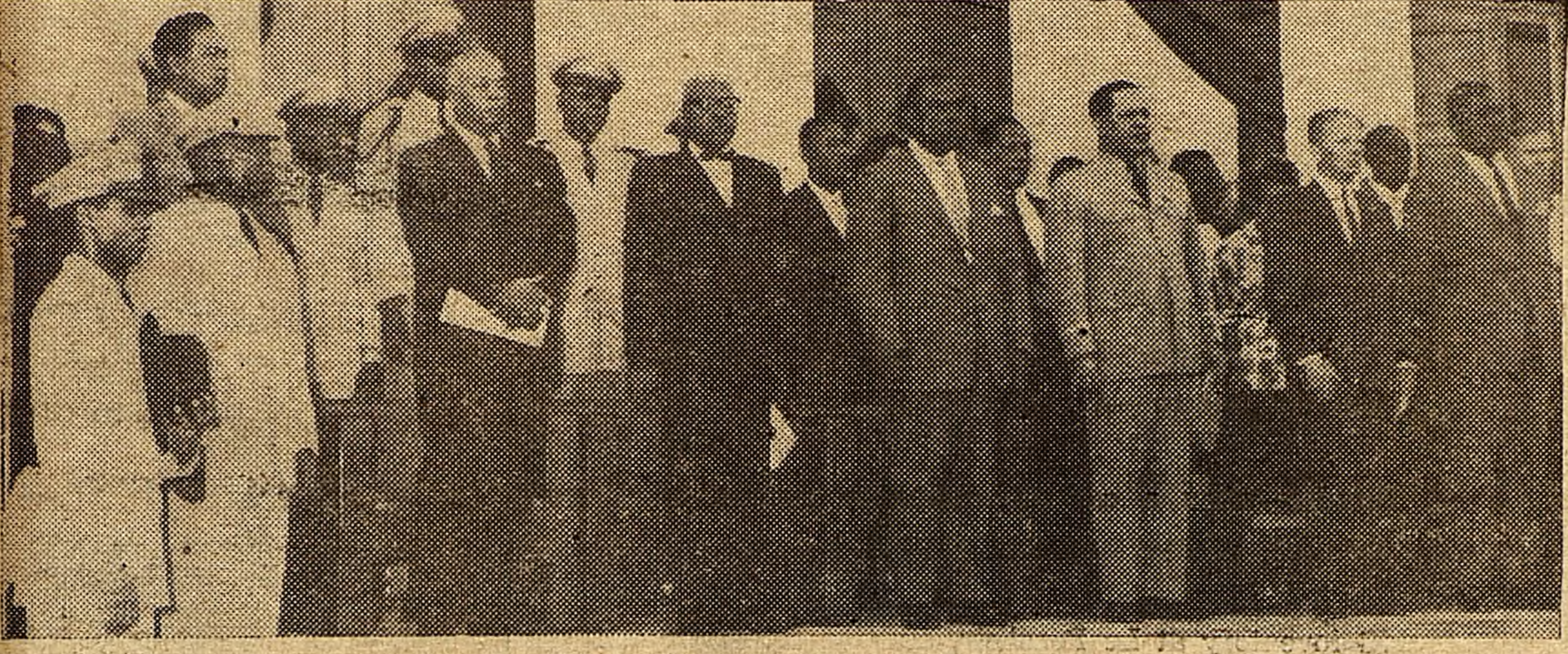




Plebiscite And Unicameral

Vote Explained By PauP Attorney General



AT DAMIENS celebration of Labor and Agriculture Day. President Dr Francois Duvalier surrounded by his Cabinet. (photo Dietz)

Labor Day Presidential Message

My fellow citizens,

Haiti was born under the sign of effort and collaboration, and all its accomplishments have been a direct manifestation of that sign. If, during difficult and dangerous times the Nation always came out the winner, it is because each time it would find the spirit of great traditions and the noble causes of struggle. In front of an external enemy it always presented a national front, and during humiliating

times it resisted to the opposing forces with arms and watchful nationalism. Then the people would awaken to its rights, more or less politically, but persistently, truly and deliberately. The interest of professionals were not attained until 1946 when the workers gained the right of association and the democratic constitution of 1946 fully backed it up: Haitian syndicalism expressed a series of claims both personal and institutional, but always based on ac-

tual facts. The changes brought by the labor laws to the relations between management and labor favored the advance of Haitian democracy without altering the established system of production and property. These essential conquests for democratic progress were to be questioned; and this important social movement, with a goal towards social equilibrium, was stopped. It has been almost 15 years now that the new Haitian conscience had risen, with political sensitivity and armed for the decisive struggle of life. It has been almost 15 years that the Department of Labor, ignored, unknown, misunderstood before, was entering Administration formally pointing out the exist-

(Continued on page 20)

MEMORANDUM OF
ATTORNEY GENERAL
MAX DUPLESSIS

Mr. the Dean,
Mr. Notable:

It is essential that immediately before even counting the votes obtained by the candidates we insist upon a principle which far from being new constitutes the very essence of National Sovereignty. This principle can be defined: the aptitude of the members of the electorate when presented with an electorate decree or law which looks to them incomplete to fully manifest their will to complete the law or decree and to designate a civil servant or a group of civil servants whose election was not foreseen. The intangibility of the principle once established,

it will be easy for us to understand that the electorate of Port au Prince Arrondissement has acted within its full sovereign power by designating Doctor Francois Duvalier for a new term under the title of President of the Republic.

We have said that the principle we have evoked constitutes the very essence of National Sovereignty. It is indeed that by which the people exercises effectively and fully its rights, manifests totally its will. Nothing could prevail against that undeniable mark of power. Indeed when the electorate is provoked to the exercise of its sovereignty by a delegated power one can say that that exercise of sovereignty is only fragmentary because after all it has not depended on the electorate to take the initiative.

(Continued on page 8)

Episcopal Centennial Observed This Month

Preparations are underway for the centennial observance of the Episcopal Church in Haiti.

Highlight of the celebrations will be a solemn unusual mass in the presence of the presiding Bishop the Right Reverend Arthur C. Lichtenberger. The musical setting is a Haitian folk Mass written by the Rev. Father N. Caryle Spitz, dean of the Seminar.

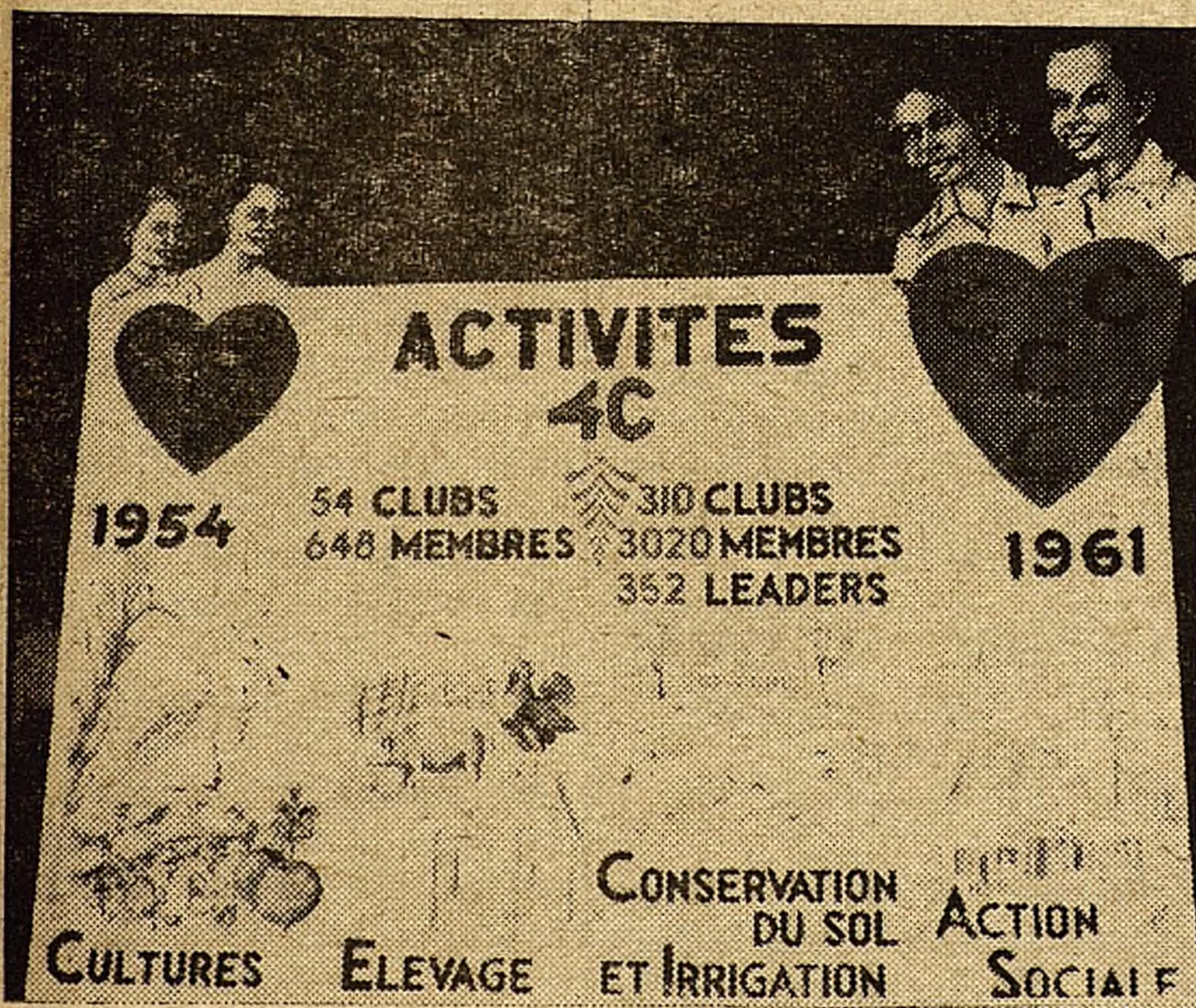
Other commemorative events

Col. Neptune On U.S. Course

Colonel Harry Neptune, director of the Military Academy, left Friday for Washington D.C. where he will attend a ten day orientation course for officers.

Colonel Neptune who graduated with honors from the U. S. Army Infantry School Fort Benning has been sent to Washington by the U.S. Naval Mission to Haiti.

Highlight Of Damiens Festival Was Progress Of 4-C Club



4-C CLUB MEMBERS from throughout Haiti gathered at the Damiens Agricultural Fair held to mark labor Day May 1st. These clubs made up of youngsters who are interested in the land and especially the replacing of antiquated farming and livestock breeding methods with modern accepted methods, have sprung up throughout the Republic and the 4-C Clubs growth can be noted on the above diagram.

(photo Dietz)

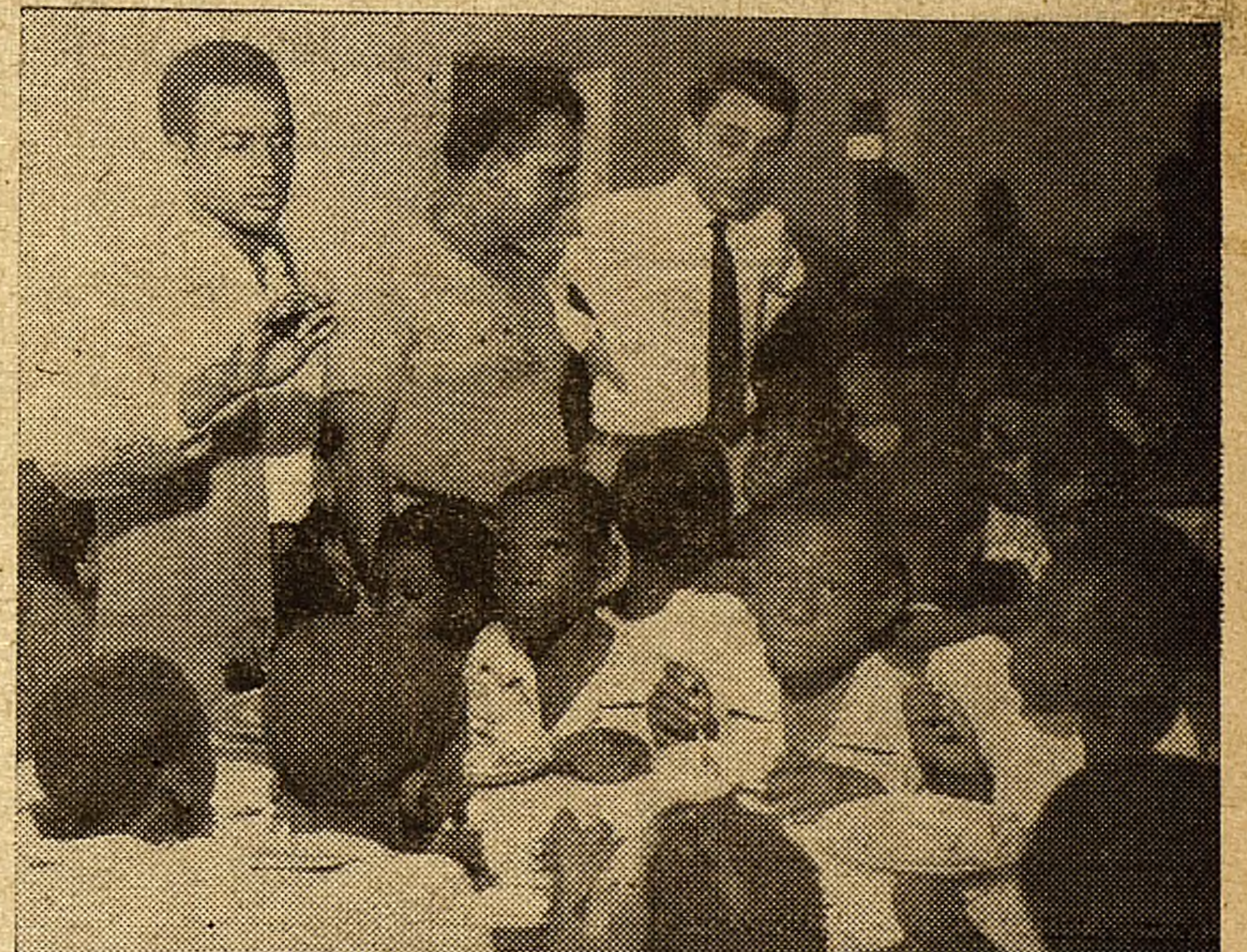
Juan Vasquez-One Of City's Largest Primary Schools Is Run By Bolosse Good Samaritan

One of the largest primary schools in the City is a rambling squat redish color building that covers a corner of parched earth in the poor district of Fifth Avenue, Bolosse.

Mushrooming from an open air clinic established over a decade and a half ago, the school Juan Vasquez reflects the unusual character and history of its founder director, rotund Juan Vasquez y Sanchez da Gama.

As his name might indicate, Mr Vasquez is not a native of Haiti. He was born in Puerto Rico in 1911 on May 17, while his mother and father were visiting there. He thus was by chance an American citizen, although his parents were Dominican. His full name is Juan Vasquez y Sanchez da Gama—his ancestors were Portuguese aristocracy, descendants of Vasco da Gama—and his father had been a sold-

(Continued on page 4)



BOLOSSE SCHOOL CHILDREN enjoy regular hot noontime meal at Juan Vasquez school. The schools director, founder "Pere" Vasquez (center) showing CARE director Jacques Lauriac, who supplies the food, through canteen during meal hour. Children must recite three minute grace before meal.

(photo Dietz)

15 Busy Minutes Hurling Off the Telediol In Space

ASTRONAUT CHECKS IN STEADILY

What were the 15 historic minutes like for the man in the capsule? Space Expert Jean Pearson of The Detroit Free Press tells what Space-man Alan B. Shepard had to do before and during the flight — when, and why.

By JEAN PEARSON

Miami Herald Special Writer

Cape Canaveral—"Fire one!" the voice crackled back from the edge of space.

"Fire two! Fire three!" and Cmdr. Alan B. Shepard Jr. was on the way home. The three retro-rockets didn't help this time — but Shepard fired them calmly, precisely, properly.

Gravity took his lean, test-pilot's body and clutched it with a force few people ever get a hint of.

