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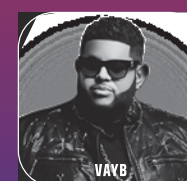
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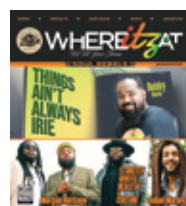
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The Problems with Us

Besides being politically naive, being prime targets for misinformation, and psychobabble, vainglorious and self-absorbed, everything is just peaches and cream in our communities; am I right? You have suspended reality – if you say you are a queen, then you are a queen, it doesn't matter what others may think or feel; there are no unpleasant, untidy, fat, uncouth or disgusting people anymore, no obnoxious attitudes, no right or wrong; everyone is simply beautiful with long cascading imported hair, colorful nails, hyper-expensive bags, elevator shoes, scented hookah, tequila – Patron of course, luxurious cars, Mercedes, Land Rover or Beamer. Note to my friends, and loyal readers, (in case you have been out of touch, been on a long vacation, or just off the grid), let me introduce you to the new reality, life on the new alternate planet called **Lost Ma Damn Mind**. Hey, as long as they show up to Church, pay their tithes, and criticize us hopeless sinners, everything's just cool, they do what they want to do, when they want to, and with whom they want; the insufferable jerks on the new planet are unfettered by other people's rules and expectations, because they are queens, kings, or whatever titles they appropriate for their lofty lifestyles.

We who are aware of the distinct privilege of coaching others possessing a thirst for knowledge,

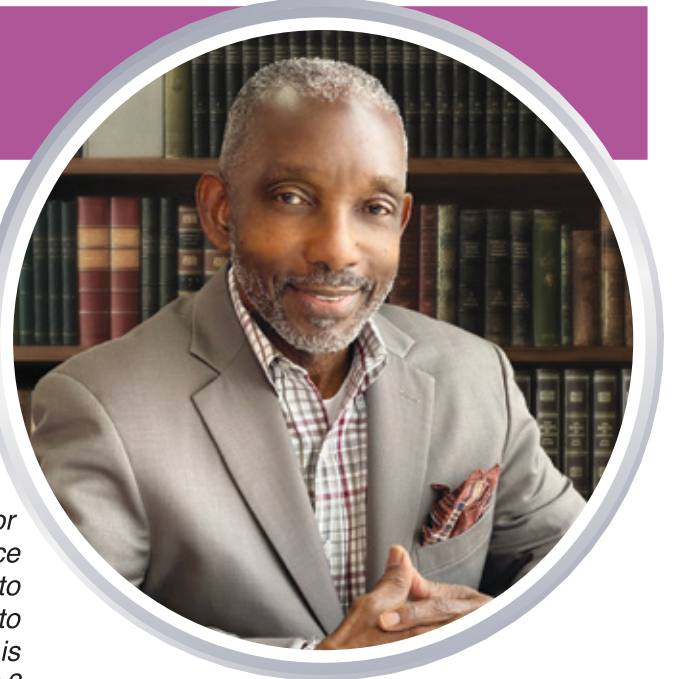


are further rewarded when the recipients keep an open mind and a reverence for lifelong learning, but a growing generational shift to the new planet has been in the making since Google conspired with the unruly and undisciplined minds of today, to create the "We know everything Tribe" on planet **Lost Ma Damn Mind**, where the prevailing views are expressed this way:

"Look at us, with Google for brains and AI for show, we know everything, keep your experience and wisdom to yourself, subdue your tendency to offer advice and counsel to us, we do not want to be traumatized by your so-called wisdom. Who is better than us, can't you see we know everything? We make money, we have lots of stuff, including our iPhones, Instagram, and X (formerly Twitter), we really do not need the aggravation from you or others who express so-called concern for our welfare, we can take care of ourselves. If you feel the urge to instruct or offer advice to others, offer it to your family, or get a dog, or cat with whom to share your advice."

I can only hope that the above monologue I shared with you illuminated the psyche of our present socio-cultural reality; I have become acutely aware, that there has been a seismic shift in attitudes and behavior toward life and its meaning, and that shift is forcing me to reassess my activities and relationships in a critical way. In order to avoid being judgmental and bitter about the fact that life is wasted on the young, I must realistically admit that it is being wasted on the old as well. **This systemic failure in our Black value system and family structure rests on the shoulders of some of us baby-boomers who figured that "giving our children what we didn't have," was a winning parental strategy. What that ensured is a new generation on this new planet, who are a bunch of sniveling, narcissistic and selfish individuals, who function most times with an outsized sense of entitlement, and with scant regard for anyone else.**

Here's the bad news, those same parents who wanted to live vicariously through their children are now doing so; afflicted with their children's social dysfunction of **Social Mediatitis**, the compulsion to selfie themselves and almost everyone in sight, coupled with their imprudent relationships with Facebook, and Instagram have created new threats to family harmony and normalized relation-



Dr. Clive Williams BH(M)
Publisher / Editor-in-Chief

ships. This condition of willful ignorance, and a foolish attempt at generational relevance puts them regrettably on the same planet as their children.

The competition with their children in selfies, and social media posts is a slippery slope, which leads to dysfunction in one form or another. The increasingly disruptive nature of social media has brought much sadness to families whose personal lives have been shredded to bits, with family members whose reputations have been destroyed, while others have ruined their job prospects for the future. The social and economic cost of "**social media syndrome**" is often unrecoverable and irreparable, much like a catastrophic disease it impacts family and friends with equal ferocity.

Clive

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Why I am exercising my right to protest in Trinidad & Tobago

'My community is not an outlier'

By **Lisa Allen-Agostini**

(Originally appeared on [GlobalVoices.org](https://www.globalvoices.org))

In Trinidad and Tobago, where there will be an anti-crime march and rally on Human Rights Day, our history is peppered with protest. We had the Water Riots in 1903, Tubal Uriah "Buzz" Butler's Hunger March in 1935, and the February Revolution in 1970. On any given Monday we block roads with burning tires, picket government offices, or drive with our headlights on to protest for better living conditions, better wages, better lives.

That's why it's ironic that some Trinbagonians' first response to the idea of another march against homicide and violent crime is, "What's the point?"

The organising group, Project 600, takes its name from a grim statistic: the Trinidad and Tobago Police Service says there were 599 murders reported in this small Caribbean nation in 2022. By December 31, 2023, we may well pass that number. This particular march is not merely a protest of alarm; it is also a gesture of mourning. Far too many of our people, citizens and residents have died this year as victims of violence. What is the point of another march when we could numbly stumble into 2024, stepping over the river of blood flowing in 2023's wake?

Trinidad and Tobago, an independent republic, population 1.5 million, is an economic and social hub in the Caribbean. Fueled by gas and oil revenues, it is considered a developed country and the World Bank estimates its GDP per capita at USD 18,222. This is a prosperous land. And yet.

Gas and oil revenues don't trickle down to my street. Our road is so potholed as to be almost undriveable. We get piped water perhaps twice a week. It's supposed to be supplemented by a truck-borne water supply, but water trucks do not like to navigate the steep and twisting ways — not to mention the terrifying reputation for gun violence — of my unplanned, hillside, working-class community. Government work programmes are some of the area's biggest employers. Girls from here finish school; boys might not. It is not an address you want to put on an employment application form should you even have the qualifications to apply for a job in the legitimate economy. Not all the boys who drop out wind up employed in the hungry, booming illegal drugs economy, but many of them do.

In the 12 years since I moved up here, some of the boys and men in my neighbourhood have been casualties of the brutal business practices of the gun-toting gangs that seem to come automatically with the illegal



Photo Credit:

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drugs trade. My community is not an outlier. Increasingly, working-class communities like mine are inundated in the same tide of impossible choices.

I joined the Project 600 committee in November, shortly after Isa Mohammed, a printer from Chaguanas in central Trinidad, had the idea to hold a public march against murder and violent crime. To carry out his brainchild, he and his wife Karen brought together a couple dozen people. One of them is Kirk Langton, a long-time friend of mine, who had managed another national anti-murder march in 2005. That year, there were 386 reported murders in Trinidad and Tobago. Arguably, if anyone should be jaded about another march against murder, it should be Kirk. But he's all for it.

Kirk was the one who pointed out in the committee group chat that December 10 is Human Rights Day, a coincidence we could not ignore. The Universal Declaration of Human Rights says we have the right to life, liberty and security of person. In Trinidad and Tobago, crime is denying us these rights.

