Pop, what are you talking about?" The son screams. "We can't stand the sight of each other any longer," the father says. "We're sick of each other, and I'm sick of talking about this, so you call your sister in Atlanta and tell her."

Frantic, the son calls his sister, who explodes on the phone. "Like hell they're getting divorced," she shouts, "I'll take care of this."

She calls Chicago immediately, and screams at her father, "You are NOT getting divorced. Don't do a single thing until I get there. I'm calling my brother back, and we'll both be there tomorrow. Until then, don't do a thing, DO YOU HEAR ME?" And hangs up.

The old man hangs up his phone and turns to his wife. "Okay," he says, "they're coming for Christmas and paying their own ticket."

Be honest

Father Richard- Johnny, Honesty is a virtue. If you find 50 dollars on the floor, will you keep it?

Little Johnny- Of course not. I will spend it

The results of the game.

1.- BOXES OF NUMBERS

	1	2	3	4
1	3	0	1	1
2	1	1	8	8
3	1	0	0	0
4	2	5	5	4

2.- CONE OF WORDS

1	M	A	R	I	N	G	O
2	G	A	M	I	N	O	
3	M	A	N	G	O		
4	M	A	N	O			
5	M	A	N				
6	M	A					
7	M						

3.- POLYWORDS

J	A	C	M	E	D	C	A	P	E
E	Q	A	A	S	E	T	R	O	P
R	U	Y	R	T	O	L	I	M	B
E	I	E	I	E	G	O	M	A	S
M	N	S	G	R	A	V	I	A	A
I	A	M	O	E	N	N	O	O	M
E	A	R	T	P	E	S	T	E	L
V	N	T	S	M	A	R	C	E	
M	I	R	A	G	O	A	N	E	D
S	T	U	L	A	S	T	R	O	P

4.- CROSSWORD

	1	2	3	4	5	6	7
1	A	K	A	S	A	N	
2	R	A	P	A	D	O	U
3		L	O	P	E		R
4	L	A	B	A	P	E	N
5	O	L	A	T	U	R	E
6	B	O	B	O	R	I	
7	E	U		S		N	I

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Let's play !

1.- BOXES OF NUMBERS

SAY IT WITH NUMBERS .

Find the numbers matching those information and insert them in the boxes .

Across

- 1.- Hooker's number
- 2.- A soccer team losing a game
- 3.- Terminator portrayed by Robert Patrick
- 4.- Equal 16

Down

- 1.- New Year's Eve in France
- 2.- Broke in Haiti
- 3.- Haitian flag day in Haiti
- 4.- Haitian Independence Year

	1.-	2.-	3.-	4.-
1.-				
2.-				
3.-				
4.-				

2.- CONE OF WORDS

Find Word # 1 and insert it in the cone.

Take one letter out from Word # 1 and compose Word # 2 according to the information provided and so on

- 1.- A big computers company founded in 1986
- 2.- A puzzle game
- 3.- Tropical fruit
- 4.- Hand in Spanish
- 5.- Male human
- 6.- Massachusetts
- 7.- Many

1.-							
2.-							
3.-							
4.-							
5.-							
6.-							
7.-							

3.- POLYWORDS

Find these cities in the grid of words

AQUIN - BAINET - CAP - CAYES - DELMAS - ESTERE - JACMEL - JEREMIE - LEOGANE - MARIGOT - MILOT - MIRAGOANE - PESTEL - PORT SALUT - ST MARC

J A C M E L C A P E
 E Q A A S E T R O P
 R U Y R T O L I M B
 E I E I E G O M A S
 M N S G R A V I A A
 I A M O E N N O O M
 E A R T P E S T E L
 V N T S T M A R C E
 M I R A G O A N E D
 S T U L A S T R O P

4.- CROSSWORD

Across

- 1.- Excellent drink from corn
- 2.- Brown sugar in a roll
- 3.- De Vega
- 4.- Creole Tropical fruit
- 5.- A big part in Alcoholature
- 6.- A kind of kassava
- 7.- European Union - Nor in French

Down

- 1.- Arkansas - An ear's part
- 2.- Creole okra
- 3.- Banded Bottom Pants in reverse
- 4.- Shoes in Spanish
- 5.- Secret alphabet of magus
- 6.- Negative - Female name
- 7.- French ballot box

	1	2	3	4	5	6	7
1							
2							
3							
4							
5							
6							
7							

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