Moments before, the United States' first astronaut had floated in weightlessness 190-plus miles over the Atlantic Ocean.

And only minutes before, he was strapped into space capsule Freedom VII for the first rocket ride by a man who lives in the free world.

Many times in the last two weeks, Astronaut Shepard dressed in his 20-pound, silver-colored space suit, squeezed through the Mercury Capsule's hatch and wriggled down into fiberglass and foam contour couch. This time was different. When they shut the hatch securely and tightened 80 bolts securely, he knew his moment in history had come.

There's no time to worry. Only time for following the countdown check-out through and reporting to Ground Control.

When the so-called "red button" of blast-off is pushed a squib or small pyrotechnic device fires the ignition in the rocket.

Shepard hears the ignition and combustion bang way up to the capsule, despite the insulation and his cushioned helmet.

As the 78,000 pounds of thrust in the Redstone engine starts building up, he feels the shuddering vibration.

Haiti Sun Honored By Association Des Chauffeurs-Guides d'Haiti

During the May Day official opening of the headquarters of the Association des Chauffeurs Guides d'Haiti on the Harry Truman Boulevard Bernard Diederich, editor of the HAITI SUN, received the association's "Diplome d'Honneur". The diploma stated the honor was in recognition for the services rendered the Association.

The speech pronounced at the opening of the Association's building will appear in the next edition.

Tensed for the moment, he can feel the ballistic missile shaking into life and hear the rumbling, thundering liquid oxygen fuel bursting into churning fire and power below him.

"Lift-off."

Shepard is on his way to the fringe of space.

"Lift-off and the clock is started" are the first words of the astronaut in his space flight. They're given in a quick, cheery, singsong manner — like a marching command.

"T PLUS 45 SECONDS."

"A — OK," comes from Shepard, indicating "all OK" or everything operating perfectly.

He makes a rapid voice check through of all vital information registering on his Mercury instrument panel.

G-forces are beginning to build up as the Redstone moves the spacecraft faster and faster.

On the ground, Shepard weighed 160 pounds — which is one G, for him.

"T PLUS ONE MINUTE"

The G-forces now read-out at two — which means he now weighs twice 160.

He feels pushed into the couch. The G-forces continue to increase, his eyeballs are flattening a bit.

They continue to build — and he continues to report them.

"Four," he announces.

It feels as though he's being shoved into the couch. He can move his hands but would have difficulty lifting an arm.

"T" PLUS TWO

Greater accelerations — greater Gs.

"Five," he reports.

20 SECONDS LATER

"Six", he reports.

The G-forces are now a crushing six times his weight. It is as though he suddenly weighed nearly one thousand pounds.

Air is being forced from his lungs.

"Cloud cover over Florida," he reports.

"Three-tenths to six-tenths (cloud cover) up to Hatteras (Cape Hatteras, over 500 miles north)."

Then he turns to practice firing the retro-rockets which will not be needed in this flight but will be vital to returning from orbital flight in Mercury Atlas capsules.

"In retro-attitude."

"Fire one..."

"Very smooth," he reports satisfied, after the third firing.

Now Shepard is traveling down the ballistic trajectory arch. He returns the capsule's flight to the automatic controls.

PETIONVILLE dwellers feared fire last Saturday nite when the street electric wires burned and sizzled for three hours before the current was shut off.—JOHN SHELDON'S boat is for sale (it used to be Cichowsky's). He's getting a larger one.—ON TUESDAY morning, while the streets were empty, the wheel-less chassis of a car was being pulled across Grand'Rue on a bourette with a man strapped and tied to the front shafts and two others pushing.—HAMPSCO is going to start making "Tassot" — otherwise known as dried beef.—THAT painting given to Paul Hoffman is one by Roger Dupoux, called Dedication of the Drums.—WHY are the gendarmes showing forearms all of a sudden? Summer weather, or for better wielding of the baton?—WHAT ever happened to Miss Clara Roy of Jeremie? Is she still around, or has she gone to a well-earned rest?—R. C. BORDE claims he has a \$140. bill to present to Everett Shrewsbury for meat spoilage due to current failure.—A LOT of people are anxiously awaiting the next news of Maj. Redalen's 2201 goats.—A NEAR tragedy occurred Tuesday when a car attempting to pass a truck went off the road into the bushes where the Butler 5-year-old boy was playing. Fractured his skull and he is in Canape Vert Hospital.—FOLLOWING inventory at Le Perchoir, and the return of Al Nours on Friday, Millie White took off today for a 3 or 4 week vacation in the U.S.—THAT gendarme who patrols Rond Point goes on duty just as the lunch crowd begins to come, followed by the pavement snipes.—DIGBY SOLOMON is the newly arrived resident representative in Haiti of the Interamerican Development Bank.—VICTOR ST. LOUIS just returned from 2 weeks in Sarajevo at the Warner-Lambert office where he was fully indoctrinated in skin care a la the DuBarry products and methods. His wife presented him with their second child, a boy, while he was away.—JANINE CLESCA, Jolicoeur and Beauvoir are the first three artists whose works will be shown in the Vanleigh Gallery in Montreal.—PIERRE D'ADESKY leaves today for a blow-out in New York.—LATEST word is that the Talamas Boys (hereafter to be known as the T-Men) are headed for Hollywood to become ACTORS. Well, they've both had plenty of training and come to think of it, Dave might well become a second Harold Lloyd.—AUBIE JOLICOEUR didn't exactly break the bank at the Casino in San Juan on his recent trip.—THE OLD Ace Corbin dock is being cleaned out of free-loaders.—BERNICE RUDELL's birthday celebration on Wednesday nite wound up at Fregate with champagne and a near battle.—NANCY ROBERTS and Pat Wiener make a nice couple of teen-agers. Pat forget his Grandma's birthday, he was having so much fun.—SHANNON YARBOROUGH just recovered from la grippe.—KYONA BEACH is scheduled for a number of new improvements before the end of the summer, in time for the fishing season to open. Some of the ideas should bring in the big money boys from the Keys. There is more than one kind of fish that bites.—THAT's it.

The crushing forces of deceleration begin to build up as he re-enters the atmosphere.

"Six G's."

"Eight."

Then he begins to grunt the numbers as he fights to get the words out "Nine—UNH."

"Ten—UNH!"

With the capsule slowed down to about the speed of sound the G-forces start slackening — nine — six — three...

He reads out the altitude — sixty-thousand, fifty, forty.

"T PLUS TEN"

"Thirty thousand."

"Drogue chute deployed."

"T PLUS 10 AND FOUR SEC."

"Twenty thousand feet."

Then Shepard feels a tug as the main, 63-foot chute opens.

"Main chute out."

"Rate of descent 30 feet." (30 feet per second — about 20 miles

per hour).

"Ready for landing."

At 9:44 a.m. Mercury Astronaut Shepard splashed into the Atlantic, completing America's first — and fully successful — manned space flight.

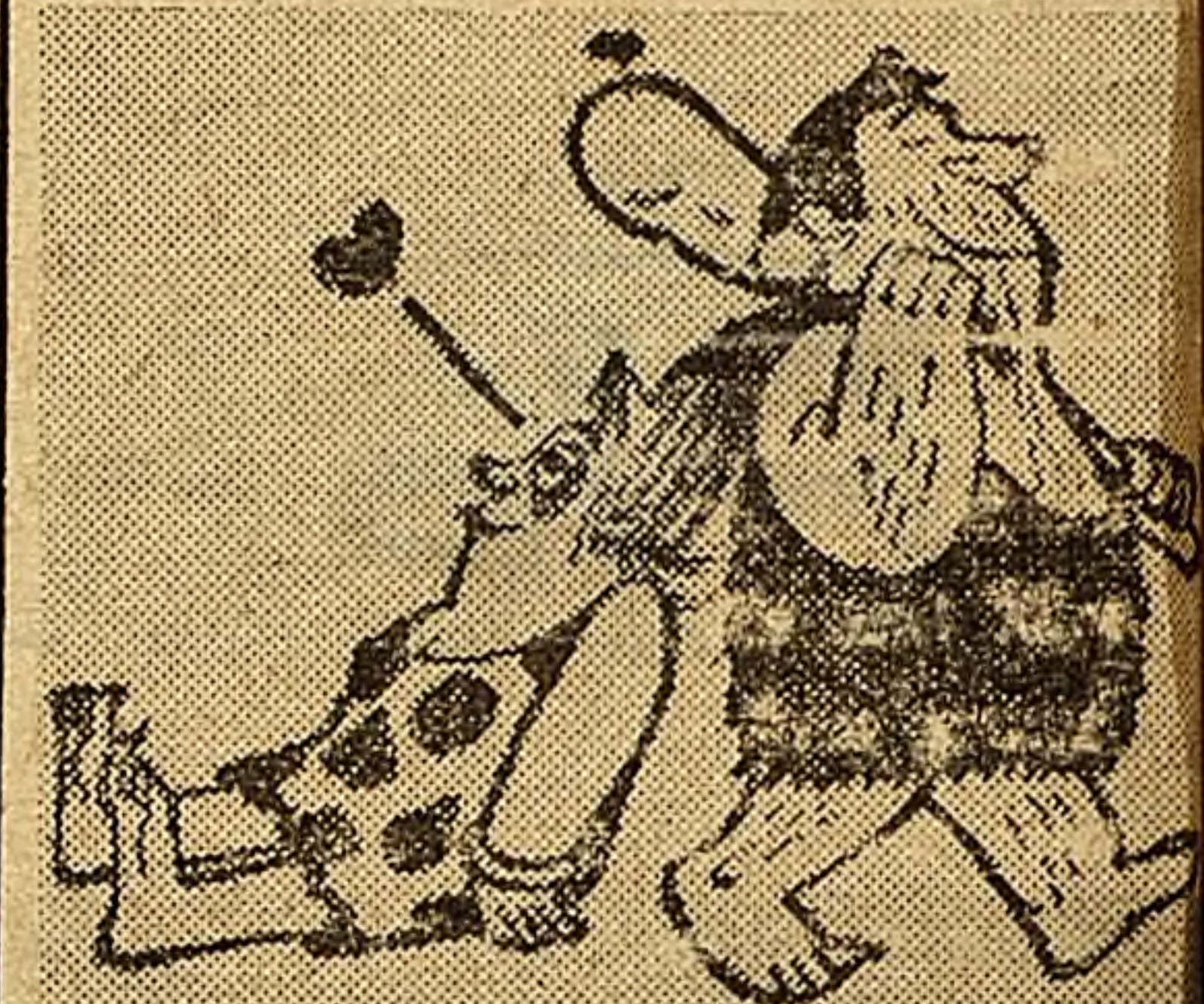
FORMER MEXICAN ENVOY HERE COMMITTS SUICIDE

Mexican Ambassador Cesar Garizurieta who served in Haiti during 1957-58 and was in charge of the embassy here when ex-candidate Louis Dejoie took asylum, committed suicide in Mexico last month.

Recently Mexico's envoy to Honduras, he was reported to have made a strongly pro Castro speech which resulted in that country asking for his recall.

MARIO Doogode

BOY ADVISES GIRL...



More than 50 p.c. think Fate leads them to the man.

Girl Might Lose Out If She Keeps Talking Of Marriage Before Boy Is Ready

Dear Mario,

I am 22 and am very friendly with a boy who has just turned 20. We have many things in common. I like him a great deal; in fact, I'm in love with him and would like to get engaged.

"I know he has great affection for me, too, but he is not keen on discussing the question of marriage.

"Whenever I try to bring up the subject he always changes it.

"I know I can't drive him into a corner and make him, for he might take offence, and I could lose him, and that I don't want to do. But I would like to know where I really do stand with him. I wouldn't like to carry on for long without getting a definite answer. What should I do?" — "Desire."

I think you are rather premature. You want to hustle the boy into committing himself before he is certain he knows what he wants. I'm not surprised he shies away from the topic of marriage. He's only 20, and financially probably isn't in a position to think seriously of matrimony. He might not even be thinking of you in that way.

But you're hardly in the serene and the yellow. In another year or so, if you are still of the same mind about the boy, and he himself hasn't broached the matter, you could then discuss the future.

But at the moment he just wants to enjoy himself — and I can't say that I blame him. If you want him, then it's over to you to make the best of it. Don't try to tie him down. He might resent it later on, and in the end walk out on you.

When he is in a position and old enough to talk seriously he will, if he is keen to have you. If he is not, then your own good sense will tell you that the relationship has no future. Don't be over possessive. That's a worse fault in a woman than in a man.

HE MADE IT

Washington. — President Kennedy led the nation today in hailing U.S. Navy Commander Alan B. Shepard, America's first man-in-space.

Mr Kennedy personally congratulated Shepard by telephone shortly after the flight and invited him to the White House on Monday.

In saluting Shepard's achievement, Kennedy said "All America rejoices." Aboard the Aircraft Carrier "Lake Champlain" Shepard thanked the President over radio-telephone, stating that "it was a very rewarding experience for me and the people who made it possible."

Termed a "total success" the

115 mile-high manned space flight was the culmination of 2 and a half years of intensive work and training on Project Mercury — the name given to the first stage of America's man-in-space program.

Though the manned space flight lasted 16 minutes from the time of launching to that of landing, Shepard was aloft above the earth's atmosphere only five minutes. During this period he experienced complete weightlessness.

For these few minutes Shepard was the first man to total-pard was the first man to actually control a vehicle in space. Although some operations were automatic, Shepard operated small jets causing the craft to roll, pitch and yaw. He also prepared the space craft for re-entry into the earth's atmosphere.

On re-entry the space craft, easily withstood the tremendous shock of the atmosphere. Shepard was squeezed back into his padded couch by a force more than nine times his own weight.