Those who live in areas with better roads and better addresses than mine live in gated, air-conditioned terror. Gun violence has seeped out of the ghettos and into the rest of the country and people — not "pests" or "cockroaches," as police cruelly call gang members, but people from the legitimate economy — have been killed outside of popular bars. There have been brutal and fatal home invasions. Security of person? Ha. Liberty? Rather, the liberty to shiver in fear when you leave your house. Your life could be worth nothing at all if a stray bullet catches you. Violence, on the whole, seems endemic. Elderly people have been beaten

and robbed after leaving the bank, young women have been abducted and murdered, their bodies left to rot. Schoolkids are killing each other. It is unspeakably bad.

Confidence in the police is low in my community and in many others like it. To understand this, one only has to read headlines about extrajudicial police killings and allegations about corrupt officers. What doesn't make headlines is the everyday abuse of power by police who jack up any working-class boy or man walking on our streets past a certain hour, on principle.

Would speaking up about our trauma increase the bloodshed? Would it make violent crime worse if we grieve the victims who have been killed this year — by police, by gangs, by enraged relatives, by jealous partners? Would I make crime worse if I carried a flag in the march? The flags we will carry have a black diagonal stripe on a white field. They resemble the Trinidad and Tobago national flag, except that there's no red in them. The red has bled out. I imagine it will make quite a visual: 600 volunteers, each carrying one of these dramatic flags, encircling the Queen's Park Savannah, a vast green space in Port of Spain, the nation's capital. We plan to rally afterwards to speak and call for better solutions to this endemic scourge.

I'm not a member of a political party. My own activism has largely been for the women's movement, the LGBTQ community, children's rights and the labour movement. I have never taken part in anything like this before but I'm moved to do so now because losing this many people every year is unsustainable, unthinkable. Other committee members might have political allegiances, as is their right to do. But it doesn't come up in our group chat. This march is not about the party in power, the one in opposition, or any other political party. It is about people.

The Trinidad and Tobago government undoubtedly has plans to deal with crime. After a regional summit in Port of Spain in April, Trinidad and Tobago signed the Caribbean Community (CARICOM) declaration of war on guns and gang violence. In its 2024 National Budget, the government committed billions of dollars to national security, and has promised to more than triple the number of police recruits. But it is incumbent on the citizens in a democracy to speak up for themselves and participate in these solutions. It's not only a right; it is a responsibility.

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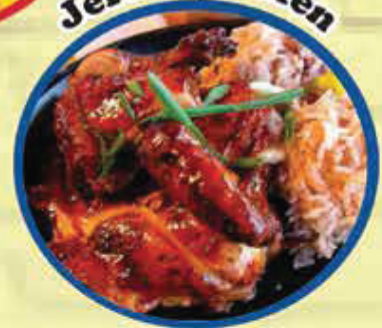
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How newborns and their mothers are vulnerable to climate change

'[W]e have to do our part with policies [because] everything adds up

Written by **Candice Stewart**

(Originally appeared on GlobalVoices.org)



Photos by [Pikselstock/Shutterstock.com](https://www.shutterstock.com/user/pikselstock)

This article was published with the support of the Caribbean Climate Justice Journalism Fellowship, which is a joint venture between Climate Tracker and Open Society Foundations.

There is an existing relationship between climate change and breastfeeding. To understand it, it is important to recognize the potential carbon neutrality of breastfeeding and the consideration of women and their newborns as vulnerable groups within societies. This consideration should include policies and legislation that protect them from the impacts of climate change, as well as taking the necessary steps to help them adapt to the ever-changing climate while building bonds and engaging in mother-to-child nourishment.



Florida-based public health physician **Catherine Parker Toms**. Photo courtesy **Climate Tracker**.

In an interview on the Caribbean Climate Calabash podcast, public health physician Catherine Parker Toms, who leads the South Florida-based program Green Cars for Kids, explained, “Children are the most at risk [88 percent] when it comes to vulnerability to climate impacts, and this is worldwide.” This risk includes potential exposure to famine, drought, tornadoes, and hurricanes. This increased burden of climate impacts is also borne by pregnant women, “especially when it comes to extreme heat,” which, of course, is felt more acutely in Small Island Developing States (SIDS) like the Caribbean, a region that lies close to the equator.

A 2020 study by women's health physician and climate advocate Bruce Bekkar and his colleagues showed a relationship between pregnant women's exposure to heat and air pollution and preterm birth, low birth weight, and stillborn babies. The findings addressed the need to recognize mothers and their newborn babies as a vulnerable group, much like the sick, elderly, and disabled, because they are susceptible to much more than the average person.

“[W]e know that pregnant women are at risk, and one of the things that makes them and others vulnerable to heat is dehydration,” Parker Toms said. Staying hydrated is as important to the mother as it is for her baby, in that “you can help keep your baby hydrated [through milk production] when you have that constant communication and that need to breastfeed. You'll remember more frequently to give proper amounts of liquid to your baby with the breast milk. So, that is a very important part of building resilience as an individual to climate change and protecting your baby.”

She went on to explain that the carbon emission relationship the baby formula industry has with climate change is energy-intensive, producing waste that is harmful to the environment, not to mention the major land clearing that is done to facilitate cattle grazing and the gas emissions made by the cattle themselves. In comparison, breastfeeding does not require any artificial production to nourish babies, with the study calling its natural nutritional health benefits — for both mother and baby — “nature's perfect way of ensuring continuity of life and making sure that the infant is protected.”

Among its benefits, the report highlighted breastfeeding as using “not nearly as much water” as formula, and “not as much waste — not just paper, metal, and plastic, but also milk waste.” In addition, when women are breastfeeding, they don't menstruate, negating the need for hygienic aids like tampons or sanitary napkins, that are not environmentally friendly.



Jamaican lactation consultant **Simeca Alexander-Williamson**.

In the same podcast conversation, Jamaican lactation consultant Simeca Alexander-Williamson agreed that newborn mothers and their babies are vulnerable, and alluded to the fact that breastfeeding is much more carbon neutral than other methods of providing nourishment. However, she added a broader perspective. “I think that so many other industries have decided to prey on moms,” she said, referring to the diaper industry. Diaper production contributes to the buildup of plastic waste, which in turn releases higher levels of pollution and carbon emissions into the atmosphere.

“However, there is more at play than what the various industries contribute to,” Alexander-Williamson continued. “To make a real dent, the government has a very important role to play when it comes to things like maternity leave and policies to support breastfeeding mothers. Yes, directly breastfeeding contributes to a reduction of your carbon footprint, but when you have to go back to work and [have] to think about pumping and storing the breast milk, there's much more at play.” Many mothers use plastic bags to store their pumped breast milk, although some are now switching to reusable containers. Either way, she stressed, “you still have to go ahead and use carbon-intensive resources to ensure that you feed your baby.”

For the rest of the story visit gowhereitzat.com

Konpa Kingdom to Make History at The Barclays

By Chris Godfrey

On Sunday, December 31, 2023, The Barclays Center will be the launching pad for a historic evening of Haitian excellence, titled Konpa Kingdom. The concert presented by prominent New York City event producer Jay Upscale, will feature performers Kai, Joé Dwèt Filé, Zafem, Nu-Look, Vayb, Rutshelle Guillaume, Oswald, Baky & DJ Staks.

Brooklyn, New York is known to be the home to a large and diverse Caribbean population as evidenced by the variety of businesses, such as restaurants, real estate offices, attorneys, doctors, travel agencies, barber shops and beauty salons, not to mention the countless events highlighting Caribbean culture such as the West Indian American Day Carnival, which takes place annually on Labor Day. Proud Caribbean immigrants fly their flags high, representing their heritage through their contributions to the fabric of society. You can feel it in the music, taste it in the food, experience it through the culture and be engulfed in it while walking the streets of Brooklyn neighborhoods like Crown Heights, Flatbush and Canarsie, to name a few.

So, when the news broke of this concert slated for New Years Eve, marking the celebration of 220 years of independence for Haiti, the first Black republic to achieve such a feat, well, I was hooked. If you know me, then you know how much



I love reggae and dancehall music, and you also know that I love and appreciate other genres of music, including zouk, compas, mizik rasin and rap kreyol. Haitian artists like Eme-line Michel, can be found on my playlist, not to mention the late Mikaben, who achieved fame as a producer, songwriter and singer.