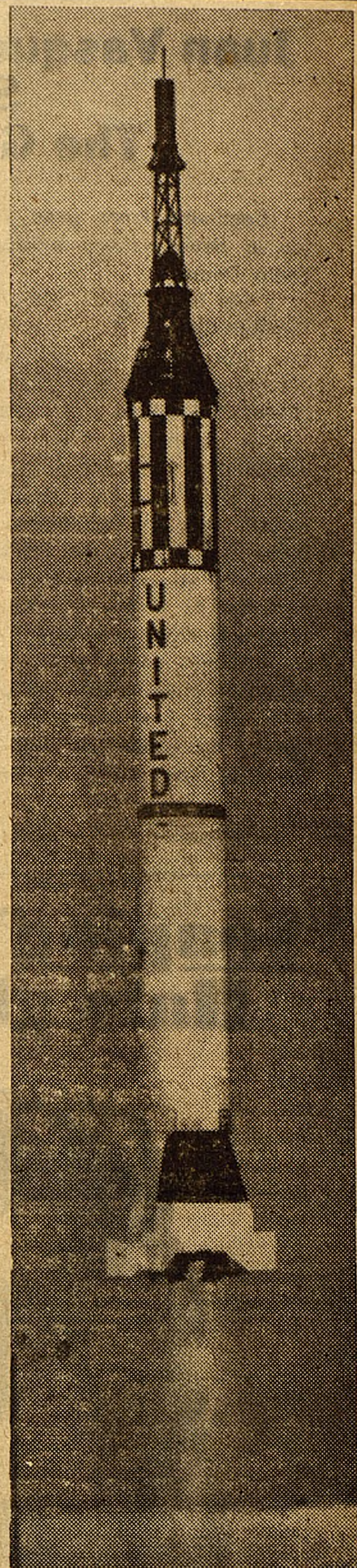
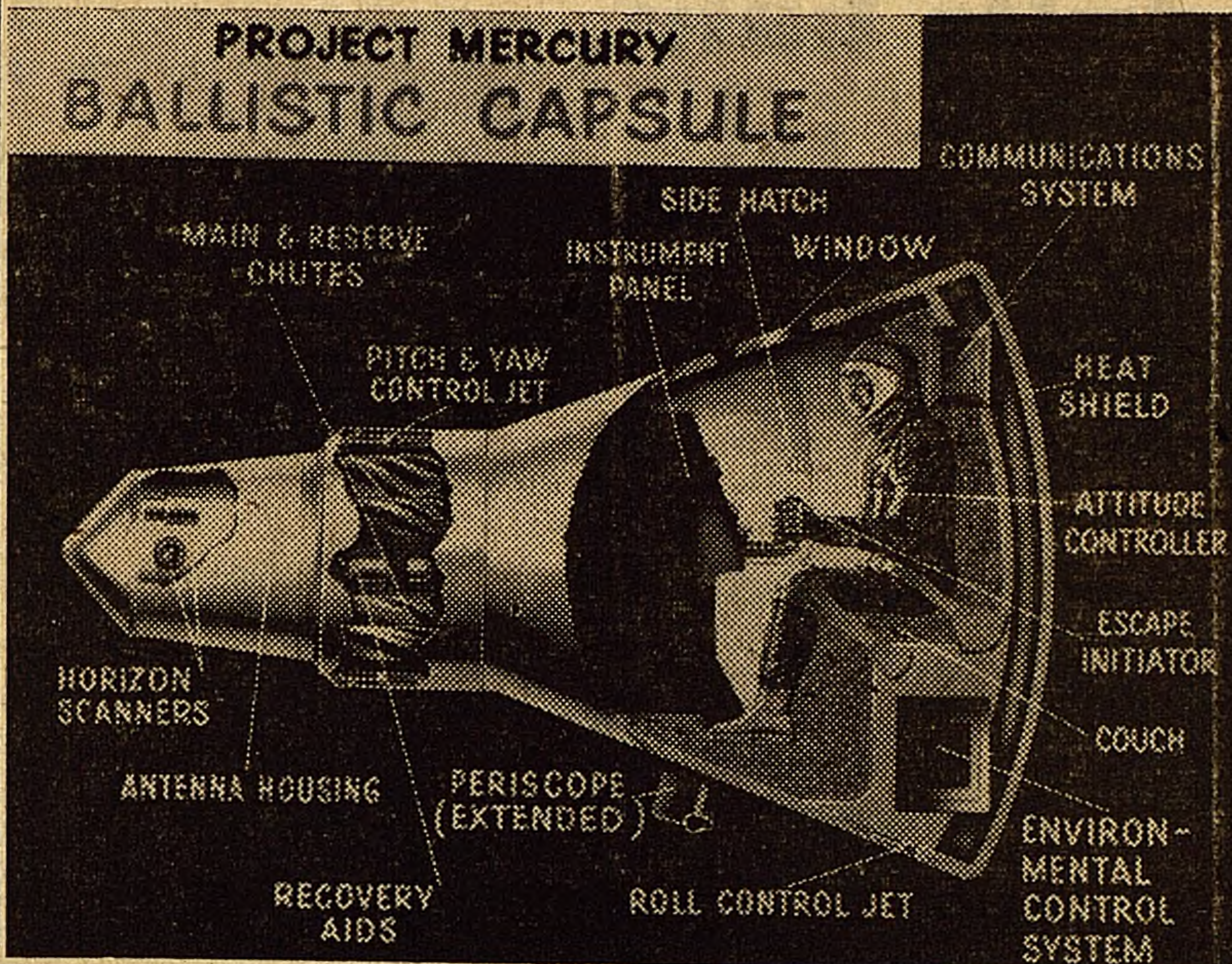
At an altitude of 21,000 feet a small parachute stabilized his downward flight, and at 10,000 feet the main parachute blossomed slowing the vehicle down so that it gently plopped into the water.

The 37-year-old astronaut was then taken to the Aircraft Carrier Lake Champlain and later to Grand Bahama Island for special medical and other tests.

Powered by a Redstone rocket the space-craft was launched at 9:34 a.m., .S.T., amid cheers at 9:34 a.m., E. S. T. amid cheers from several thousand people watching the firing from Cape Canaveral and the surrounding area. In a few



Astronaut Alan B. Shepard



Redstone rocket that launched Space-craft

Do You Want The Best In Nutrition For Your Baby

And The Family?

YOUR BEST BET IS:

'5 MOLINOS'

DUTCH POWDERED WHOLE MILK WITH ADDED

VITAMIN D3

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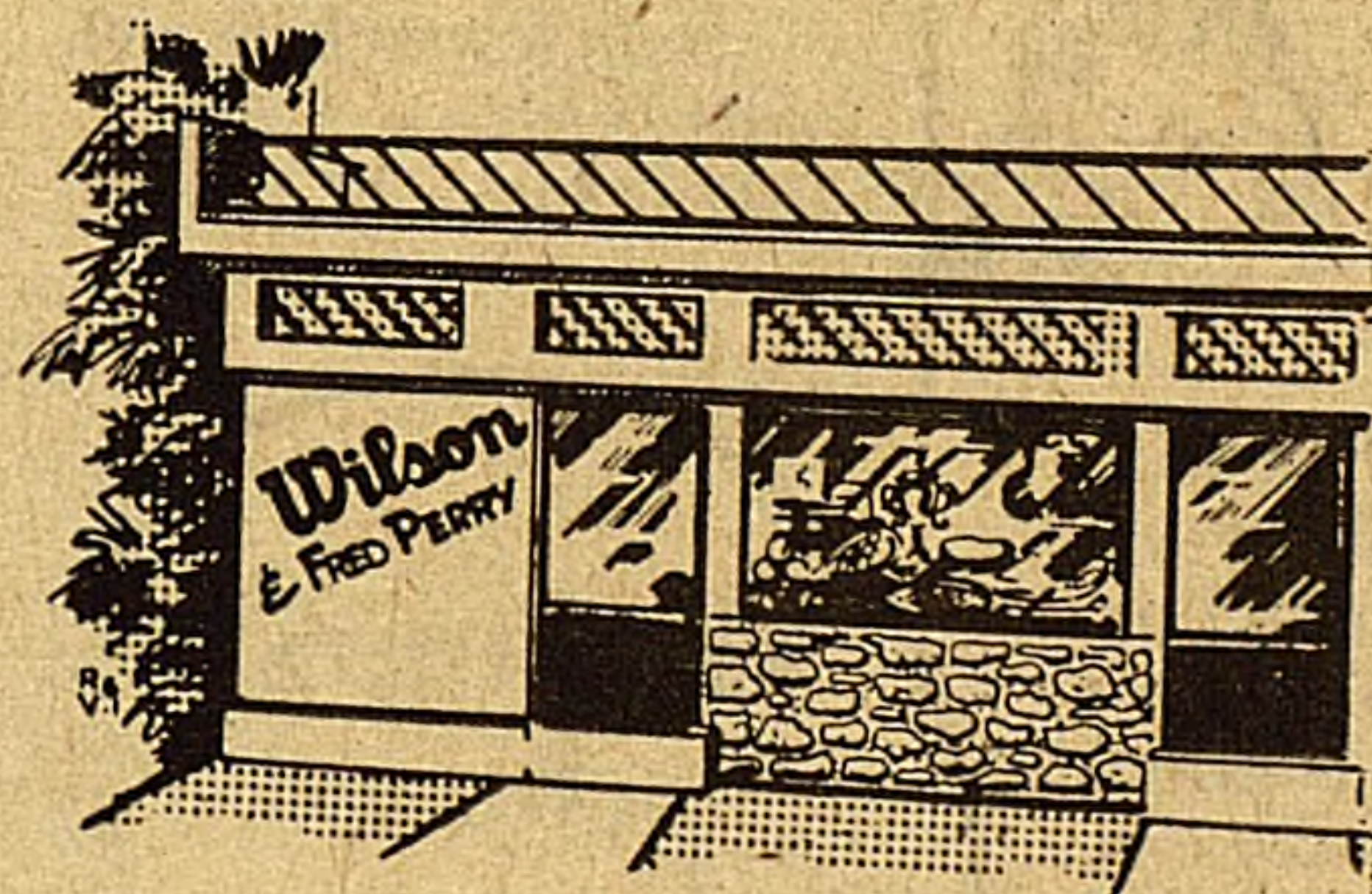
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PORT AU PRINCE

HAITI



Joe Etienne

Juan Vasquez -- One Of The Largest Primary Schools In City Run By The Good Samaritan Of Bolosse

(Continued from page 1) er in Brazil before settling in Santo Domingo.

"I was taken to the Dominican Republic as a baby, where I was brought up by an English governess, Miss May Lake of Brighton, England," Mr Vasquez recalls. At the age of ten he was admitted to the Central Romana Sugar Refining Co's American School, although the schools was limited to employees children.

He was attracted to a medical vocation as a boy of 10 when, returning from the beach with friends, he came upon a man who had fallen under the wheel of a sugar cane cart. Although one of his comrades fainted at the sight, young Juan tended the

man's injuries. From that day on, he spent as much time as possible in the company of doctors.

At about the same time he began his teaching career after seeing the embarrassment of an overseer on his father's plantation who was unable to sign his name to an accident report on a man who had fallen from a coconut tree.

Although he entered the university of Santo Domingo in 1929 to study law to satisfy his father's wishes, he soon left because the university seemed more concerned with politics than education. He then went to Oxford to study medicine but became

ill and had to return home. He says he found England's foggy weather a far cry from the sunny Santo Domingo climate.

In 1934, after the death of his father, Vasquez took his inheritance and came to Haiti. Here he started an insecticide manufacturing company and after this a cigar factory, (Pan American Cigar Co.) in which he instituted a night school for the employees. He made education a compulsory part of the workers program from 6pm to 9pm.

In 1946 while visiting Bolosse, a poor suburb of Port au Prince high on the mountainside above the city, to have a drink with a writer friend, Magloire St. Aude, he was appalled by the living conditions, he made up his mind to move there and do something to relieve them. "The pitiful sight of naked little children with more sores on their skin than clothing leading stone and white lime laden mules and donkeys, plus encouragement from Magloire, was all I needed to send me into Bolosse," Vasquez explains.

Utilizing his interest and experience in medicine, he began with a clinic, which was held in the open air under a tree next to the mud and twig house in which he has lived ever since. Later a primitive shelter was constructed, and a few years ago the dispensary was moved into a substantial two-room building. Last year Mr Vasquez was given an award by President Duvalier, who personally visited the dispensary, for this contribution to the health of the Haitian people. At about the same time the Haitian government assumed the responsibility for the dispensary, providing it with three nurses, who treat 250 patients per day, and a supply of drugs. Nevertheless, Mr Vasquez still personally attends to about 60 patients per day, who arrive after the nurses leave or whom he visits on foot in their mountain homes, as much as 25 miles away. Just last year he obtained a Volkswagen automobile, which is used exclusively to transport critically ill patients to the hospital down in the city.

A year after the establishment of his dispensary, Mr Vasquez founded a school in his name. It at first had but ten students, whom he taught himself. At the same time a canteen was opened to feed these 10 plus 50 other hungry children of the neighborhood. The school and canteen followed the dispensary in moving first to mud and stick and in 1957 to permanent buildings. The school now has 1263 students in 8 grades who are taught in two sessions -- morning and afternoon. In addition 500 adults attend a night school. For all of these students there are but 12 teachers. None of the students pays tuition, although the school

receives only \$100 per month from the government to cover its operating expenses of \$300. (the canteen costs an additional \$200.) Although each of the students is expected to buy his own books, many are unable and receive them from Mr Vasquez.

Although the school grows steadily from its beginning, Mr Vasquez was obliged by the limitation of his resources to maintain the canteen at 60. In December 1959, however, CARE began to contribute food, so that now 500 children, who would otherwise receive no hot meal, are fed each school day. Currently powdered milk, flour (which Mr Vasquez bakes into bread in his own bakery) beans, lard, rice, cornmeal, and canned pork, as well as cooking vessels made from half oil drums are supplied.

In order to enable the CARE trucks to reach his school, and make their deliveries, Mr Vas-

quez was obliged to build a large concrete barrier and diversion channel to turn the stream that rushed down the road when it rained and had washed away the side road until it was only 5ft. A subsidiary advantage of the project was that with drainage, malaria has been considerably reduced in the area. Moreover, built into the barrier is a frame for a movie screen on which the government sometimes shows films, as 1000 people watch from the side.

The road itself had been constructed through Mr Vasquez's efforts in 1948. Prior to that time only a donkey trail crossed the area with the stream which was only a little over a mile away and yet nearly inaccessible. The area was reached even less rural 4 years when Mr Vasquez had water

(Continued on page 5)

"Soaping" dulls hair. Halo glorifies it!



Not a soap, not a cream—Halo cannot leave dulling, dirt-catching soap film!



Gives fragrant "soft-water" lather—needs no special rinse!

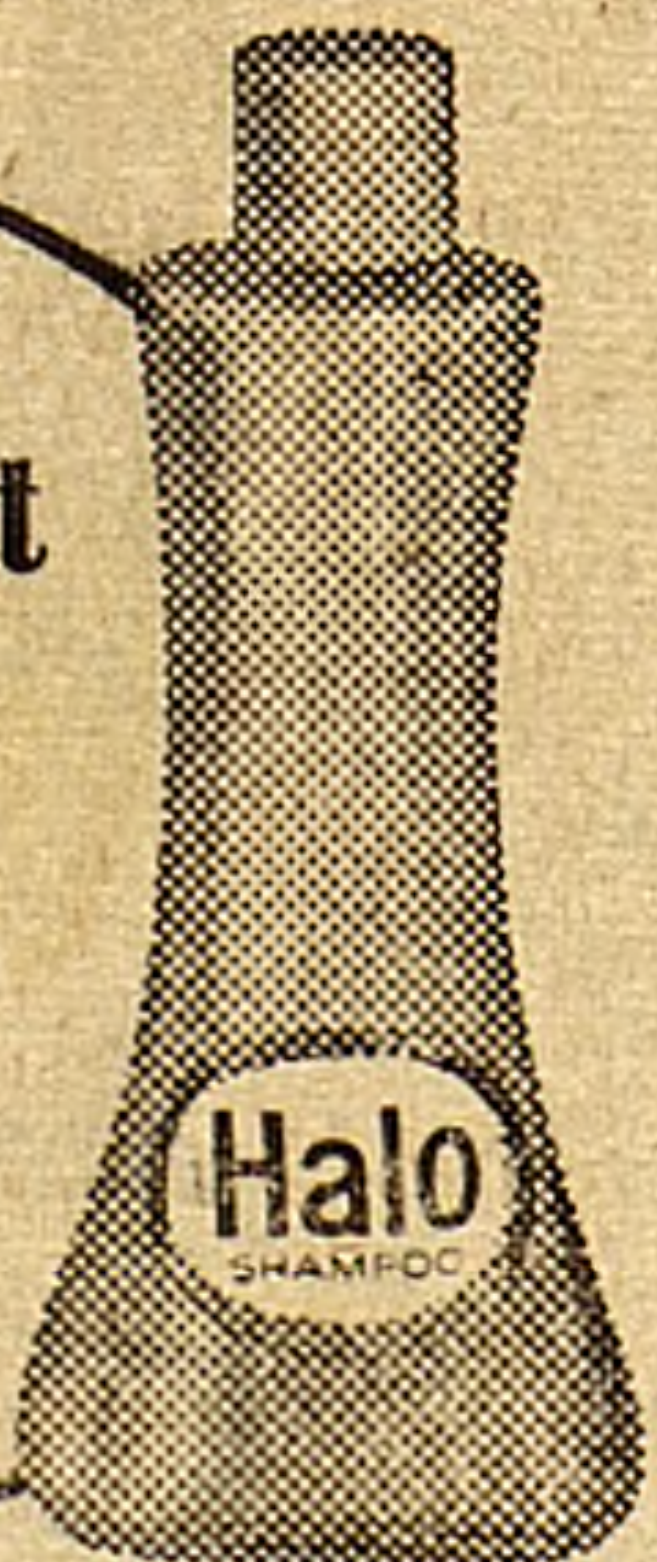
Removes embarrassing dandruff from both hair and scalp!



Halo leaves hair soft, manageable—shining with colorful natural highlights!

Yes, "soaping" your hair with even finest liquid or oily cream shampoos leaves dulling, dirt-catching film. Halo, made with a new ingredient, contains no soap, no sticky oils. Thus Halo glorifies your hair the very first time you use it. Ask for Halo—America's favorite shampoo—today.

The largest selling shampoo in America



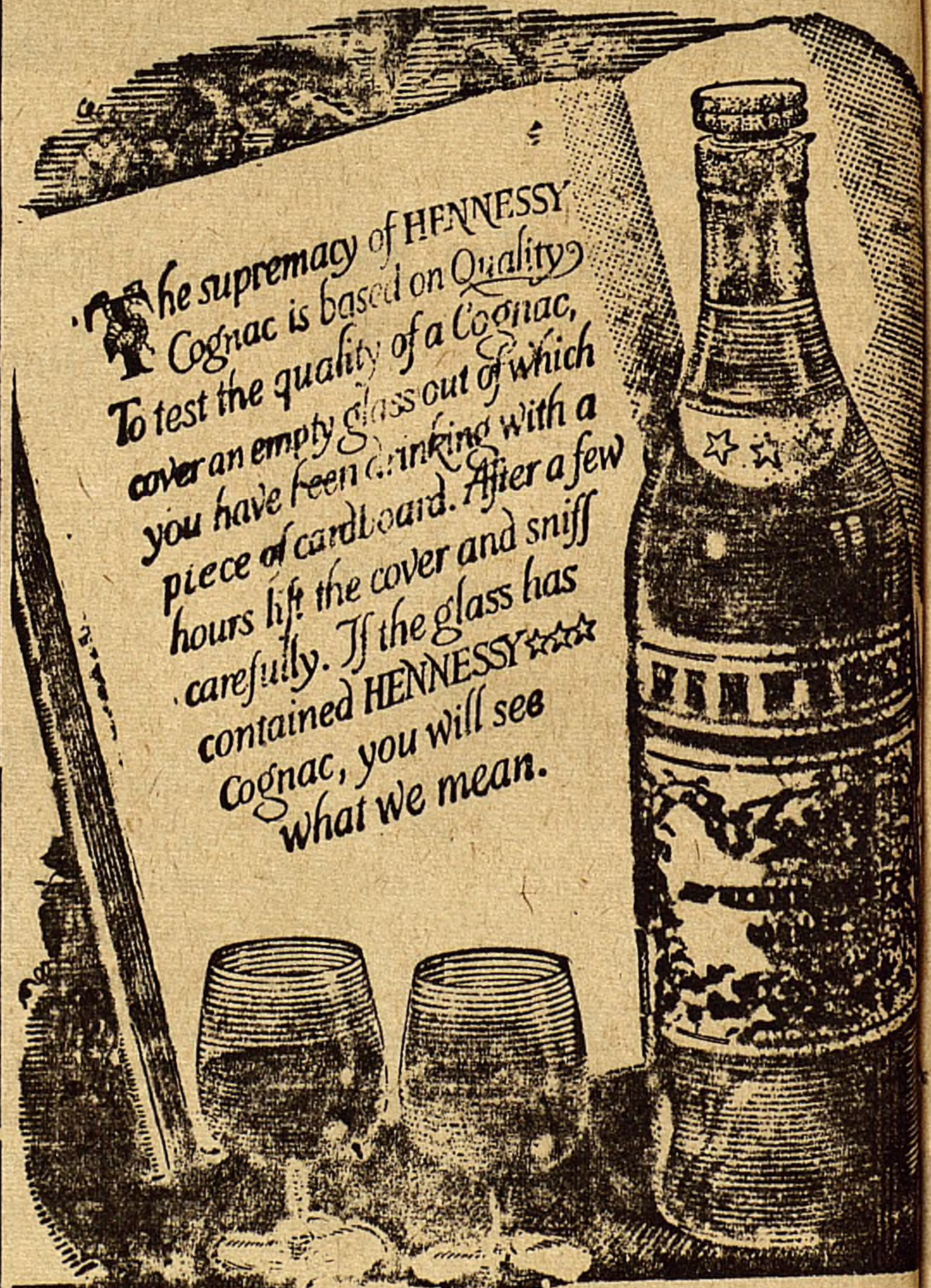
Halo reveals the hidden beauty of the hair!

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HAITI SUN

THE HAITIAN ENGLISH LANGUAGE NEWSPAPER

Community Weekly Published Sunday Morning

Editor-Publisher

BERNARD DIEDERICH

Gerant-Responsable

MAUCLAIR LABISSIERE

MEMBER OF THE INTER-AMERICAN PRESS ASSN.

ESTABLISHED IN 1950

OUR MOUNTAINS BALMY HOLIDAYLAND

Offering a pleasant vacationland during the hot summer months are our mountains, where U.S. tourists can find the balmy climate of tropical highlands.

Many potential American tourist would not think of visiting Haiti during the summer as they visualize a tropical country in the summer as even more unbearable than their scorching concrete jungle.

Tourist Advertising should now stress that a Haiti vacation can be refreshingly cool.

Tell them that in the aboriginal language, Haiti means "mountainous," and over two-thirds of the country fits the name. The purple mountains, the easy pace of life, a teeming populace, and the visible signs of primitive methods of tilling the soil all lend charm to Haiti.

El Rancho, Villa Creole and Ibo Lele are skilfully merged into the rolling terrain. Other attractive hotels include the Majestic, Choucoun, Montana, and Dambala.

At Kenscoff, seven miles up the mountains from Fetionville, the Chatelet des Fleurs is set deep in the surrounding fields of flowers grown for United States markets. At least two pensions and a new Kenscoff enterprise offer facilities for horse-back riding to explore the nearby mountain trails.

On market days the trip to Kenscoff may take an hour against the Port au Prince bound tide of marchands in voluminous Mother Hubbards balancing produce-filled baskets on their heads.

The road above Kenscoff no longer requires a jeep to traverse the steep, hairpin turns, and the climb on the narrow, dirt road offers a wealth of new vistas. On the upper slopes of Furcy, at 6,000 feet, is a breathtaking view of range on range of mountains.

GERMAN GIFT TO THE HAITIANS

The Federal German Republic is making a gift of a fleet of Volkswagen ambulances and autobuses to the Haitian people.

This is the first time that a Nation other than the U.S. has made such a fine gesture Le Jour editorialized last week.

Carrying in French and German on their bodies: a "gift of the German people to the Haitian people" the trim Volks are destined to serve the people as Ambulances and free public school buses.

This is another gesture that illustrates the sympathetic attitude of the German people towards their Haitian brothers with whom they have had ties that date back more than two centuries.



Editor Haiti Sun

Dear Sir,

In view of the lack of murders in Haiti I dug up some United Nations statistics that should be of interest to the readers.

Whereas Protestants kill themselves (suicide), Roman Catholic kill each other. The highest homicide rate in the world is in Roman Catholic Chile, 10.2 per 100,000; next comes Honduras, 9.5; followed by Puerto Rico, 8.0; Costa Rica, 4.2; Nicaragua and Finland, 3.3; Italy, 2.2; Denmark, 1.3; Spain and Scotland, 0.8; the United Kingdom and North Ireland, 0.7; Sweden, 0.6; and Norway, 0.4.

This is all very interesting but just what it proves is quite beyond me.

Signed: A READER.

Bernard Diederich,
Haiti Sun.

Dear Sir:

I wish you would do your best to stop the trend of buy now, travel now, pay later plans in Haiti. The claim is often made that the people in the United States are amongst the foremost in the world for owning automobiles, TV sets and general household labor savers. This is utterly false for the finance companies own not only these items but the people themselves.

It is so easy to buy anything, even if not needed, if there is no need to pay ready cash and now the airlines are getting into the deal. When the average man in the U.S. comes home with the pay check, it is already spent paying off a dozen different items. The tiny remainder that is left will now go towards that delayed honeymoon or vacation — for "It isn't as if we have to pay cash," will be the common greeting to this plan.

Do your best to keep the Haitian people from joining the "round the world for \$40 down and \$35.75 a month for the rest of your lives." Club.

Let us keep the finance companies from getting their quart of blood per person in Haiti.

Signed:

A Fugitive from the Finance Companies.

LEO BOFFA
238 Cranston Street
Providence 7, Rhode Island
U.S.A.

May 2, 1961

Dear Sir:

Since I was sick in the Hospital I started collecting Stamps, now I wonder Sir, if you would be so kind to print this letter in your Newspaper, perhaps some of your readers would like to help this American Young Fellow with his Hobby Just by sending me some Stamps from Your Country or from your every day Mail, it is so little to ask but it means so much to

me, Stamps are to me like candy to a baby, and stamps helps me to pass so many happy hours fixing them to my book, and also it gives me so much knowledge of your country, people, History, products. etc.

this fine newspaper for making it possible for me to reach all of your good people, thanks a Million from the Bottom of my heart, and God Bless you All, I am

Respectfully Yours,
Leo Boffa

**Modern Haitian
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Tele-Haiti Program

MONDAY MAY 8, 1961: "Loisirs du Lundi Soir"

6:00—Test Pattern — Music (Records)
 6:30—Evening general program Schedule
 6:33—Children's program: Cartoons
 7:10—Weather report
 7:15—"I Love Lucy"
 7:45—Telenews (1st edition) Review of the day's events
 8:00—"The Frankie Laine Show", sponsored by "Banque Commerciale d'Haiti"
 8:30—The United Shoe Association, S.A., the most modern shoe factory in the Caribbean presents its program: "Highway Patrol", starring Broderick Crawford.
 9:00—Telenews (2nd edition) Summary of the late news, presented by the Esso Reporter.
 9:05—The Voice of Firestone presents "TV Concert Hall", program sponsored by the Firestone Interamerican Co.
 9:35—Haitian History, with Ernst Trouillot
 10:00—Close of program — National Anthem

TUESDAY MAY 9, 1961: "Tele-Journal" Dernière Edition

6:00—Test pattern — Music (Records)
 6:30—Evening general program schedule
 6:33—Children's program a) A Children's story — b) Cartoons
 c) A Western
 7:10—Weather Report
 7:15—Science Fiction
 7:45—Telenews (1st edition) Review of the day's events
 8:00—Raymond Massey presents "I Spy"
 8:30—Telecinema
 9:00—Telenews (2nd edition) Summary of the late news, presented by the Esso Reporter.
 9:05—Telecinema (Cont'd)
 10:00—Close of program — National Anthem

WEDNESDAY MAY 10, 1961: "Voulez-vous Jouer avec Nous?"

6:00—Test pattern — Music (Records)
 6:30—Evening general program schedule
 6:33—Documentary
 6:50—Children's program
 7:15—Tele-Sport
 7:45—Telenews (1st edition) Review of the day's events
 8:00—"Harbor Command" (Ep. No. 7) sponsored by La Maison Victor Saliba
 8:30—Man of the Week
 9:00—Telenews (2nd edition) Summary of the late news, presented by the Esso Reporter.
 9:05—Quiz Program
 9:35—Confidential File
 10:00—Close of program — National Anthem

THURSDAY MAY 11, 1961: "Le Pavillon des Varietes"

6:00—Test pattern — Music (Records)
 6:30—Presentation of evening program
 6:33—Weather report

6:38—Children's program
 7:15—"The Honeymooners" with Jackie Gleason
 7:45—Telenews (1st edition) Review of the day's events
 8:00—"Have Gun Will Travel" sponsored by the M. & S Construction Co., S.A.
 8:30—Telecinema
 9:00—Telenews (2nd edition) Summary of the late news, presented by the Esso Reporter.
 9:05—Telecinema (Cont'd)
 10:00—Close of program — National Anthem

FRIDAY MAY 12, 1961: "Joyeux Week End!"

6:00—Test pattern — Music (Records)
 6:30—Evening general program schedule
 6:33—Children's program
 7:10—Weather report
 7:15—Our Miss Brooks
 7:45—Telenews (1st edition) Review of the day's events
 8:00—"Women among us" "Dignity"
 8:30—Pour vous Mesdames — Cooking Show, presented by Michelle and her hosts
 9:00—Telenews (2nd edition) Summary of the late news, presented by the Esso Reporter.
 9:05—Paris Precinct, sponsored by "La Maison Emmanuel Alexis"
 9:35—Musical Show with Florian Zabach
 10:00—Close of program — National Anthem

SATURDAY MAY 13, 1961: "Les Petites Fantaisies"

6:00—Presentation of evening program
 6:05—Children's program
 7:00—Weather report
 7:06—Education Nationale Program—Presented by Ludovic Madet
 7:45—Telenews (1st edition) Review of the day's events
 8:00—Ford Show
 8:15—Tele-Sport (1st part)
 9:00—Telenews (2nd edition) Summary of the late news, presented by the Esso Reporter.
 9:30—Jazz U. S. A.
 10:00—Sign off — National Anthem

SUNDAY MAY 14, 1961: "Il Etait Une Fois"

12:00—Test pattern — Music
 1:00—Program Schedule
 1:05—Views of our World
 1:44—Improve your knowledge (Documentary)
 2:03—Children Hour
 2:30—Adventures of Robinhood — Presented by La Belle Creole
 3:00—Ping-Pong Tournament — Presented by Nobbe & Bondel
 3:30—Adventures of Champion (French series)
 4:00—Telecinema
 5:45—Telenews
 6:00—Sign off — National Anthem

Juan Vasquez — On The Largest Primary Schools In City

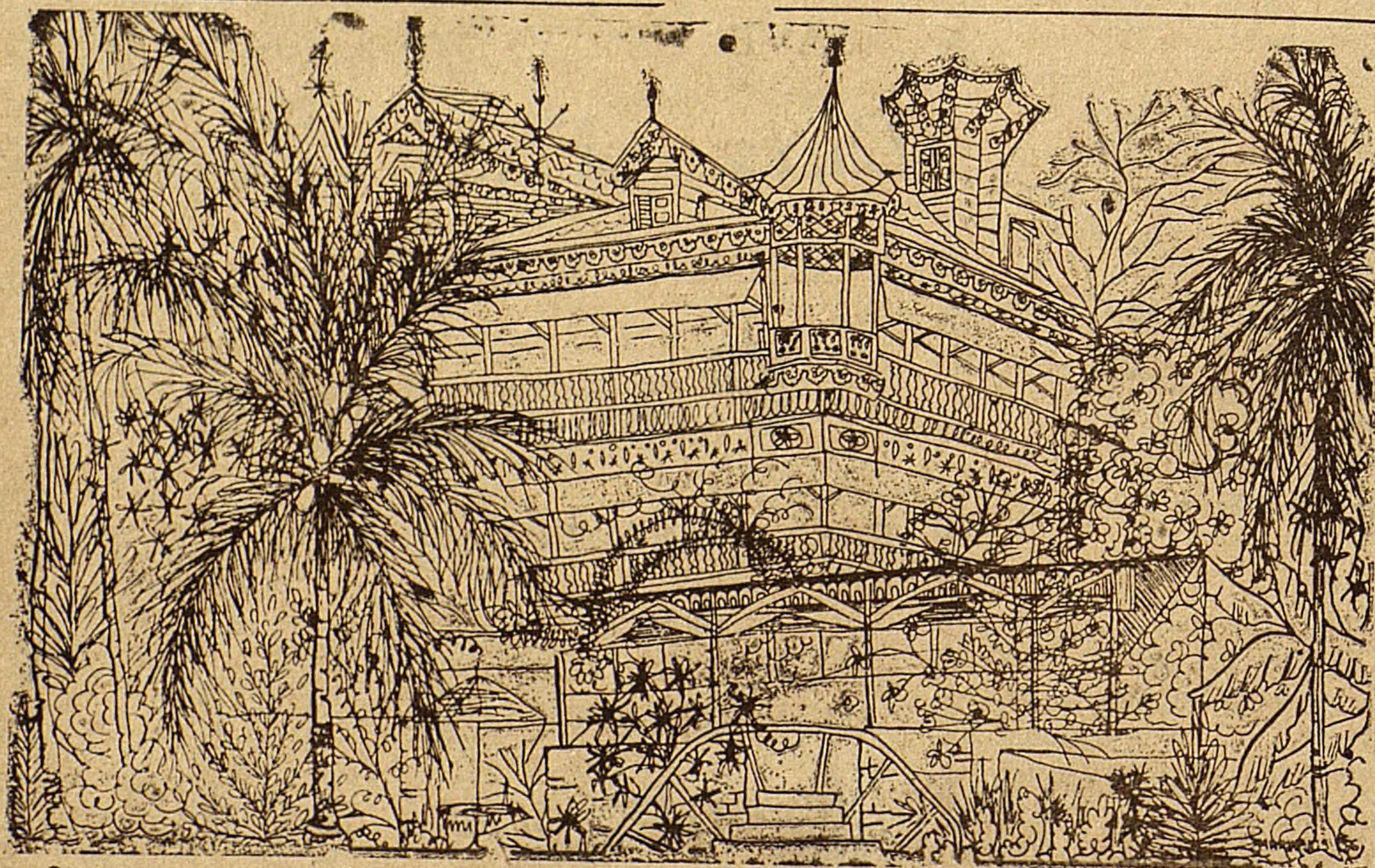
(Continued from page 4)
 electricity lines extended from the city. They were primarily to serve the school, but at the same time a public fountain and free shower baths were provided for general use.