According to the event producers, “KONPA KINGDOM is an extraordinary showcase of Haitian culture, featuring an unparalleled lineup of musical greats. It’s a passionate tribute to Haitian Independence, encapsulating the spirit of freedom and resilience. This event is more than just a concert; it’s a holistic celebration of excellence in Haitian music, cuisine, and art, offering a global experience that resonates beyond borders.”

“We’re creating a space where community and culture intertwine, fostering connections through thoughtfully curated interactions and engagements. Set in the illustrious Barclays Stadium in New York, this historic night promises to be an indelible memory, a grand convergence of music, culture, and community, marking a new chapter in the story of Haitian excellence. Join us in this unforgettable journey at KONPA KINGDOM, where every moment is a tribute to the rich legacy and vibrant future of Haiti.”

Tickets are selling fast for this momentous event, so get your tickets now before you miss out on an opportunity to be a part of history in the making. Visit konpakingdomlive.com to purchase tickets or ticketmaster.com and search for “Konpa Kingdom”.

Konpa Kingdom, live at The Barclays Center on Sunday, December 31, 2023, 8 pm to 1 am.



HOW TO PURCHASE TICKETS

- Ticketmaster.com
- Ticketmaster App
- Barclays Center Box Office

FOR MORE INFORMATION
Barclays Center Box Office At 917.618.6700
620 Atlantic Avenue, Brooklyn, NY 11217
tickets@barclayscenter.com

Mayor Adams Announces Citywide Action Plan to Build Inclusive Career Pathways For Young People

“Pathways to an Inclusive Economy: An Action Plan for Young Adult Career Success” Outlines Over \$600 Million Citywide Plan to Prepare 250,000 Youth for Workforce

New Investments to Support Young People Through Academic Programs, In-Demand Career Trainings for Growing Sectors, Including Tech, and Provide Apprenticeship Opportunities

Part of Mayor Adams’ “Working People’s Tour,” After City Recovered All of Nearly 1 Million Jobs Lost During Pandemic



"New York City Mayor Eric Adams announces "Pathways to an Inclusive Economy: An Action Plan for Young Adult Career Success" - instead of saying "today announced" — a more than \$600 million, forward-thinking roadmap to build inclusive pathways for the city’s young people to discover their passion, receive hands-on career experience, and, ultimately, enter the workforce. Through comprehensive, collaborative partnerships across the city, state, and federal governments, and multiple other sectors, the action plan will develop the city’s future workforce, serving up to 250,000 young people. The action plan and its investments deliver on key commitments made in Mayor Adams’ “Working People’s Agenda” and Executive Order 22 to provide young New Yorkers with fulfilling careers and financial security, while helping private employers find the best talent. Today’s announcement marks another stop on Mayor Adams’ “Working People’s Tour,” as the city enters a new chapter of its economic recovery after regaining all of the private sector jobs it lost during the pandemic, more than a year ahead of schedule.

"Our ‘Working People’s Tour’ is focused on making sure our economy works for all New Yorkers — especially our young people — and helps them find the network, resources, and opportunities needed to thrive in an ever-changing world,"

said **Mayor Adams**. "New York City’s tomorrow depends on what we do for our young people today. That’s why this plan brings together all levels of government, multiple city agencies, employers, and partners across various sectors to tell our young people: we are here to help you succeed. From out-of-school and out-of-work youth to high school students who simply want to follow their dreams and everyone in between, this plan is for them — to let them know that New York City is still the place where anything is possible."

"The future of New York City’s workforce is brighter because of the investments made today in our young people" said **First Deputy Mayor Sheena Wright**. "Our administration is determined to meet young people wherever they are along their journey to discovering their passion — whether that is through apprenticeships, career-connected learning, or engaging those who are out of school and out of work. The historic commitment in career pathways for both young people and employer partnerships will shape our workforce for generations to come, ensuring all have a pathway to thrive in our city."

"Our city’s future rests on the work we do today to prepare our young people to enter, contribute, and, ultimately, thrive in an ever-changing economy. I’m proud to say that New York City’s future is brighter than ever," said **Deputy Mayor for**



Strategic Initiatives Ana Almanzar. "Today’s announcement results from a multi-agency, intragovernmental, public-private, and cross-agency approach with one singular goal in mind: providing every resource possible to help our young people turn their career aspirations into a reality. Right now, the building blocks of New York City’s future workforce are being shaped and formed in our CUNY system, in public schools, and through New York City Department of Youth and Community Development programs. Under Mayor Adams’ administration, we are making sure that as those young people discover their passion and decide their future, they know that the sky is only the limit."

"Early in the administration, Mayor Eric Adams issued Executive Order 22, which plainly laid out the administration’s ambitions for an effective workforce system: one in which the city aligns its education, career preparation, and skills training programs across government and leverages the city’s many resources to position New Yorkers for success," said **Deputy Mayor for Housing, Economic Development, and Workforce Maria Torres-Springer**. "The action plan is the roadmap for bringing that ambition to fruition and delivering on this administration’s promises to connect a very special constituency — our youth — to opportunities to access, secure, and thrive in family-sustaining careers. This is what follow through looks like."

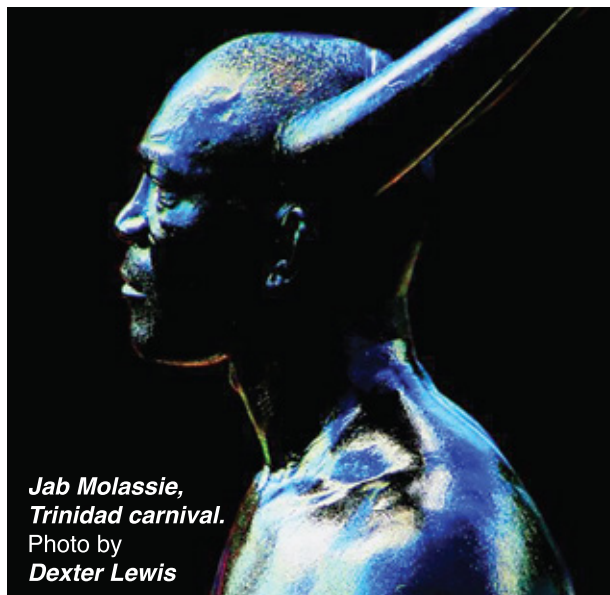
"It is paramount that we give our young people the bright starts that will lead them to bold futures," said **New York City Department of Education (DOE) Chancellor David C. Banks**. "The tremendous talent in our city deserves a pathway to success that cultivates that talent. It is an honor to support Mayor Adams in this endeavor to ensure that there is support for our young people as they align passion and purpose to become the next generation of leaders."

For the rest of the story visit gowhereitzat.com

What is a Jab Molassie, and does it have a place in promoting Tobago's tourism offering?

'[O]ne of the most beautiful examples of how Carnival [was] designed for colonial disruption'

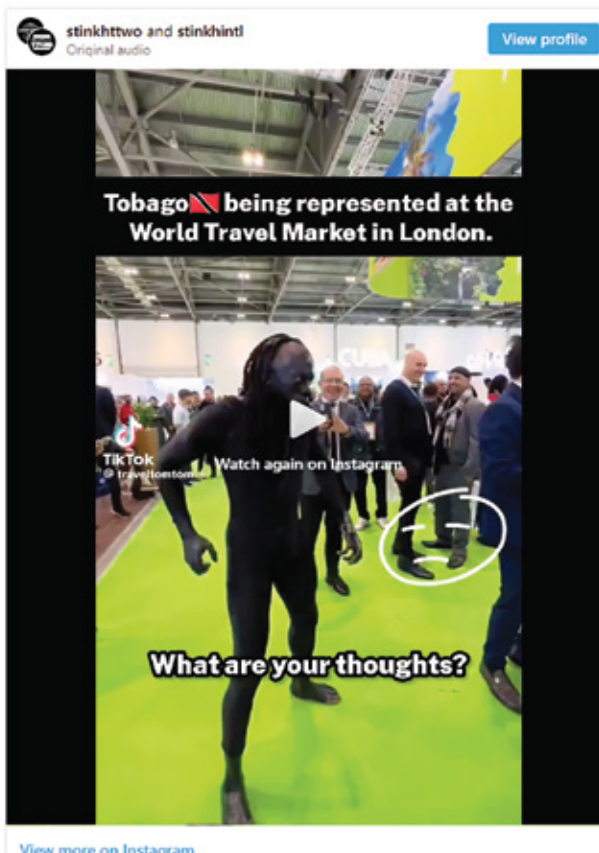
Written by Janine Mendes-Franco
(Originally appeared on GlobalVoices.org)



If you have ever attended Carnival celebrations in Trinidad and Tobago (or some other Caribbean islands, Grenada, for example) you will be familiar with the Jab Molassie — at least, if you are doing Carnival right. As traditional Carnival characters, Jab Molassies are one of several types of devils that populate the Carnival space, driving fear into the hearts of revellers and spectators alike.

On Carnival days, they typically take to the streets in groups, decked out in wings, horns, and a tail shaped from wire and covered with fabric or plaster of paris. They smear their bodies with grease, mud, or paint, carry chains and pitchforks, and produce frightening sounds by beating out rhythms on large biscuit tins, blowing shrill whistles, or screaming. A key part of their performance includes threatening to “wine” (a suggestive, hip-swivelling dance) on bystanders, either in an attempt to solicit payment or to bring life and authenticity to the fearsome character.

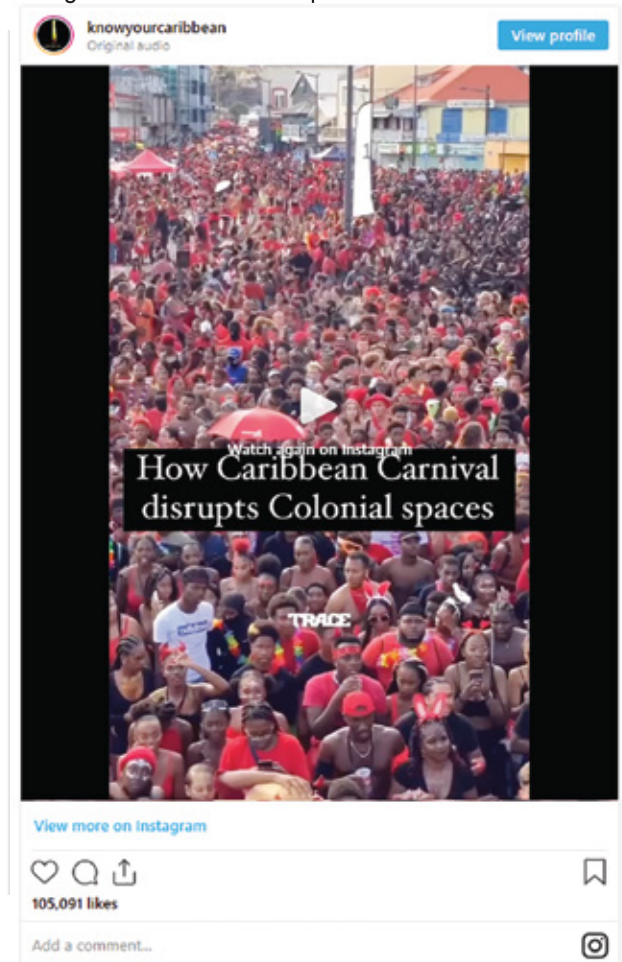
Without a doubt, the Jab Molassie adds much to the Carnival experience — but is it a suitable symbol for a tourism offering, especially when, according to some, it is “gentrified?” That is the question at hand after a video of the character performing at London's 2023 World Travel Market (WTM) was shared in the local blogosphere, attracting both criticism and praise.



One Instagram commentator immediately shared the backstory of the character, “particularly for the folks stuck in 17th [century] colonial rule and those refusing to be open to the fact that not all cultures praise whiteness”:

“This portrayal is a traditional (mas)querade named Jab (Diable) Molassie (Molasses), in translation molasses devil, derived from the 19th [century] plantation society. The mas is one of the signifiers of rebellion and resistance [...] as the molasses represents the burnt product and remains of the sugar cane and the black, horned figure the embodied, decolonized performance of ‘devil’. The mas is played by a performer who has engaged great study, physical agility and adept understanding of characterisation. The mas was synonymous with saying, ‘If my blackness makes me evil, take evil!’ This mas welcomes discomfort. As a matter of fact, discomfort drives it. It is not concerned with political correctness and decency. This is a Trinidad and Tobago mas and there will be no apologising for it.”

While the Instagram user is correct in saying the mas is rooted in rebellion, various iterations of this devil exist beyond the confines of Trinidad and Tobago. The page Know Your Caribbean, in posting a viral video shared by Trace Caribbean, showed a glorious band of Jab Molassies in Martinique (where they are called Nèg Gwo Siwo) sweeping through a group of masqueraders, calling it “one of the most beautiful examples of how Carnival in the Caribbean was designed for colonial disruption”:



The post further explained:

“What you are looking at is Nèg Gwo Siwo, a Carnival practice performed for almost 2 centuries by enslaved people and their descendants. While Europeans in the Caribbean had pretty masquerade balls before Lent, black people covered themselves in dark molasses to amplify the blackness of their skin. They called them the Molasses Negroes. Using something seen as valuable and expensive for the white man's profit, to smear across their skin to make themselves the blackest version of their blackness. Look at the irony.

They took to the streets playing the drums they were banned from playing, chanting songs ridiculing the European elite, and wining and bruken' down in ways that made white ladies clutch their pearls and pompous aristocratic men feel so uncomfortable they would do their utmost to stop it by sending the police they had in their pockets. Police brutality and riots were common.

For the rest of the story visit gowhereitzat.com

Neville Garrick, the Jamaican artist who captured Bob Marley's legacy in his designs, passes away at age 73

'This was the first time a Jamaican act had any type of control of what their album covers looked like'

Written by Emma Lewis

(Originally appeared on GlobalVoices.org)



Clockwise from top left: Bob Marley and the Wailers' "Catch a Fire," "Rastaman Vibration," "Exodus," and "Uprising," the artwork for which was done by Neville Garrick. Fair use.

The family of Neville Garrick, the Jamaican graphic artist and designer of reggae music's most iconic albums, announced on November 15 that he had passed away in Los Angeles, after a "brief but brave fight with cancer." A close friend of and art director for Bob Marley, Garrick was especially famous for designing the vibrant covers for the reggae icon's most acclaimed albums, but there were many other aspects to his life as a devout Rastafarian, political activist and creative.

Garrick's daughter Naomi shared:

Words cannot adequately express the loss that we currently feel as a family to lose our beloved Neville. He was a master storyteller, history keeper, poignant artist, author, speaker, proud Kingston College and UCLA graduate and for us father, Grandpa, 'Poppy', provider, and friend. Our hearts are broken as we come to terms with this loss. Neville in his own words 'coloured the music' but for us, he coloured our lives. Our hope is that his work will continue to be enjoyed and celebrated around the world.

Marley's daughter Cedella, who is CEO of the Bob Marley Group of Companies, posted a simple message on Instagram with a photograph showing Garrick in reflective mode: "Fly away home, Uncle Neville."

The Bob Marley Foundation posted a collage of photographs on Facebook with the message:

Bob's art director and good friend Neville Garrick passed away and is on his journey home. Condolences to his children, family and friends. His life will be remembered through his voice and his art. The legacy lives on.

RASTAFARI

The Wailers' Junior Marvin shared:



Junior Marvin 🎸 The Legendary Wailers
@JuniorMarvin09

Neville Garrick R.I.P. 🙏 Smiling with Bob & Others right now. 🙌
Jah Guide & Bless.

Condolences to Family & Friends 🇯🇲💚💛💖🌍🌱🕊️🙏🌺🌻🌼🌾🌿
 🌈🌈🌈🌈🌈 #nevillegarick #bobmarley #bobmarleyandthewailers
 #smile #artist #color #love #jah #rasta #joy #music #family #freedom



oDessa
@oblessa

• "Design is fine ... History is mine"... Walk Good Uncle #NevilleGarrick

Dear friend to both of my parents. ❤️🙏🌸



Jimmy Cliff's daughter, music executive Odessa Chambers, paid tribute to her "Uncle" Neville:

Prime Minister Andrew Holness also paid tribute



Andrew Holness 
@AndrewHolnessIM

I extend condolences to the family and friends of Neville Garrick. His departure leaves a void not only in the artistic community but also in the hearts of those who admired and cherished him.