More recently two additional projects have been accomplished. Scouting was introduced two years ago and now there are 450 scouts, including 250 "cubs". They are under the leadership of a young man who, since he was three years old, has known Mr Vasquez, from whom he received his first clothes and shoes. This same man is director of the school and gives lectures on art and literature at a Saturday literary club founded by Mr Vasquez.

In addition to these institutionalized undertakings, Mr Vasquez daily renders countless kindnesses to "his people". For example, he often provides funds for funerals, and he had adopted ten orphaned boys. One is not surprised to learn that this extraordinary man is known throughout the region as "Pere".

"Today I have lots of other projects in mind," Juan Vasquez said this week. "I have in mind the building of an orphanage and a handicraft school which Care has promised to help me out on. A day nursery for the poor children who are left alone for more than a day by their mothers when they go out to work. Many of these children tumble into the fire and suffer burns and other accidents when nobody is around to care for them."

"The school is still inadequate, it should be extended to accommodate the more than 3,000 children of school age in the region. The present school was built to accommodate only 800 so some 600 must sit in the yard under the blazing tropical sun during most of the classes."



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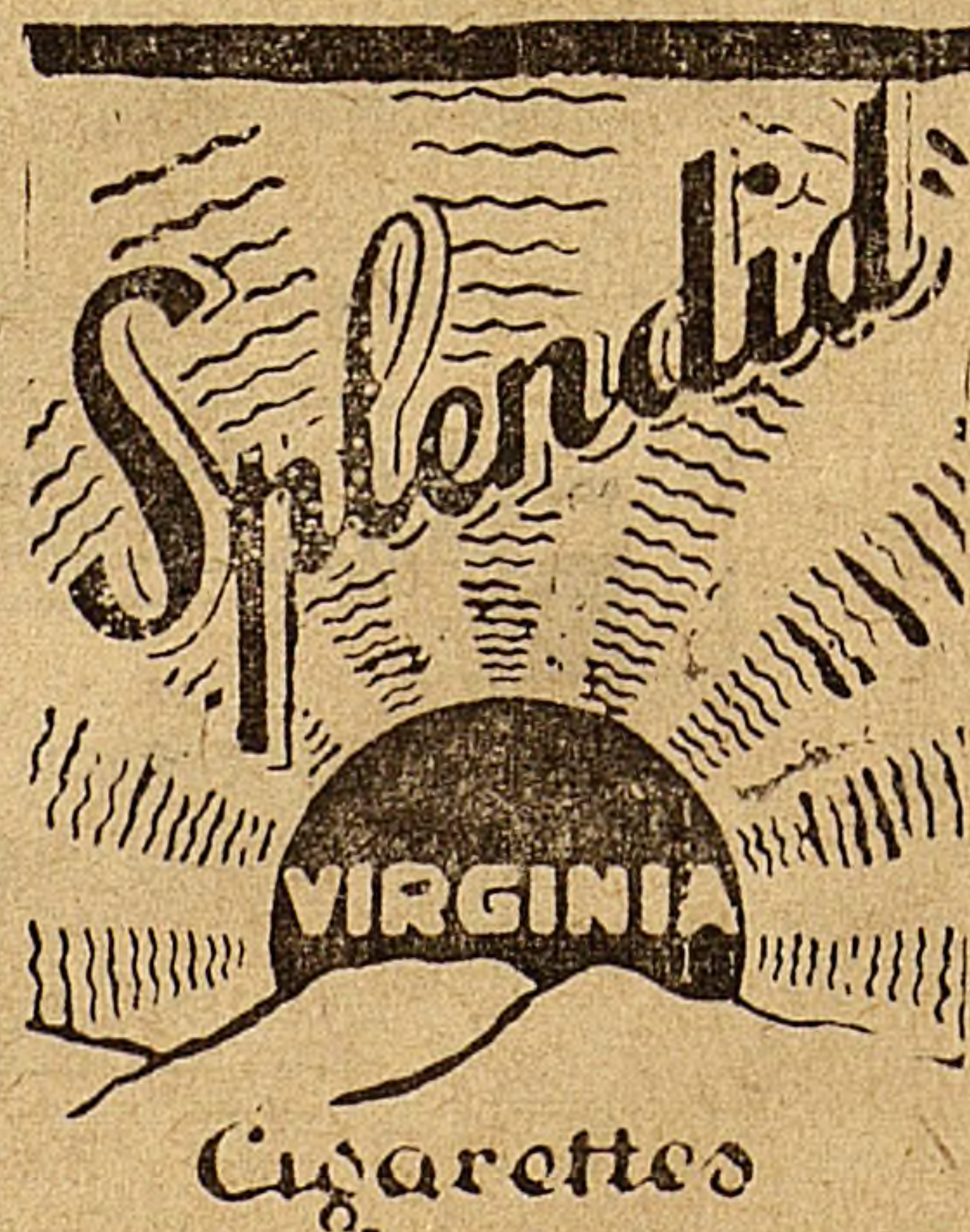
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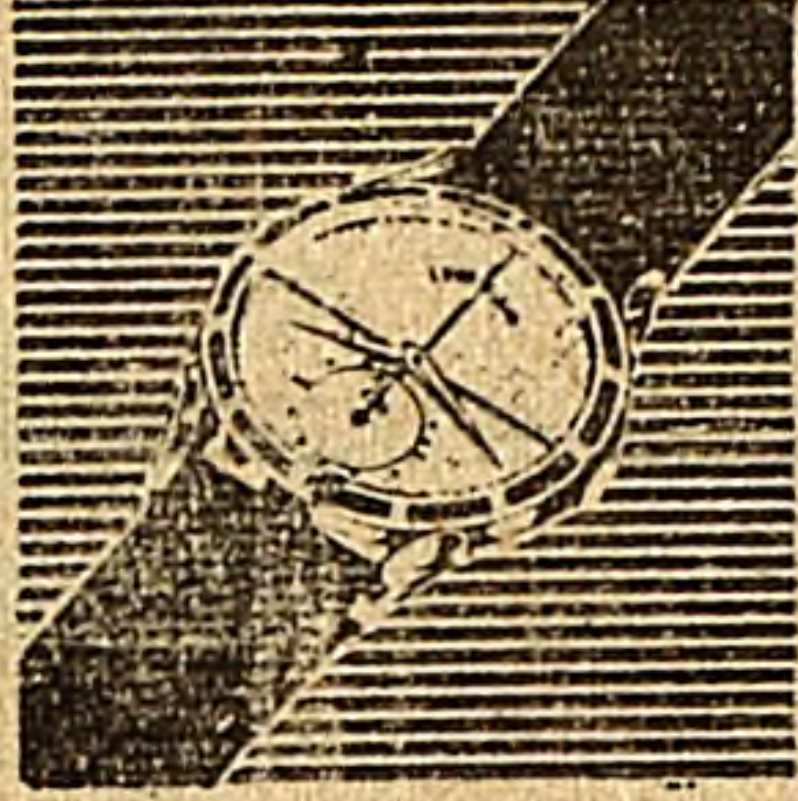
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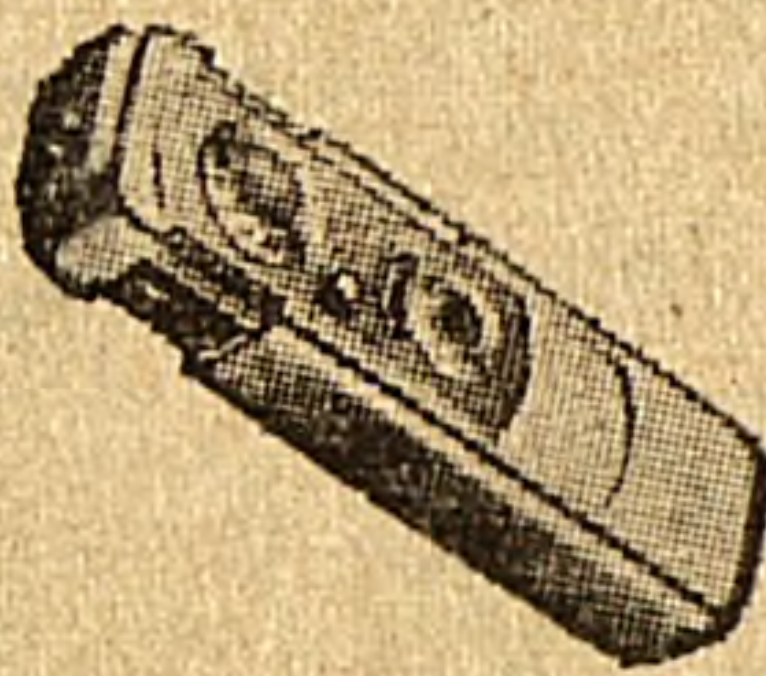
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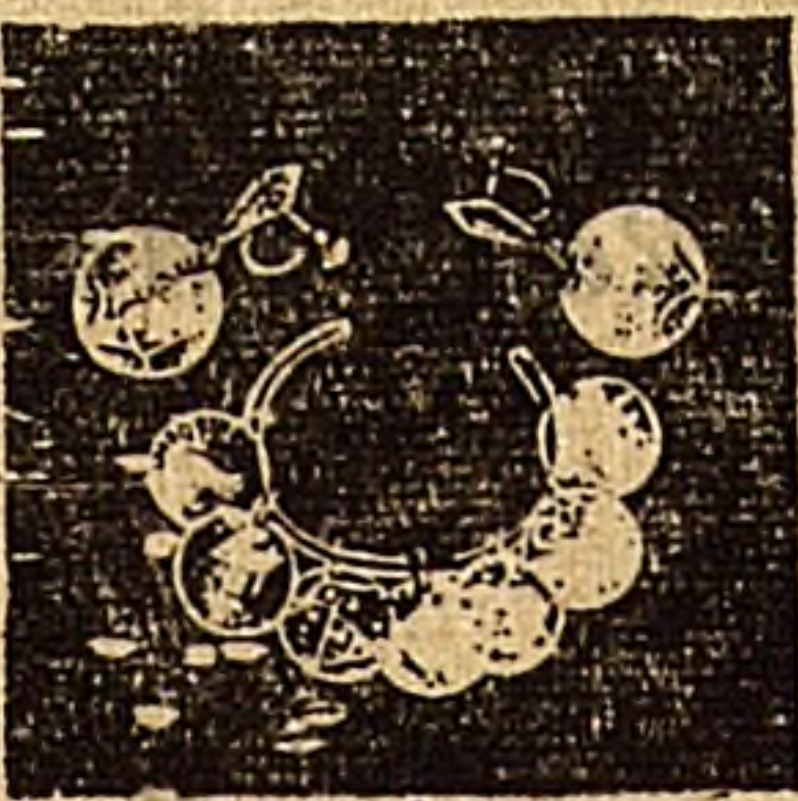


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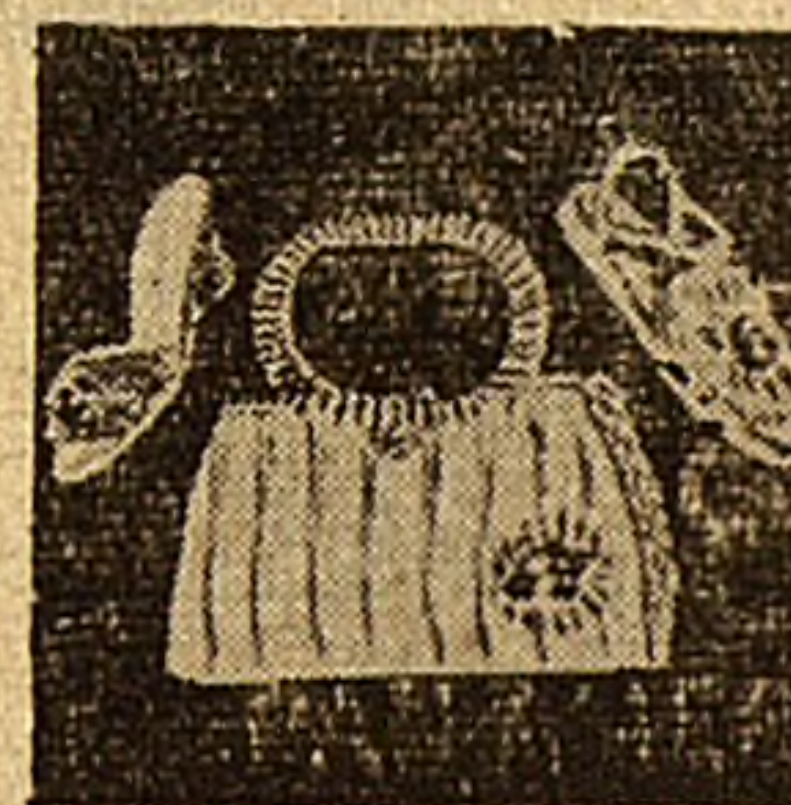
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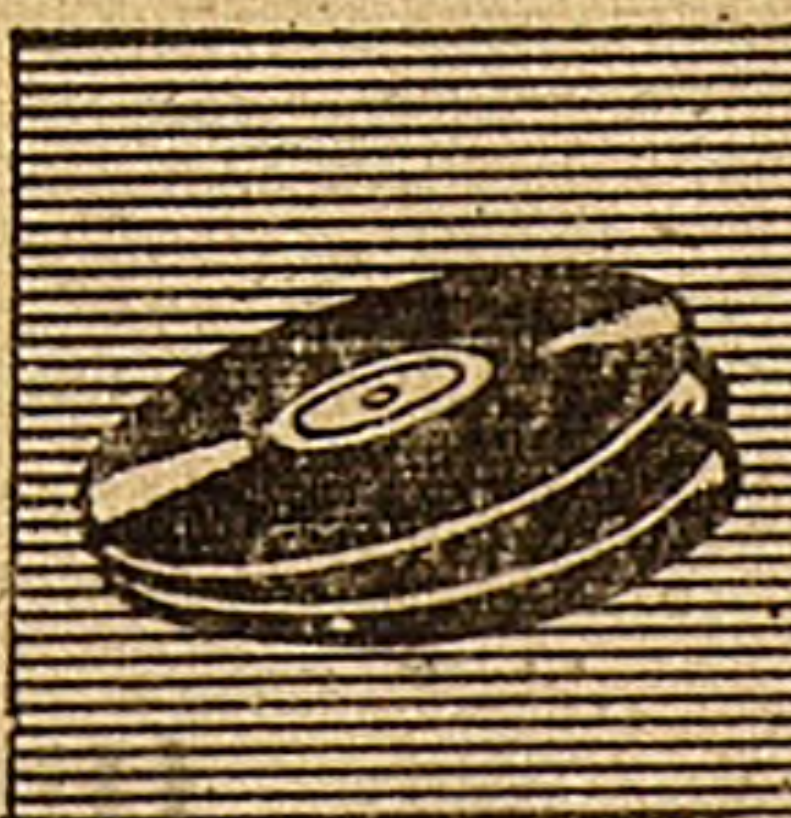
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Memorandum of Antoney General Max Duplessis

(Continued from page 1)

But when spontaneously the electorate decides by one manner or the other to exercise the national sovereignty that resides in it one could not contest it that right which it conserves in its integrity in the presence or the absence of the powers to which it delegates the exercise of the sovereignty and especially when it faces their silence. It is article five of the Constitution which poses that principle transcending the constitution itself:

"The national sovereignty resides in the universality of the citizens." We have said that that constitutional principle

transcends the constitution and all constitutions because it is unconceivable in the democratic order that the national sovereignty could reside anywhere but in the universality of the citizens. If, indeed, the exercise of the sovereignty is delegated to the three powers that delegation should not be conceived as the annihilation of the sovereign power of the universal power of the citizen. That sovereign power of the universality of the citizens remains total, absolute no matter the preestablished forms, no matter the provisions be they constitutional, legal or not. If the dispositions of a constitution should pretend even slightly to limit, to reduce or

to annihilate the rights of the universality of the citizens to the exercise of its sovereign power their fate would be evident because it is unthinkable within the democratic order to conceive of a national sovereignty existing outside or against the universality of the citizens.

That opinion is as a matter of fact general among the constitutionists. Eismein in the first book of his "Constitutional Law" chapter "National Sovereignty" writes: "the sovereignty in a people resides in the entire body of the nation and could not reside elsewhere." And again: "The National Sovereignty is not only founded on reason and on individual rights; It is also

the only juridical exact adequate interpretation of an uncontestable social fact that imposes itself." So one understands that it is a key principal that the national sovereignty is untransferable.

That untransferability is an essential character of the National Sovereignty. That is why the people may at all times and in all circumstances exercise its sovereignty.

(Continued on page 9)

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Memorandum of...

(Continued from page 8)

It can do it so much more so as that the National Sovereignty of which it confides the exercise to three powers returns entirely to him when the mandate of one of those powers expires. It is only logical to admit that at the expiration of the terms of the members of the old legislature the National Sovereignty could be, under certain aspects directly exercised by the people.

In his "spirit of law" Montesquieu treating of the democratic republic emits that uncontested opinion: "the will of the sovereign is the sovereign itself." What he calls the sovereign is the people, is the universality of citizens. He affirms that the people, being sovereign, must do by itself all that it can do well and, what it cannot do well it

will do through Ministers or Magistrates chosen by itself because that choice it can do it well. Let us cite a passage: "the people is admirable to choose those to whom it must confide part of its authority; it chooses only by facts it cannot ignore and by facts that fall under its senses." So it is uncontested that that part of National Sovereignty cannot suffer any restriction. No matter what prescribed form no matter what legal or constitutional disposition.

The members of Port au Prince electorate by emitting a vote in favor of Doctor Francois Duvalier as President of the Republic have done nothing else than exercise the sovereign and untransferable power that resides in each and every member of the Nation. It was not necessary that a decree foresaw presiden-

tial elections to qualify them to emit that vote. Why should it be necessary to authorize the disposition of a right which in no circumstance cannot and should not be forbidden? The manifestation of power that derives from National Sovereignty takes the place of any decree any law and even any disposition of the constitution. It was neither necessary that the presidential term arrive to maturity for the electorate of Port au Prince to confide a new term to the actual president of the Republic. To base oneself on a disposition of the constitution prescribing any limit or any form of designation of the president of the Republic which restricts the exercise of the part of the people of the National Sovereignty is to contest the basic principal of the democratic system which is that the national sovereignty resides in the universality of the citizens.

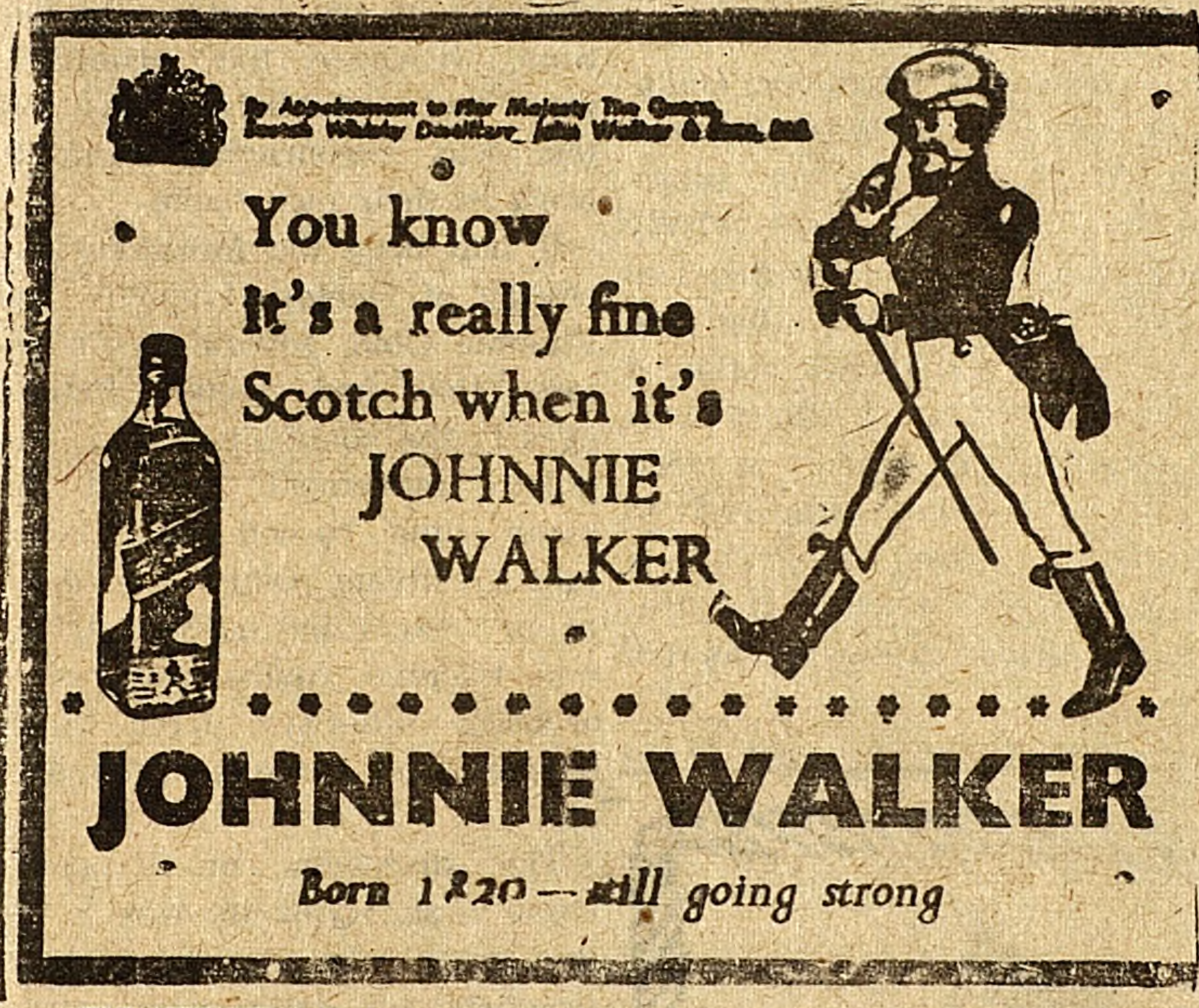
The Manifestation of May 1 and 2 in the course of which the population of Port au Prince, desirous to dissipate any eventual doubt on the signification of its vote has given long and cor-

dial applause to the President of the Republic and has renewed its confidence in him by positive words should suffice if need be to establish that the votes in favor of Dr Francois Duvalier must be consecrated by this Census bureau.

So the Attorney General asks for the census bureau to consecrate the votes emitted by the members of the Port au Prince electorate in favor of Dr Fran-

cois Duvalier to say, they are valid and that they show the unequivocal will of the electorate of Port au Prince to prolong from next May 15 and for a length of six years the term of Dr Francois Duvalier as President of the Republic: To count them and proclaim them will be justice.

MAX DUPLESSIS
Attorney General.
Parquet May 4, 1961.

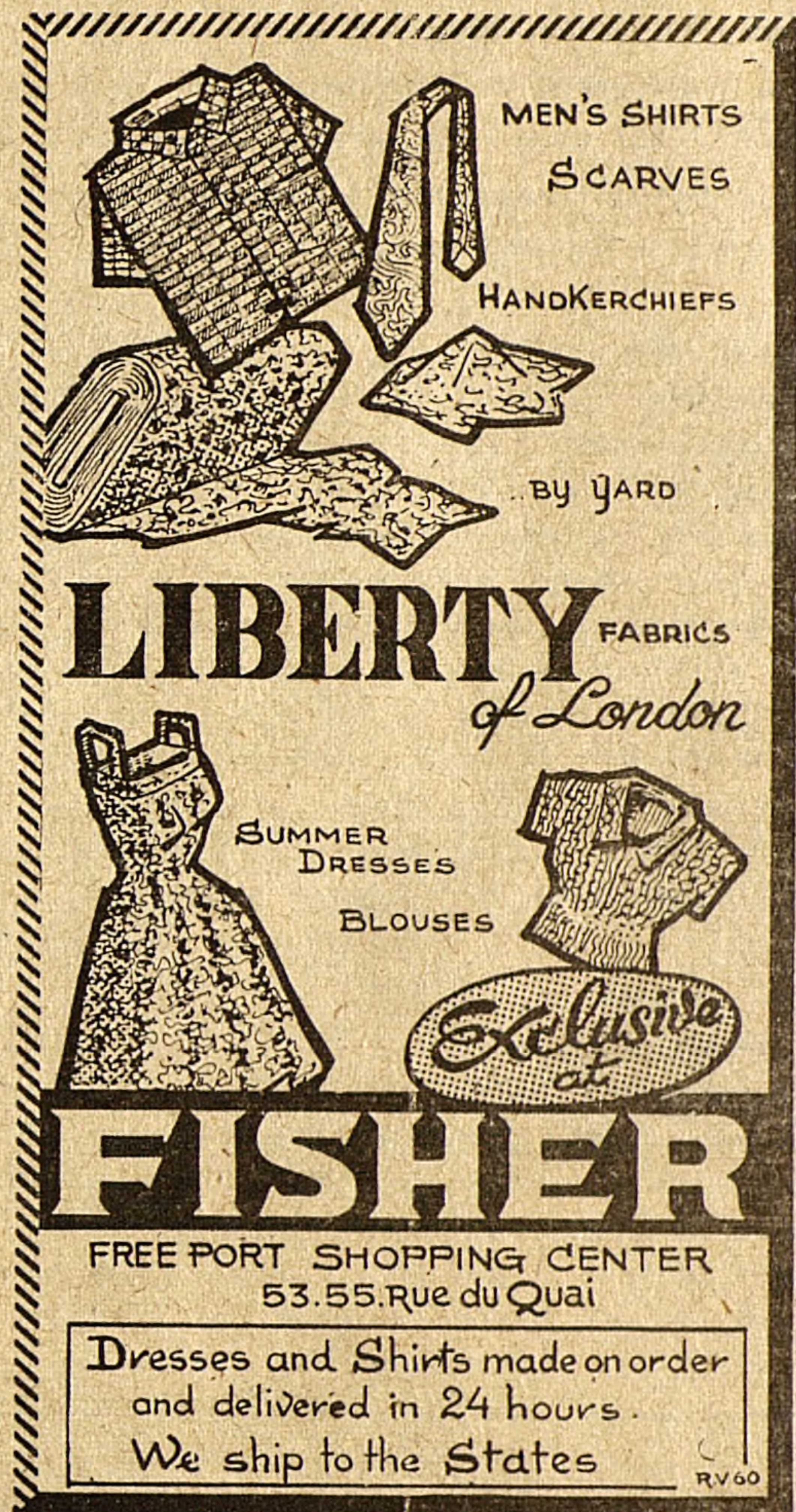


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A History Of

Haiti's Painters

by SELDEN RODMAN

A poet among painters, the author recounts his experiences at the Centre d'Art in Haiti and notes the influence of Vodun on artistic renaissance

How nearly can a group of self-taught painters in a primitive or provincial milieu succeed in re-creating a monumental and universally comprehensible religious art? To what extent can an urban middle-class community derive spiritual comfort or esthetic satisfaction out of a debased tradition? How successfully can an individual painter of genius draw on the resources of the past and present, to re-interpret the Christian legend meaningfully for a modern public? What have each of these efforts to teach us in our search for a new art capable of re-establishing lines of communication between artist and audience?

When I visited Haiti for the first time in the winter of 1941 I saw nothing that would have led me to suppose that a popular graphic art was being practiced in any part of the island. Of course, I wasn't looking for such signs; one sees what one is prepared to see. When I returned to Haiti after World War II, an art movement had begun to flourish; I knew there must be signs — and I found them.

Some of the painted decorations on the whitewashed walls of African-type thatched cailles in remote districts were pure abstractions — concentric circles filled with dabs of yellow and blue; some were formal designs derived from flowers or candelabra; some were ideograms.

But almost all were on huts inhabited by priests of Vodun or adjacent to the local hunfor. From this I was able to theorize that the great tradition of African ceremonial art "went underground" in Haiti as soon as the slaves imported in the seventeenth and eighteenth centuries came in contact with the repressive measures of the French colonial gendarmerie, but that it was never wholly lost.

What lent force to this theory was that the African religious cult itself not only went underground, but survived almost intact with its accompanying arts of music and dancing. In fact

it was the underground survival of Vodun that provided the conspiratorial machinery for the slave insurrection in 1791, which in turn set off the ultimately successful revolution against the French. And it was Vodun that preserved, in the dark isolation of the century that followed, that purity of folklore and ritual which is unique in the West Indies today.

It is true, of course, that Vodun, in its African origin a propitiation of evil spirits and invocation of benevolent ones, became involved with Catholicism in Haiti at least to the extent of giving some of its loa alternate names of saints. Nevertheless the basic features of Vodun, which remains the religion of the Haitian peasant to this day, have been unaffected. These features are: the calling of the loa through the drawing of geometrical symbols with flour on the floor of the temple; the propitiation of the loa by means of the blood-sacrifice of animals; and lastly, the identification of the communicant with the loa as a means of self-release and purification through traumatic seizures (crises de possession).

The significant thing about all these rituals of Vodun, from our point of view, is that their successful practice requires a high degree of esthetic skill. Vodun is a religion of participation. The priest and his helpers,

no matter how dedicated, can accomplish nothing without the emotional stimulus of a receptive flock. The achievement of a state of possession, Vodun's climatic rite, is impossible without effective music and dancing. The crescendo of insistent drumbeats invites the psyche to emerge from the pit of the literal, earth-bound self and ascend the ladder of ecstasy. In the abandonment of the dance the body's inhibitions dissolve, permitting such preparatory feats as the handling of live coals, and finally the "mounting" of the participant by the appropriate spirit.

But discipline rather than abandonment is Vodun's final aim, discipline over the afflictions of the body as well as those of the soul; and it was the carrying over of this disciplinary spirit which, as we shall see, provided Haitian art with one of its characteristic elements — precision, even when dealing with the most impressive of fantasies.

The fact that the French, in their effort to stamp out Vodun as a potentially subversive practice, destroyed whatever sculptures the original West Africans brought with them or subsequently made, does not wholly account for the loss of this tradition. It is possible that the slaves themselves outlawed image-making as a too-obvious introduction to their secrets. Perhaps sculptors happened to be scarce among the captive tribesmen. Or possibly the tradition died out gradually, as Vo-

dun established its modus vivendi with a religion having its own iconography. The only graphic art that did survive — the decoration of drums, temple posts and altars with stippled color and occasional symbolic drawings — seems to have been indulged in rarely, and in an amateur spirit quite opposed to the rigid tenacity with which the other ritual arts were practiced.

The establishment, under U.S. sponsorship, of the Centre d'Art in Port au Prince in 1944 was not, in its initial phase, an attempt to mobilize the latent visual talents of the Vodun-worshippers. On the contrary, the Centre's director, DeWitt Peters, himself a painter, stated that his only intention had been to set up classes at which educated Haitians might learn the fundamentals of traditional draftsmanship and oil technique. In so far as Peters had any stylistic pre-conceptions, these may be deduced from his invitations, as late as 1947, to contemporary Cubans practicing a neo-Parisian cubistic simplification, to give demonstrations and teach gifted students at the Centre. By this time, however, the primitives were well established, and Peters was encouraging them to work in their own homes.

It had been the fortuitous discovery of Hector Hyppolite and Philome Obin, several years before, that had opened Peters' eyes to the possibilities of a "popular" movement, and at the same time turned the Centre into a rallying point for a variety of part-time native artists and talented youths who would probably otherwise have "died on the vine" for lack of a market.

The discovery of Hyppolite came first. Hyppolite was a Vodun priest who appears to have practiced his duties with only a perfunctory attention. This in unlike Vodun priests; but it was the measure of Hyppolite's genius. So completely, in fact, was the expressive artist enthroned in Hyppolite's feeble body that his vevers (the formalistic flour drawings already mentioned) were notable for their uninspired rote and imprecision.