Continued on page 21

Garrick joined art classes at a prominent boys' high school, Kingston College, at age 14. He attended the University College of Los Angeles (UCLA) for four years on a soccer scholarship, reaching the National Collegiate Athletic Association finals in both 1971 and 1972. During his student days, he co-edited UCLA's Black student magazine Nommo and began designing political posters; one of his first was for Angela Davis.

As a freshman in 1970, he and six other artists embarked on a mural project depicting the struggles and achievements of African Americans in the United States at UCLA. The mural was restored and returned to public viewing in 2014. As a student, Garrick also began painting (and selling paintings) on African themes, noting in a 2001 interview, "I was involved in every kind of student demonstration on campus. I would do silk-screen posters for the protests, with the power fist and all that."

Paying tribute to Garrick, one contributor on "X" (formerly Twitter), Elder Marques Johnson, wrote:

We lost a good one yesterday. Neville Garrick was an award-winning artist responsible for creating many of the album covers for his good friend, Bob Marley. While attending UCLA, he painted this mural in the early 70's. It was wallpapered over, recently. uncovered. RIP RASTA



On returning to Jamaica, Garrick worked for a year as an art director for a local publication, Daily News, before resigning to join Tuff Gong Records. It was through sports that Garrick met Bob Marley; national footballer Alan "Skill" Cole introduced him to Marley (a great lover of football) and their friendship began.

Garrick described Marley as a "big brother" who was more street-smart than he did, having come from a different background. He began to spend time at Marley's then home, 56 Hope Road in Kingston — now the Bob Marley Museum — where many a football game was played.

Garrick became art director for Bob Marley's Tuff Gong, designing album covers for some of the musician's most famous albums, including "Exodus" and

"Rastaman Vibration." He went on to design compelling album covers for other Rastafarian musicians during the 1970s and '80s, including Bunny Wailer, Burning Spear, Peter Tosh, and Steel Pulse.

His first cover was for Judy Mowatt, a member of Marley's "I Threes" backing group, called "Mellow Mood" (1975). One of his earliest designs (including a photograph of H.I.M. Emperor Haile Selassie I as a child) was for Ras Michael and the Sons of Negus. Of his work with Marley and Chris Blackwell's Island Records, however, Garrick said, "This was the first time a Jamaican act had any type of control of what their album covers looked like."

Earlier this year, Garrick reported that "Rastaman Vibration" was recognised by Billboard Magazine at Number 22 of its Best 100 Album Covers of All Time.

Garrick did not only design album covers, however. He was responsible for the awe-inspiring backdrops — and lighting — with Rastafarian themes and colours, for the iconic Reggae Sunsplash music festival, first staged in 1978 in Montego Bay. The festival became hugely popular during the 1980s and was a major boost for tourism — exported abroad and recorded in albums and videos. In its heyday, the festival toured the United States, Europe, the Far East and South America.

Garrick once described the visionary work he did, both on Reggae Sunsplash and Marley's overseas tours from 1981–1988, noting, "My most famous backdrop is of His Imperial Majesty Emperor Haile Selassie 1st of Ethiopia that adorned the stage behind Bob Marley from 1976–1980 traveling the world."

In 1999, Garrick produced a book of his photographs, "A Rasta's Pilgrimage: Ethiopian Faces and Places." He also wrote the introduction to Chris Morrow's book, "Stir It Up: Reggae Album Cover Art." Speaking about his photography, in a 2001 interview with Eye Magazine, Garrick said, "You can be technically great, but if you don't have vision, then you just have a technically great photograph. That's not going to inspire nobody."

In 2016, Garrick shared his memories of Bob Marley's famous "One Love" concert in 1978, and in 2022, the Jamaica Reggae Industry Association (JARIA) presented him with the Gregory Isaacs Foundation Award for Album Design. The award celebrated his significant contributions, which have positively impacted the development and promotion of reggae.

On August 6, his daughter Naomi received on his behalf the Order of Distinction, Commander Class (CD), a national award for his contribution to Jamai-

ca's music, art and culture.

In later life, Garrick served as director of the Bob Marley Foundation, designing an extension to the Bob Marley Museum in Kingston. His last project with the Marley family was in the role of Historic Advisor for Paramount Films' Bob Marley biopic "One Love," slated for a February 2024 release.

One X user, Brushie 2 String shared:

RIP Neville Garrick, Artist Extraordinaire. Sad you didn't see your brainchild, the Bob Marley movie, hit the big screen. I can never forget your many visits to JBC in those days. Rebel with a cause. RIP.

Another X user, StarCasm added:

As a kid, I used to stare at Bob Marley & The Wailers album covers in the basement... Rest in Peace, Neville Garrick

Singer Nadine Sutherland posted:



NadineSutherland
@Nadinesutherland

Glad we spoke earlier in the year. A brave warrior accepting that your time to ascend was close. From my early days at Tuff Gong, all you've shown me was love and respect. Light, Peace and Progress to your spirit Neville Garrick. Wat a meet up in Zion.

Pic collage - @wcchen



At the time of his passing, Garrick was working on "Colour the Music," a documentary with his son, Nesta, that chronicled his career. He had also been in the midst of completing a series of hand-painted works of art celebrating Black culture.

Never a believer in "art for art's sake," he observed:

I won't compromise my concept. If entertainment doesn't contain information, then I don't want anything to do with it.



By Janine Mendes-Franco
(This article originally appeared
on GlobalVoices.org)

Benjamin Zephaniah, Waterstones, Piccadilly, London, December 6, 2018. Photo by Edwardx via Wikimedia Commons, CC BY-SA 4.0 DEED.

A special tribute to Benjamin Zephaniah for the UK's Black History Month in October 2023 noted that the much-loved British/Caribbean poet, author, playwright, actor, and activist, does not see poetry "as a luxury," but "a vital necessity of the human spirit."

Zephaniah died from a brain tumour at age 65, eight weeks after being diagnosed. His family posted on X (formerly Twitter):

Professor Benjamin Zephaniah

15th April 1958 - 7th December 2023

It is with great sadness and regret that we announce the death of our beloved Husband, Son and Brother in the early hours of this morning the 7th December 2023. Benjamin was diagnosed with a brain tumor 8 weeks ago.

Benjamin's wife was by his side throughout and was with him when he passed. We shared him with the world and we know many will be shocked and saddened by this news. Benjamin was a true pioneer and innovator, he gave the world so much. Through an amazing career including a huge body of poems, literature, music, television and radio, Benjamin leaves us with a joyful and fantastic legacy. Thank you for the love you have shown Professor Benjamin Zephaniah.

He was born Benjamin Springer in 1958 in the tough neighbourhood of Handsworth, Birmingham (where veteran roots reggae band Steel Pulse originated). He once described that area of the UK Midlands as the "Jamaican capital of Europe." His

father was Barbadian, and his mother a Jamaican nurse. Zephaniah's early years were not promising. He experienced violence at the hands of his father and the family eventually split up. Dyslexia contributed to his struggles in school and he never completed his education, having been expelled at age 13. He spent time in a borstal, or juvenile correctional centre. In his late teens, he had stints in jail, having been charged with various offences, including burglary. "I went off the rails," he said. His early life was, sadly, typical of many young Black men of Caribbean heritage growing up in urban Britain in the 1960s and '70s; it would end up influencing much of his work.

At age 22, Zephaniah got away from negative influences and left Birmingham for London, where he began to make a name as a poet and performer. "I still consider myself as a street poet," he told the UK's Sky News in a recent interview. "I was very angry with the world — to be blunt, I still am angry with the world — but I have this outlet ... I have a way of expressing myself, and that has saved my life."