It was his decoration of the doors at a roadside bar in the village of Mont Rouis that led to Hyppolite's discovery. Intricate floral patterns and gaily colored birds had been painted there with a brush of chickenfeathers. A sign overhanging the porch announced grandiloquently "Ici La Renaissance."

By the time Peters and Philippe Thoby-Marcelin (the Haitian novelist whom Hyppolite thereafter identified with John the Baptist, his patron saint) had located the artist, the Centre d'Art was in business. Wifredo Lam and Andre Breton bought his first pictures, and it was the theoretician of French surrealism who introduced Hyppolite's work to Paris where it caused a sensation in the great international exhibit staged by UNESCO in 1947.

In 1948, the last year of his life and only the third of his

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fame, Hyppolite remarked: "I haven't practiced Vodun for a while. I asked the spirits' permission to suspend my work as a hungan, because of my painting. Also, you know, there are so many false priests around today that it saddens me. The spirits agreed that I should stop for a while. I've always been a priest, just like my father and grandfather, but now I'm more an artist than a priest. When people ask me now what I am, I say that I am an artist... Both La Sirene (Vodun goddess of the sea) and St. John help me. La Sirene helps me to earn money and St. John gives me the ideas for my painting."

It was probably this artificial division of his life into the priest who occasionally painted and the painter who occasionally conducted religious rites that gave Hyppolite's work its uneven quality. His technique was never wholly adequate to translating his vision into effective plastic images, and as his life as a priest gave way to his life as an artist, he tended deliberately to forsake the central content of Vodun for the peripheral subject-matter of folklore, zombies and black magic which seemed to offer material for a freer exercise of his fantastic imagination.

One is almost tempted to say that Hyppolite, influenced in part by his background and sudden fame, in part by his sophisticated admirers, would have become a kind of primitive formalist had he lived another ten years. By 1948 he was painting

pictures of imaginary gods and demons whose relation to the Vodun pantheon was almost as remote as their relation to the visual world. Some of these pictures are extraordinary in their poetic suggestiveness and daring in their distortions, but the expressive content which charged such pictures of his middle period as the Crucifixion with a Grecoesque conviction of spirit triumphing over flesh had become diffused in painterly preoccupations.

The more restrained and disciplined genius of Philome Obin never encountered this particular distraction. Obin has been fortunate, from the point of view of his art, in his habitat. His is the art, par excellence, of the provincial master. Cap Haitien, where he was born and where he still lives, is less than 200 miles from the capital Port au Prince with its art center and visiting celebrities, but it might be a thousand. In Cap Haitien "nothing happens".

Before Obin, no one had ever given the city's life and appearance artistic expression. Years before he sent a picture to Pèters in 1944, Obin had regarded himself as a professional painter, accepting his neglect philosophically, so that fame when it did come to him changed neither his way of life nor his style. He painted many more pictures, since he was released by their sale from the necessity of making a living by other means, and he painted with increasing freedom and skill, but his meticulous rendering of de-

tail and his documentary approach to subject matter remained the same.

Obin had some academic art training in his youth and asserts that his pictures are no more than the most accurate record of what he has seen, transcribed "according to the classical laws of perspective." Neither painter was aware that the charm of his work was precisely in the extent to which both failed to understand and carry out "the rules." The subtle distortions that result from this failure are what give their painting its resemblance to the work of such "true primitives" as Sassetta and Angelico — and also, in frequent instances, to the deliberate distortions of those moderns who seek to recapture a lost innocence, a more "direct" graphic shorthand.

Obin's masterpiece, "The Fu- (Continued on page 12)

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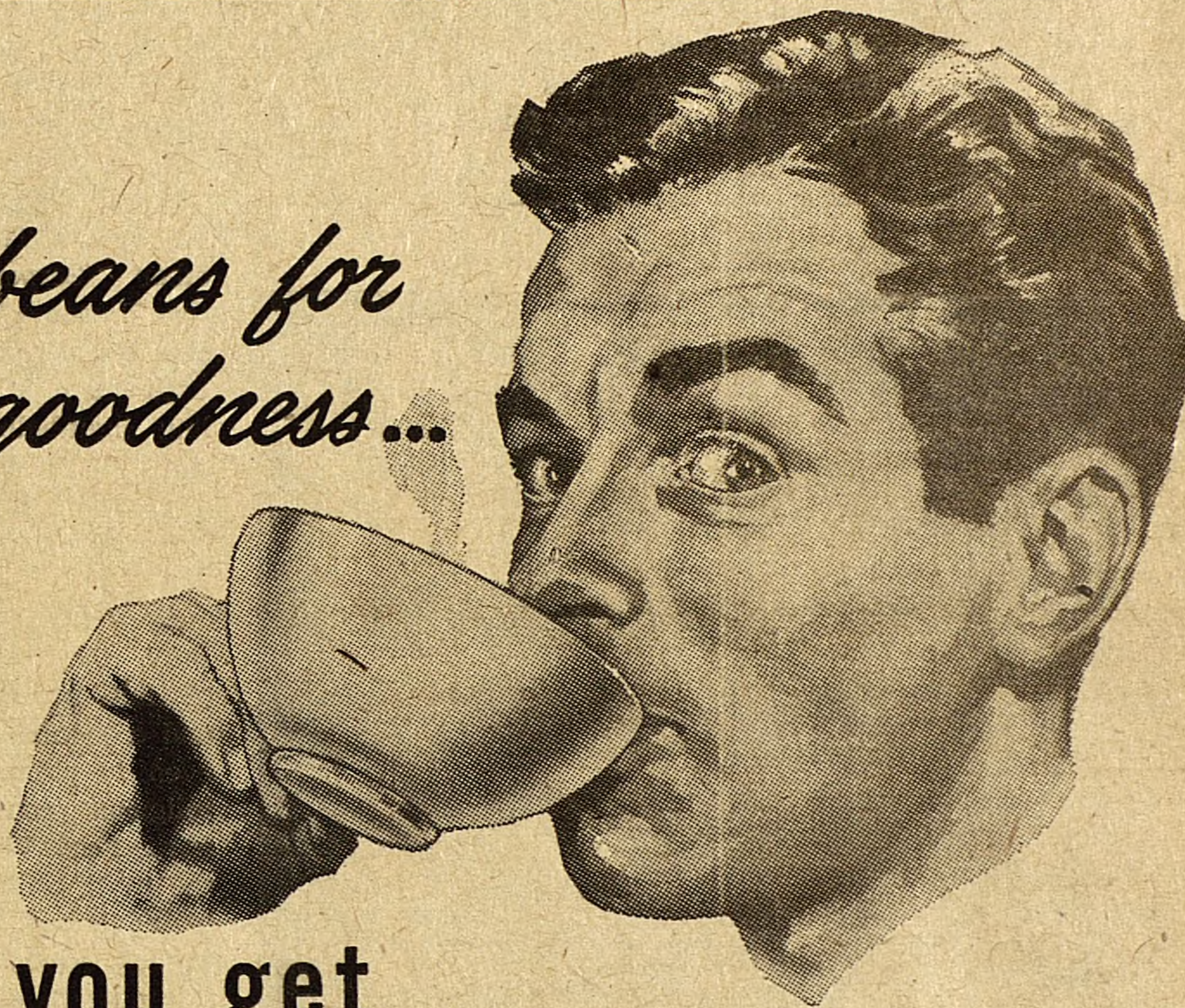


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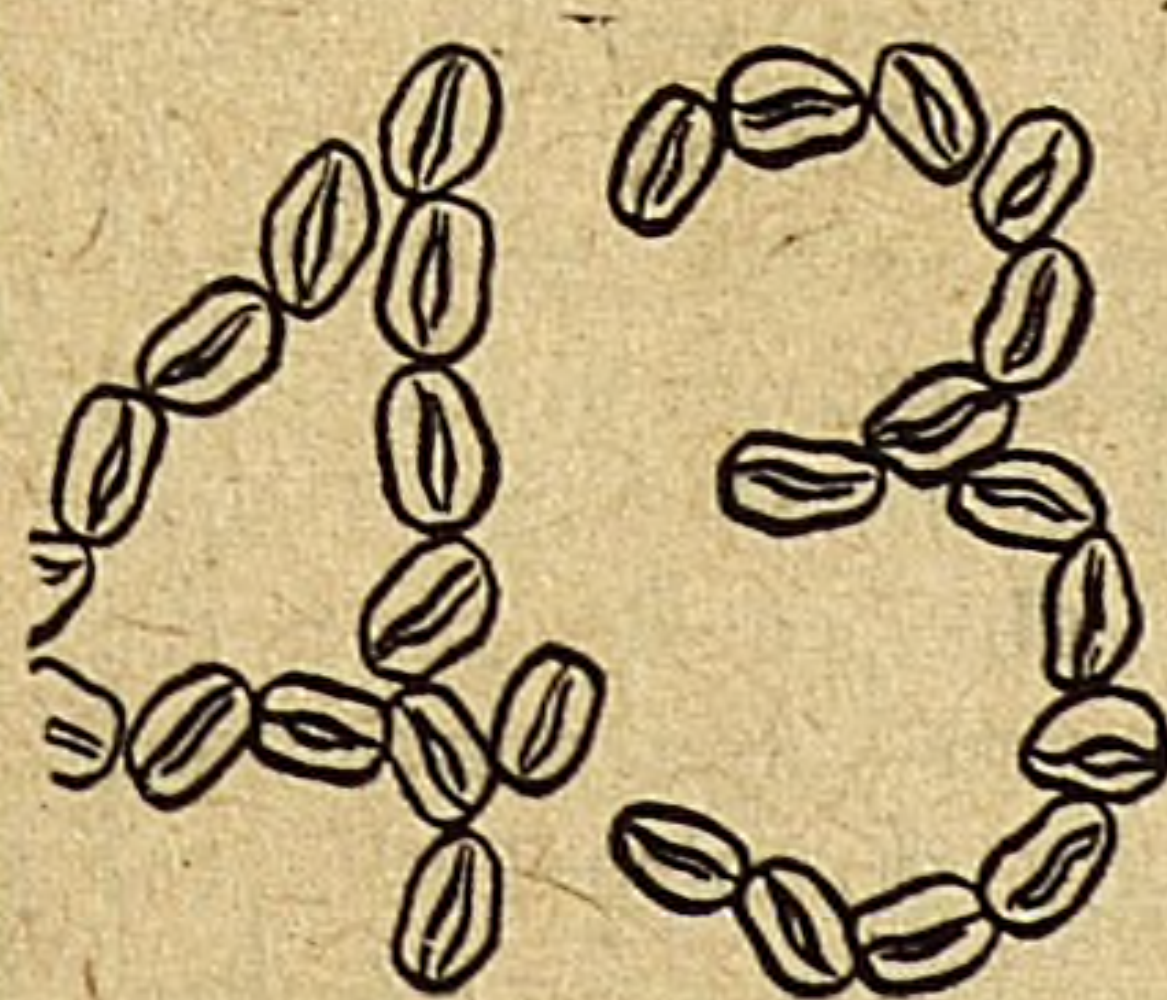


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Haiti's Painters

(Continued from page 11) neral of Charlemagne Peralte," is a picture of medium size containing no less than 750 individual figures. He worked on it, he says, six hours a day for forty-five days. The emotional content of the subject matter is rare in Obin's work. Peralte was a leader of the guerilla resistance to the American Marine occupation and after he had been ambushed his naked corpse was crucified to a door as a warning to other would-be native trouble-makers; Obin has painted that scene too.

In the "Funeral," the impact of the central scene is conveyed by the fact that the street fails to recede to an expected vanishing-point. It stops abruptly — like a man's life. The eye is not carried into the irrelevant background but returns perforce to the massed mourners for whom the rows of tiny Haitian houses

are but a frame. The size of the marchers is depicted in terms of their actual importance rather than in the usual diminishing scale that a true academic artist would consider important.

Still a third type of Haitian painter is manifested in the person of Prefet DuFaut, a peasant living near provincial Jacmel who decorated the walls of his hut with pictograms of a somewhat geometrical design. This style he lavishes on three and only three subjects. The first is a maplike vision of the streets of Jacmel zigzagging from upper left to lower right across a landscape of cone-like mountains or waves; every building, street lamp and power line is exposed frontally without any attempt to simulate depth. The second, equally flat in pattern, shows a huge spider-web with a golden spider at its center hung between trees or buildings. The third, less formalistic and pre-

sumably expressing DuFaut's indebtedness to a spiritual protectress, represents Maitresse Erzulie standing in a shrine or on the pinnacle of a temple.

DuFaut cannot explain what conscious meaning (if any) these subjects have for him. But the third, especially, is often invested with a wealth of subconscious, (and possibly racial subconscious) symbolism. In one version, for example, the goddess is profiled against the black doorway of a shrine. With her sword she touches one of the two flanking trees, each of which contains a serpent. These serpents emerge from holes in the trunks, circling their way to the roots; there they re-enter the trees, emerging in an underground chamber where their heads face each other over an offering of food. The back wall of the grotto consists of thirty-six niches each with a jar, carefully numbered. To one side the artist has written "Treasures of the Queen Titane" and on the other "Serpents, Guardians of the Treasure." The Queen herself is surrounded by a strange assortment of pulleys and dangling light-bulbs. Her left hand rests on a long pole wound with ribbons. A drum and a broom stand in a corner.

As in the early Renaissance in Italy, the intense religious life of Haiti provides an atmosphere and a symbolism that is helpful even to painters without strong religious convictions of their own. Thus Wilson Bigaud, now the most brilliant and technically advanced of the self-taught artists, elects to paint realistic dramatizations of native life — dice games, cockfights, murders, thefts, wakes and the like. But when called upon to paint such a subject as his great Marriage at Cana mural in St. Trinite Cathedral in Port au Prince he was able to do so with sincere reverence and conviction of the reality of miracles, and without sacrificing any of the illustrative flavor of native life for which he is justly celebrated. I asked Bigaud at the time whether he believed in the divinity of Christ.

"They say," he replied, "that He was divine. Who knows? I believe in Him. The priests of Vodun perform miracles, too; I've seen them; but that's diabolic. Christ's miracles were to teach lessons, not to arouse fear. (Bigaud, of course, was here echoing the Church's position on Vodun.) Yes, I still go to Vodun ceremonies — more often than to church, perhaps, because the ceremonies are more interesting and intimate and certainly more colorful — but I don't believe in the loas any more."

Castera Bazile's world, whether he is dealing with Catholi-

cism or Vodun, is more orderly than Bigaud's. He has none of Hyppolite's flamboyant visions. He would not dream of suspending a bed two feet from the floor, or of juxtaposing a man spanking his wife with a tame lioness. His distortions are never violent. His orange or green doors, suspended by long black hinges, are always precisely in the center of his well-thatched *cailles*. His peasant women are invariably in full face or profile and when they are in profile the head and nose for some reason become enlarged fantastically. Even the flames which spurt from the loins and armpits of his *loup-garous*, or werewolves, are meticulously painted. Upon such incidentals as baskets, fruit, casava, which Hyppolite used to treat rather freely and

expressionistically, Bazile is likely to lavish the workmanship of a jeweler.

He "believes" with a certain detachment. It is not that he practices two religions: almost all the three million Haitian peasants within range of a church are Catholic communicants, and most of them are Vaudouistes; there is little conflict there. It is rather that Castera Bazile grew up in cities, first in Jacmel and later in Port au Prince, where, as Peters' house-boy, he asked for and received some cans of furniture enamel. At the same time, it seems, he took a certain worldly, or perhaps painterly, view of things. I once asked him, for example, why in a picture call-

(Continued on page 13)

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Haiti's Painters

(Continued from page 12)

ed "The Graveyard," Baron Samedi, Vodun god of cemeteries, was driving his charges into a church.

"Because," he answered me quite seriously, "they are dead and have nothing better to do..." "Than what?" I persisted. "Than go to church," he continued, "you know, like the old people who are always going to church... so it is with the dead... what else is there for them to do?"

Yet Bazile is far from being a cynic. He paints and repaints the Virgin, he says, because her presence among mankind is the most enduring and encouraging wonder. And he surrounds her with so many beautifully robed angels because they express the adoration that is in his own heart.