Strongly influenced by Rastafari, the poetry and music of Jamaica and what he called "street poetry," Zephaniah became involved in a number of creative ventures, performing his radical dub

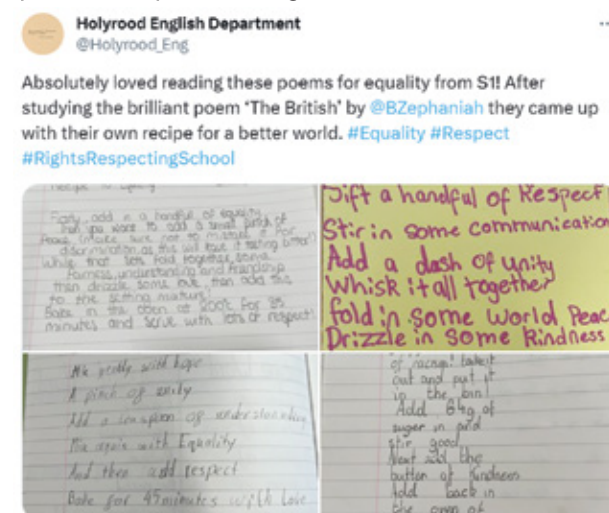
Benjamin Zephaniah, a unique British poet with Caribbean roots and a wide appeal in a multicultural society, passes on at age 65

'He wanted people to question things'

poetry and social commentary in London venues. He published his first book of poetry, "Pen Rhythm," in 1980 and his first album, "Rasta," in 1982. There followed 13 more poetry collections and several dub albums, as well as a number of plays. His play "Hurricane Dub" was one of the winners of the BBC Young Playwrights Festival Award in 1998, and his stage plays have been performed at the Riverside Studios in London, at the Hay-on-Wye Literature Festival, and on television and radio.

Zephaniah also had a career as an actor, with his most well-known performance as a preacher in 14 episodes of the popular gangster series "Peaky Blinders," set in Birmingham. The series lead actor, Cillian Murphy, paid tribute to Zephaniah as "a truly gifted and beautiful human being, a generational poet, writer, musician and activist. A proud Brummie [Birmingham native] and a Peaky Blinder."

Later in his career, Zephaniah's original and accessible poetry, addressing social issues with sharp insight, greatly appealed to young people and was welcomed by educators. One school posted recently that his poem "The British (Serves 60 Million)" inspired some interesting poetic "recipes" among the students:

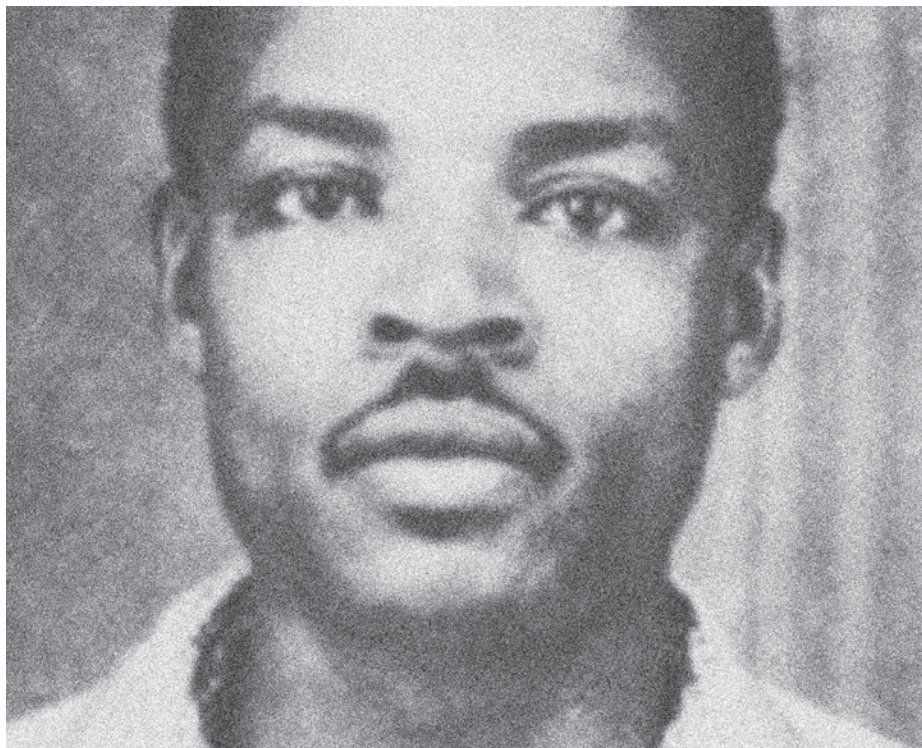


For the rest of the story visit gowhereitzat.com

Steelpan virtuoso Earl Rodney dies at 85, leaving 'quality' music and questions as to whether Trinidad & Tobago could be doing more to honor its cultural icons

'We know Earl Rodney; the world would be hard pressed to find him'

Written by Janine Mendes-Franco
(Originally appeared on GlobalVoices.org)



Trinidadian pannist, composer and arranger Earl Rodney in 1964, the year he joined the Harmonites Steel Orchestra. Photo via Wikimedia Commons, (CC BY-SA 4.0 DEED).

Revered pannist, composer and steelpan arranger Earl Rodney died on December 3, 2023 — and even as news of his passing sent the local musical fraternity into mourning, he is being remembered as a valuable pioneer of the steelband movement who “has left an indelible mark on Trinidad and Tobago’s cultural landscape.”

His lifelong love affair with the steelpan began in Egypt Village, Point Fortin, where he was born in 1938. He began playing what has since been designated Trinidad and Tobago's national instrument at a tender age. His entire life was centered around pan music which, being frowned upon at that time, partly due to the perception that it was a pursuit for “lower-class” people, Rodney had to hide from his mother. At age 10, he joined the southern town’s Intruders Steelband (originally called Morning Stars) after being caught trying to steal a pan. Sensing his interest, the band’s founder, James Neverson, asked Rodney’s grandmother to let him be part of the orchestra. By 12, he and a friend from Intruders formed a band, Tropical

Harmony, which became quite popular on the event circuit in south Trinidad.

According to an account by Tropical Harmony band member Vincent Lasse in Kim Johnson’s book “The Illustrated Story of Pan,” the youngsters were informed that they were not playing complete chords, which “should be at least three notes.” To achieve a more rounded effect, Rodney taught himself to play pan with four sticks, two in each hand. Music was to become his life and livelihood. He was skilled at playing every type of pan, and in 1962, enjoyed a short stint playing with the National

Steelband of Trinidad and Tobago. He also learned to play the acoustic bass, and joined the band The Dutchy Brothers the following year as a bassist and arranger.

By 1967, Rodney joined the steelband Solo Harmonites. The following year, he won his first Panorama title as a pan arranger with the band, with a rendition of Lord Kitchener’s song “The Wrecker.” Rodney would go on to win other coveted Panorama titles with Solo Harmonites: in 1971 with “Play Mas” and in 1972 with “St. Thomas Girl,” both by Kitchener; and place third in 1969 with The Mighty Sparrow’s “Bongo” and in 1973 with King Wellington’s “Steel and Brass.”

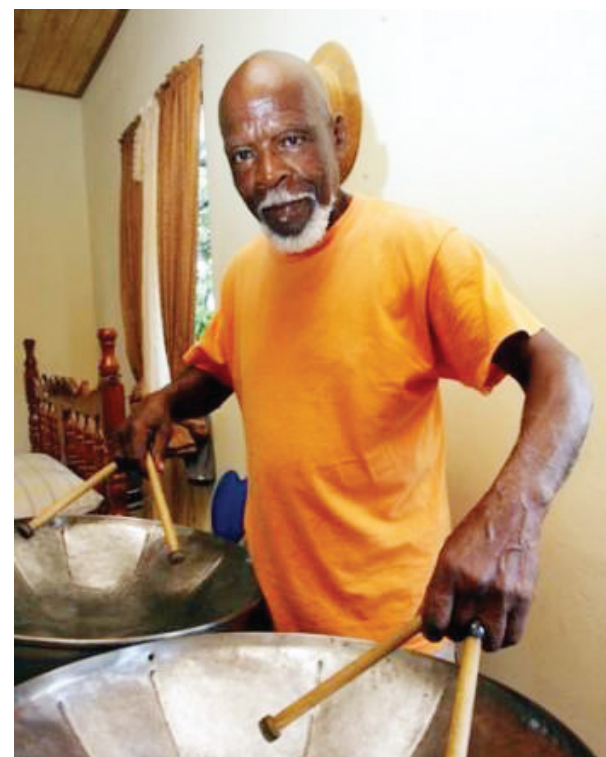
He was always pushing musical boundaries, perhaps inspired by the social landscape at the time. On the heels of Trinidad and Tobago’s 1970 Black Power Revolution, and the birth of soca music, Rodney was contributing to a new representation of local music, evident in his “Friends and Countrymen” album in which he fused African rhythms and American funk, merged seamlessly with pan and other percussive instruments. He placed a lot of emphasis on melody in his arrangements, which were always vibrant and emotive.

He was soon being sought out to collaborate on albums with calypso greats like Sparrow (“More Sparrow More,” 1969); Black Stalin (“To The Caribbean Man,” 1979) and Brother Valentino (“Stay Up Zimbabwe,” 1979).

His family remembered him as “a very special musician” — he even dubbed his home the “House of Pan” — and a serious man who took every opportunity to share his knowledge with younger, aspiring musicians.

Pannist and jazz fusion musician Chantal Esdelle, on learning of Rodney’s death, posted on Facebook, “The Maestro has left us. Thankful for his life, the music he blessed us with and, me in particular, for his performances at the EJC studio and concerts. He was ready to go... May his journey be swift and safe. Earl Rodney — pannist, bassist, arranger, composer, master musician.”

Facebook user Nigel A. Campbell remembered how much his mother loved Solo Harmonites Steel Orchestra, saying, “That was my beginning to understand who this man was and his role in defining Trinidad music: calypso, early soca, steelpan jazz, island fusion, and whatever other genre markers we can create, he was an industry. [...] He was niche, he was quiet and subtle, and that was quality.”



For the rest of the story visit gowhereitzat.com

Kennedy Center to Present The 25th Mark Twain Prize for American Humor to Kevin Hart

Prize Will Be Awarded at the Kennedy Center at a Gala Performance on March 24, 2024



Photo Credit: Kevin Kwan

The John F. Kennedy Center for the Performing Arts will present the 25th Mark Twain Prize for American Humor to **Kevin Hart** on March 24, 2024 in the Kennedy Center Concert Hall. The Prize, which is named to honor one of the world's greatest humorists, will be awarded at a gala performance featuring some of the biggest names in comedy. Broad-

"I've been doing comedy since the inception of this award 25 years ago. To be honored in this commemorative year feels surreal. Comedy is my outlet for social commentary and observations on life—I am grateful to the Kennedy Center for recog-

cast and casting details to be announced at a later date.

The Mark Twain Prize for American Humor, presented by Wells Fargo, recognizes individuals who have had an impact on American society in ways similar to the distinguished 19th-century novelist and essayist Samuel Clemens, colloquially known as Mark Twain. As a social commentator, satirist, and creator of characters, Clemens was a fearless observer of society who delighted and informed onlookers with his uncompromising perspective on social injustice and personal folly.

"For over three decades, Kevin Hart has been a source of laughter across America and throughout the world with his iconic characters, inimitable physical comedy, and relatable narratives. An accomplished writer, producer, actor, and comedian, he has made lasting contributions to the comedic landscape and represents our celebration of American humor at the Kennedy Center," said Kennedy Center President, Deborah F. Rutter. "We express our gratitude to Kevin for enriching American culture and look forward to celebrating his exceptional career."

nizing my voice and impact on culture," says Hart. "I can't wait to celebrate!"

As a recipient of the Mark Twain Prize for American Humor, Hart will receive a copy of an 1884 bronze portrait bust of Mark Twain sculpted by Karl Gerhardt (1853–1940). Previous recipients of the Kennedy Center Mark Twain Prize are Richard Pryor (1998), Jonathan Winters (1999), Carl Reiner (2000), Whoopi Goldberg (2001), Bob Newhart (2002), Lily Tomlin (2003), Lorne Michaels (2004), Steve Martin (2005), Neil Simon (2006), Billy Crystal (2007), George Carlin (2008), Bill Cosby (2009; rescinded in 2018), Tina Fey (2010), Will Ferrell (2011), Ellen DeGeneres (2012), Carol Burnett (2013), Jay Leno (2014), Eddie Murphy (2015), Bill Murray (2016), David Letterman (2017), Julia Louis-Dreyfus (2018), Dave Chappelle (2019), Jon Stewart (2022), and Adam Sandler (2023).

The event was created by the John F. Kennedy Center for the Performing Arts, Bob Kaminsky, Peter Kaminsky, Mark Krantz, and John Schreiber. In celebration of its 25th anniversary, David M. Rubenstein is serving as the Honorary Chair, with Gala Co-Chairs Barbara Goodman Manilow and Cappy McGarr—a steadfast supporter of the Mark Twain Prize for American Humor since its inception in 1998.

The John F. Kennedy Center for the Performing Arts is America's living memorial to President Kennedy. It is the nation's busiest performing arts facility and annually hosts more than 2,000 performances for audiences totaling nearly 2 million; Center-related touring productions and television and radio broadcasts welcome 40 million more. The Center presents performances of music, dance, and theater—balancing classical art forms with contemporary genres such as comedy, jazz, and hip hop—supports artists in the creation of new work and serves the nation as a leader in arts education.

The 25th Mark Twain Prize will be produced by David Jammy and the creative team at Done+Dusted, the Kennedy Center's producing partner for the Mark Twain Prize since 2018.

Emmy® and Grammy®-nominated Kevin Hart was born and raised in Philadelphia, Pennsylvania where he launched his career as a comedian during an amateur night at a local comedy club. Over the years, Hart has become Hollywood's box office powerhouse, opening 11 films at number one at the box office and grossing more than in \$4.23 billion global revenue.

For the rest of the story visit gowhereitzat.com

HBO Original Documentary *GOING TO MARS: THE NIKKI GIOVANNI PROJECT* Debuts January 8



The HBO Original documentary **GOING TO MARS: THE NIKKI GIOVANNI PROJECT**, from Confluent Films and Rada Studio, and directors and producers Joe Brewster and Michèle Stephenson (“American Promise,” “Stateless”), producer Tommy Oliver (HBO’s “40 Years A Prisoner” and “Juice WRLD: Into the Abyss”), and executive producers Taraji P. Henson and Codie Elaine Oliver, debuts **MONDAY, JANUARY 8 (9:00-10:42 p.m. ET/PT)** on HBO and will be available to stream on Max. The critically

acclaimed film premiered at the Sundance Film Festival where it won the Grand Jury Prize for Best U.S. Documentary and was an official selection in the Spotlight section of the 61st New York Film Festival. The film was recently nominated for three Cinema Eye Honors Awards including Outstanding Nonfiction Feature, two International Documentary Association Awards, including Best Feature Documentary, and a Film Independent Spirit Awards nomination for Best Documentary.



(Left to Right: Michèle Stephenson, Nikki Giovanni and Joe Brewster)

Synopsis: **GOING TO MARS: THE NIKKI GIOVANNI PROJECT** travels through time and space to reveal the enduring influence of Nikki Giovanni, one of America’s greatest living poets and social commentators. Giovanni reckons with the inevitable passing of time through intimate vérité, striking archival footage, and visually innovative treatments of her poetry, revealing the lasting impact of Giovanni’s work on American culture.

Credits: Confluent Films and Rada Studio, in association with JustFilms I Ford Foundation; in association with Bertha DOC SOCIETY. Written and directed by Michèle Stephenson and Joe Brewster; with the voice of Taraji P. Henson; producers, Joe Brewster, Michèle Stephenson, Tommy Oliver; executive producers, Codie Elaine Oliver, Taraji P. Henson; editors, Terra Long, Lawrence Jackman, Regi Allen.

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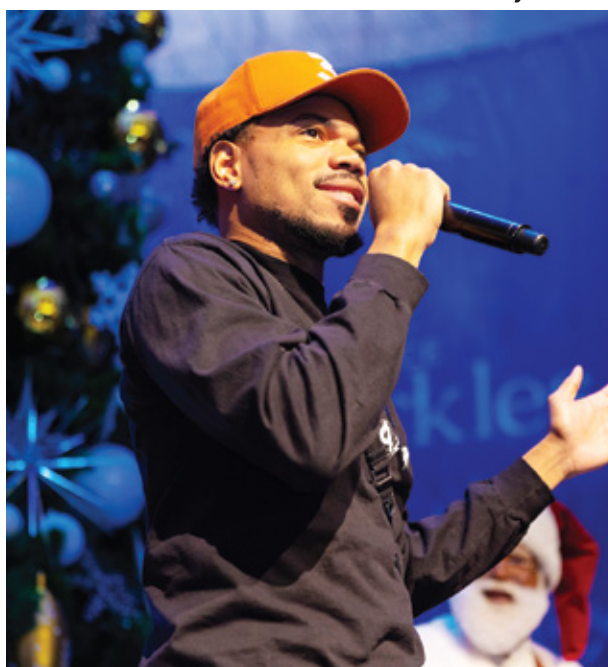
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Our advertiser's loyalty is an achievement of which we are exceedingly proud. Our intelligent and perceptive readers remind us of our "Commitment to Community" and our amazing team exemplified by Deron James (*Creative Art Director*), Clive Williams (*Publisher/Editor-In-Chief*), Annette Gordon (*Managing Editor*) and Christopher Williams (*Co-Publisher*) ensures the quality of our presentation.

Chance the Rapper Lights Up MSI's Grand Tree, Announces Date of 5th Annual "A Night at the Museum"

The Grammy-award-winning musician and philanthropist reveals SocialWorks' next big event during the Museum of Science and Industry's Christmas Around the World and Holidays of Light opening.

Photo Credit: **Museum of Science and Industry**



Chance the Rapper, Grammy-award-winning musician and founder of SocialWorks, flipped the switch on the Museum of Science Industry's (MSI) four-story Grand Tree recently, kicking off the Museum's Christmas Around the World and Holidays of Light exhibit set to run through Jan. 7. During the festivities, he announced the return of SocialWorks' 5th annual "A Night at the Museum" event taking place at MSI on Dec. 21, which serves as a holiday fundraiser and donation hub for SocialWorks' Warmest Winter clothing drive, benefitting Chicagoans experiencing homelessness. This year's A Night at the Museum is generously sponsored by The Horowitz Family Charitable Fund and Aetna Better Health of IL, among others.

At "A Night at the Museum," guests can experience the magic of MSI's Christmas Around the World and Holidays of Light exhibit, which features a forest of more than 50 trees and displays decorated by volunteers, including a tree from SocialWorks, each representing the holiday traditions from cultures around the globe. They can also engage with 50+ event-only vendors, activations and performers, discover unique

opportunities to connect with Chance, and learn about what SocialWorks is planning for 2024.

In addition to offering activities for families, the event aims to collect donations for those experiencing homelessness in Chicago. All guests are encouraged to bring and donate "warming" items, such as coats, scarves, gloves, toys, hygiene items, etc.

"No event quite matches the energy, fun, and giving of 'A Night at the Museum.' With this event, we've collected hundreds of thousands of items to clothe those experiencing homelessness and brought together the businesses and people who uplift SocialWorks, all under one roof," says Chance the Rapper. "I can't wait to welcome new and returning guests, and their warming items, to the Museum on December 21st. SocialWorks, myself, our vendors and performers, have an amazing evening planned for all attendees!"

SocialWorks' Warmest Winter initiative aims to raise awareness and provide relief for individuals experiencing homelessness and extreme hardship through service, direct support, and experiences. Since 2016, Warmest Winter has grown to hold an annual clothing drive, a yearly holiday event, volunteer opportunities, and quarterly excursions for the transient community. Through Warmest Winter, SocialWorks aims to lessen the effects of Chicago's winter and isolation.

The annual initiative begins with a Chicago area donation drive starting in October, with "A Night at the Museum" at MSI offering one final opportunity to collect donations publicly. SocialWorks then sorts, counts, and distributes items to shelters and families in need between January and March—the worst of Chicago's winter season. The Warmest Winter initiative has collected over 164,000 warming items since its inception in 2015, directly supporting 86 unique shelters throughout the Chicagoland area.

Tickets for "A Night at the Museum" are on sale now on EventNoire, a black-owned ticket company. Additional information about Christmas Around the World and Holidays of Light can be found online

at msichicago.org/christmas.

Visuals: Chance the Rapper joined Santa Larry—the first Black Santa hired to spread holiday cheer at the Mall of America—and MSI's Vice President of Education and Chief Learning and Community Partnerships Officer Jessica Chavez to kick off MSI's annual Christmas Around the World and Holidays of Light exhibit. Chance shared about his holiday traditions, including "A Night at the Museum," and led MSI guests in a countdown to lighting the Museum's Grand Tree. The ceremony was followed by a day-long community festival featuring live performances from local cultural institutions represented throughout the exhibit.



SocialWorks aims to empower youth through the arts, education, and civic engagement while fostering leadership, accessibility, and positivity. Our initiatives, OpenMike, Warmest Winter, Kids of the Kingdom, the New Chance: Arts & Literature Fund, and My State of Mind, were created to advocate for youth and the fulfillment of their success in all forms. SocialWorks looks to continue to bring impact through innovation and collaboration. For more information, visit www.socialworkschi.org.

About the Museum of Science and Industry, Chicago

The Museum of Science and Industry (MSI) offers world-class and uniquely interactive experiences which inspire the inventive genius in everyone. As one of the largest science museums in the world, from groundbreaking and award-winning exhibits to hands-on opportunities — a visit to MSI is guaranteed to connect fun and learning. MSI is committed to offering comprehensive educational programs — for students, teachers, and families — that make a difference in local communities and contribute to MSI's larger vision: to inspire and motivate children to achieve their full potential in STEAM: science, technology, engineering, art and math. The Museum is grateful for the support of its generous donors and guests, who make its work possible. MSI is also supported in part by the people of Chicago through the Chicago Park District. For more information, visit msichicago.org or call (773) 684-1414.



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Former Bruce's Beach Attorney Launches New Homeownership Venture

Innovative Fintech Down Payment Assistance Platform Partners with Nation's Largest Black-Owned Bank



ORO Impact, a social impact fintech company, has launched a revolutionary down payment assistance (DPA) platform that aims to transform homeownership throughout the United States. ORO Impact's customizable platform makes it easy for employers to make loans to their employees, which the employees can use to make down payments on homes and realize the dream of homeownership while providing a high-impact retention incentive for employers.

As the 401(k) plan revolutionized retirement savings – offered today to 69% of private sector employees and 92% of government employees – ORO Impact aims to do the same for homeownership.

ORO Impact addresses two national challenges: down payment affordability has put homeownership outreach for many Americans, and employee tenure is at record lows as employers struggle to attract and retain employees.

ORO Impact is the brainchild of George Fatheree

III, a history-making attorney turned social impact entrepreneur. Fatheree is most notably recognized for securing the 2022 landmark return of the Bruce's Beach property, an African-American beach resort in Manhattan Beach, California – marking the first time in U.S. history that the government has returned property taken by racially motivated eminent domain.

Strategic Partnership, Liberty Bank & Trust

ORO Impact has partnered with Liberty Bank & Trust, one of the largest Black-owned banks in the country with over \$1 billion in assets. Liberty Bank will serve as one of ORO Impact's preferred lending partners. "Liberty Bank is proud to partner with ORO Impact in the launch of its innovative platform to help remove down payment affordability as a barrier to homeownership," said Todd McDonald, President of Liberty Bank & Trust.

Helping Employers, Helping Employees

By helping employers extend down payment assis-

tance to employees, employers benefit from lower retention costs, and employees can begin building wealth quicker. ORO Impact also offers home buyers access to credit repair and other first time home buyer resources.

Addressing Wealth Disparities

Homeownership reflects racial inequity, with homeownership rates for African American and Latino households lagging the national median by 22% and 15%, respectively. In many parts of the country, African American homeownership rates are lower today than in the 1960s, when housing discrimination based on race was legal.

For more information visit www.oroimpact.com.

ORO Impact, a social impact fintech dedicated to closing the wealth gap, is revolutionizing access to homeownership through its down payment assistance platform and providing solutions for employers to improve employee retention. Visit www.oroimpact.com.

George Fatheree III, founder/CEO of ORO Impact and history-making attorney, is most notable for securing the landmark return of the Bruce's Beach property and representing a consortium of nonprofits acquiring the Ebony/Jet magazine photography archives from bankruptcy. A sought-after public speaker, he's keynoted panels for corporate, government and nonprofit organizations across the country, including his alma maters Harvard University and Loyola Marymount University. Visit www.georgefatheree.com.

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Monday Chicken
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Thursday Cow Foot & Chicken
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Saturday Goat Head & Chicken

Chicken Soup
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