Still another step removed from direct mystical experience, yet capable of existing nowhere but in a natmosphere of belief, are the pictures of Euguerrand Gourgue. Gourgue paints for the most part not Vodun but **magie noire**. The difference is fundamental. Vodun, as we have noted, is a religion, but black magic is sorcery: the evocation of evil spirits to accomplish evil

works — personal aggrandizement or gain, securing the affections of another man's wife, putting an enemy out of the way, or the like. Every hungan knows how to make black magic but no reputable one will practice it.

Gourgue, of course, has never had traffic with black magic either; but like most Haitians he knows all about it, and unlike most he has visualized its cosmos down to the smallest cloven hoof. As an infernal cosmos, it bears striking resemblance to a psychoanalyst's well-equipped dream house. It is complete with all the properties and accessories of the racial subconscious. Yet withal too evenly lighted and gaily colored and orderly to be exactly frightening. One has the feeling, though, that one has been in a room like this before — perhaps in a nightmare.

In a picture that Gourgue painted when he was only seventeen (it is now in the permanent collection of the Museum of Modern Art in New York) a small table with a tablecloth supports a gigantic bull's head; white light fans out from the eye-sockets and between the bull's horns reposes the fanged head of a very

large python. Attendant devils in a door-way to the right carry (by one foot) a tiny naked man with blood spurting from his heart; this blood, conveniently, is being caught by another serpent. The properties resemble something out of Dali, yet the over-all effect is rather like the Picasso of the Guernica — two painters that Gourgue, of course, had never heard of.

Rigaud Benoit and Toussaint Auguste communicate an expressive content to their pictures with an even greater personal detachment than Bazile and Bigaud. Benoit began by painting market scenes; their haphazard but always visually satisfying arrangement was reminiscent of the similarly crowded pageant-pictures of Benozzo Gozzoli and Gentile Bellini. His portraits of Maitresse La Sirene, the Vodun goddess of the sea, were notable for the strangely Byzantine formula he had developed for conveying a meticulous beauty and sensitive expression with the most complete disregard of proportion, measurement, modeling or perspective.

When in 1950 the Centre d'Art painters were commissioned to do the murals in the new (Protestant Episcopal) Trinite Cathedral in Port au Prince, I assigned to Benoit the Nativity in the apse with certainty that he would combine these elements

effectively and give the over-all mural at least a devotional spirit.

The creation of these Cathedral murals presents in itself a fascinating insight into the varying tempers and methods of the Centre d'Art painters.

During the winter of 1949, in my capacity as co-director of the Centre, I invited William Calfee, then head of the art department at American University in Washington, D.C., to come to Port au Prince to give the painters instruction in tempera techniques.

Five of the leading "sophisticated" painters of Haiti were given an upstairs chamber of the Centre for their experiments in this technique new to them. The "primitives" took over the stair-well and basement for the same purpose. Obin, in solitary grandeur, barricaded himself in the library.

For a while, chaos reigned. The gesso for preparation of the wall surfaces failed to dry. The glue refused to dissolve. The eggs for the egg tempera would be broken or would be eatend before the basket got to the reri-gerator. The brushes would mysteriously disappear. A painter would vanish into the hills for a whole week. Another, who much preferred driving to painting, would have to be forcibly removed from the wheel of the Centre d'Art jeep.

It was fascinating to watch the difference in approach upstairs and downstairs. One of the "advanced painters," as they are called, worked with the help of a projection machine. Another erased his initial drawing five times; finally gave up. Another would descend from the ladder to view and ascend to correct with dizzying regularity. And all of the advanced group — though three of them finally turned out creditable performances — leaned heavily on Calfee for technical advice and moral support.

Downstairs, in contrast, the primitives, once cajoled into an initial effort, attacked their wall space with abandon. The briefest of charcoal sketches — then on with the paint. Talent, not trial and error, separated the sheep from the goats. The untalented produced some real horrors. But Benoit, Gabriel Leveque, Bigaud, Bazile and Obin simply translated to the dimensions of the wall space the image of the easel picture that had always been monumental in its simplicity. That month there appeared on the door of the Centre d'Art privy a derisive pencil scrawl in a primitive hand: "Les artistes de l'etage qui se disent des avances ne sont pas meme des preliminaires primitives."

Hardly had the fixitive been sprayed on the completed mural.

(Continued on page 13)

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Haiti's Painters

(Continued from page 13)
 als when the attack from the outside began. With some notable exceptions, the Haitian elite had been unhappy about the Centre d'Art from the start: primitive painting was said to give people abroad a dim view of Haitian culture. Paradoxically, the enterprising bishop of the small Protestant Episcopal movement at once determined to appropriate the talents of the

painters for his new cathedral. Bishop Alfred Voegeli, as it happened, was called away just before the artists put their charcoal sketches on his Trinite Cathedral walls. He didn't return to Haiti until the apse had been completed. His remark on entering the cathedral revealed how much wisdom lay behind his apparent madness: "Thank God!" he exclaimed. "They painted Haitians!"

That, as a matter of fact, was the one stylistic hint I, as director of the project, had given to the painters. The Italian masters, I pointed out, had painted contemporary Italy, not Roman Palestine, as backgrounds to their Crucifixions. The pictures I hoped Obin would recall, for instance, were the great "Funeral," and his later picture of the guerilla leader nailed to the door.

All of the four men who worked on the apse — Obin, Benoit, Bazile and Leveque — were in their different ways devout, though Benoit least so. He alone would not kneel in prayer before beginning to paint. His essentially decorative genius took more interest in what the Virgin would wear than in her face, a conventional Byzantine mask. He would devote more time to the concentric eyes of the animals and the veining of exotic leaves than to the perfunctory image of the Child. Once I inquired why he was devoting so much time to a bamboo drainpipe in the roof of a tiny caille thirty feet from the floor of the Cathedral (from which it was invisible). He replied tolerantly: "How long would thatching last in the rainy season without a drainpipe?"

say to a deacon, who objected, that Christ had died young and that besides "He was a Man, not a Symbol."
 Obin would often tell me about the laws of perspective while actually engaged in painting a figure in the foreground half the size of one directly behind it. His Eye of God looking down from a cloud he borrowed from the masonic symbol in his own early picture, "The Apotheosis of Franklin Delano Roosevelt." The wonderfully expressive clasped hands of the Virgin would remind later visitors of Gruenewald.

Bazile had known exactly what he wanted to do from the time he painted his first picture — a recognizable Bazile. He never deviated from that style except in the direction of a greater monumentality. He is a natural mural painter. Though he can paint a hand or a foot in perspective, his instinct tells him in a work of great scale to distort so that the fingers and toes are exposed flat. Though the other artists took the full twenty-eight days of February to finish their panels, Bazile was through with his in a little over two weeks. He had other pictures to finish and wasted no time.

The huge Miracle at Cana which the twenty-two-year old Bigaud painted on the wall of the south transept the following winter differed markedly from the murals in the apse both in color-key and in the episodic realism of its content. Bigaud's work is noteworthy among the primitives for its tendency to portray scenes of native violence and the macabre.

Obin, like Bazile and Leveque, would invariably kneel in prayer before painting, but his religion seemed to express less of piety than of proud participation in the Lord's work. As he began to advance with the figure of Christ he would sing in a muted falsetto voice a Protestant hymn with many stanzas which began:

Mon Sauveur mourut sur la Croix.

Gloire a l'Agneau de Dieu...

In the hope that he would put into Christ's face some of that proud strength with which he had endowed the martyred Peralte, I suggested that he paint Him without the traditional beard. He was shocked at first but then took to the idea. I was surprised one day to hear him

Previously Bigaud had painted with unusual enthusiasm scenes of native life, all conceived by night in heavy jungle shadow. His characteristic graveyards provided the subject matter of the upper left quarter of the Miracle at Cana — though this

(Continued on page 15)



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Haiti's Painters

(Continued from page 13)

time, of course, without the accompanying diabolism of the zombi. Descending from that area, around the oily yellow-green-black trunk of one of the giant trees which were used to bind the edges of the vast composition to the light above and the shadows below, cock thieves ply their nocturnal chase, just out of reach of the mountain constabulary. Stealing cocks, and the more obscure crimes committed in the forest in such a picture as the one in the collection of the Museum of Modern Art, had been among the most successful of Bigaud's recent pictures. The central group of the mural with its contributory wealth of folk documentation recalls the Vodun sacrifices or hilarious wakes that Bigaud had favored in 1948-49. On the extreme right, as a kind of philosophical balance to the forces of evil and death symbolized on the left, musicians singing and playing every native instrument from the bamboo vaccine and the Petro drum to the conch-shell and the flute come down the mountainside to serenade the newly-weds — reminiscent of the artist's frequent treatment of Ra-Ra, the traditional Lenten festival of the country lanes. The chopped-off limbs of the trees, affording additional reflecting surfaces for the glimpses of the moon, had occurred in countless early Bigauds. The charcoal drawing on the wall itself, which established the iconography in its final form, took almost two weeks. The actual painting was accomplished in twenty-five days.

On one occasion, I asked Bigaud about the sad, almost womanly expression of Christ's face. "He is looking far away for inspiration, rather than directly at the water-jug. He is praying that the miracle will succeed. He is sad — as is the Virgin, though less so — be-

cause He always suffers for His children." He told me that Bishop Voegeli "came all the way up here to look at the Virgin; he looked as though he were prepared to die for Her!"

Bigaud says of his style, "I began like Hyppolite. Hyppolite's style was very strong, but it had no nuances. I was never influenced by Obin, whose pictures are flat, to my taste, though wonderful. Besides, all Obin's pupils paint like him. If I have pupils, I shall see that they paint in their own way, not in mine. Today I use only white Sapolin; (the substance with which the Centre d'Art painters worked in the early days); the other colors are oils in tubes. I begin a picture with the background of hills, trees, houses and so forth; I do the clothes and faces last, so that the figures will detach themselves from the background. I never paint from nature... My memory is enough."

Although the spirit of the St. Trinite murals could probably not be exactly reproduced anywhere else on earth — for what other country has remained so insulated against the ravages of visual propaganda, photography and skepticism as Haiti? — there is a great deal to be learned from the success of this experiment. In the first place, it could not have happened without the

enterprise of DeWitt Peters, who gambled on opening an art center in a place that had never produced an artist, and had the wisdom to let the native painters paint as they pleased. Secondly, it required the exceptional faith of Bishop Voegeli — faith in the talent of the painters and the judgment of their director — and the courage to outface hostility to unconventional art both inside and outside the church. He saw with his own eyes the revival of a Christian art, informed by genuine passion and innocence. The Haitian setting, he realized, not only permitted the expression of this art in fresh forms, forms which emerged from the very lives of the artists, but was producing a sequence which might eventually awaken the peasant masses to view the mumbled texts of the Scriptures in a new light: the light of reality. Third, the murals cost money — though not much more than five thousand dollars for all the expenses of two years' work — and this money was generously contributed by American friends of Haitian art who remained anonymous, asking no more than that the work be completed as it had been begun. Finally, the government of Haiti, though it did not sponsor the project, is to be commended for its aid to the

Centre d'Art and for its enthusiastic attendance in the ceremonies at which the murals were dedicated.

What the participating artists themselves learned from the experience is equally important. With the possible exceptions of Auguste and DuFaut, all of them became better painters. Scale, and the experience of working together in friendly rivalry in a common enterprise, were the two factors that caused most of the artists to outdo themselves.

Though they may have had reservations, I never heard one of the artists speak of the work of another without admiration. The fact that this was a work of permanence, a painting in a public place, never to be moved or sold or taken to another country, made each artist feel that he was the custodian of a responsibility greater than himself. This, and the circumstance that the project's purpose was the edification of their fellow men, per-

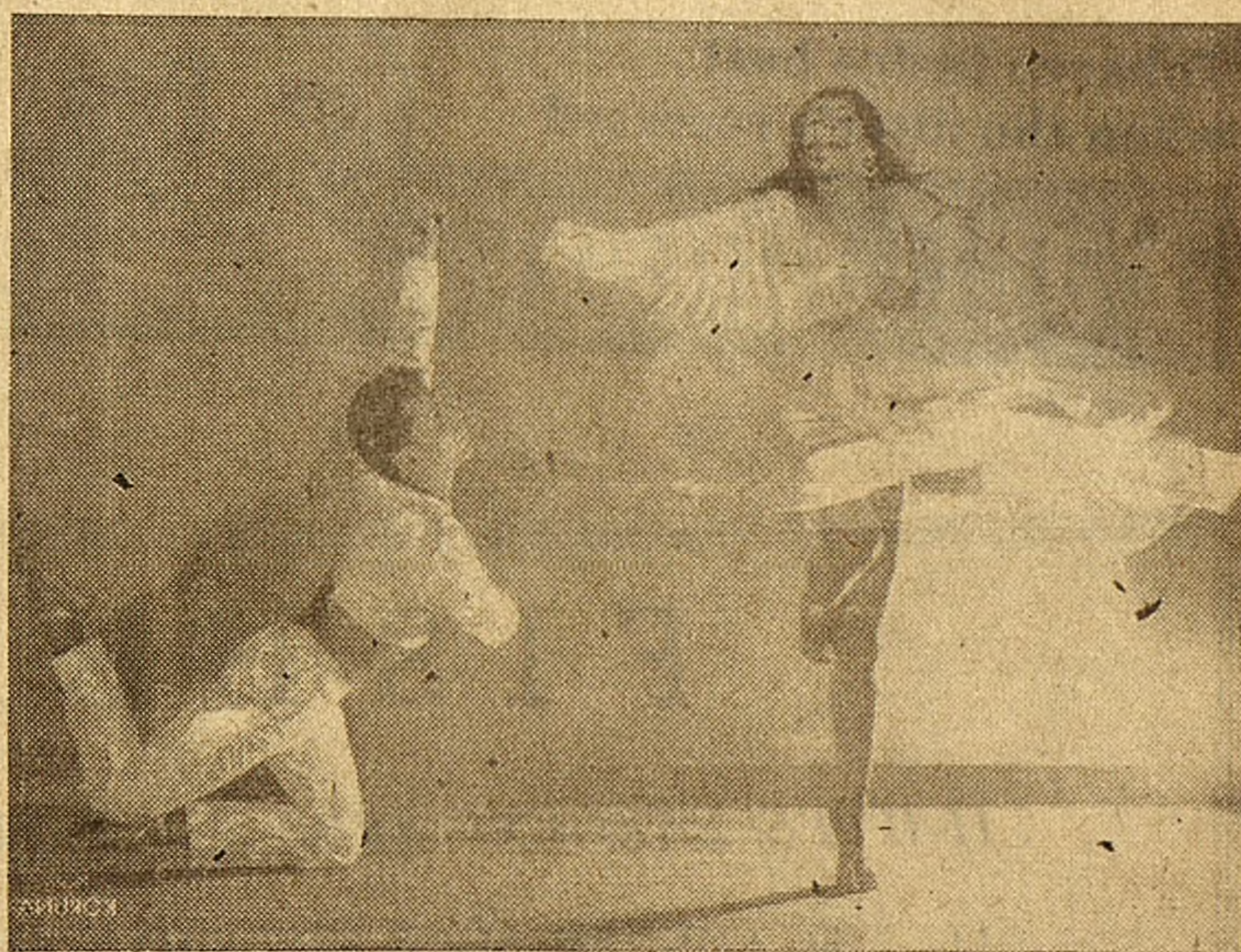
haps insured its extraordinary ensemble.

It goes without saying that the Haitian renaissance has produced no painter with the decorative genius of a Matisse or the inventive fertility of a Picasso. Neither has it, so far, witnessed any such phenomenon as the expressive intensity of an Orozco or a Rouault. All the more remarkable (and encouraging for the future of painting) is the magnitude of what it has accomplished with its limitations of youth and talent! If that accomplishment in St. Trinite is more impressive in terms of religious art than Assy or Vence, and in terms of a group effort more humanly rewarding and homogeneous than any of the grimly frescoed public buildings of Mexico, is it not because the artists of Haiti, self-taught and seeking uninhibitedly to give universal meaning to the life around them, were assisting unconsciously at the birth of a world?

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Peter's successors stand, lion, lamb or peacock
in the same pageantry and through the ages gone.

When a Negro prelate was far off such a bone
they said a common priest under his black cassock
(And each interpreter minding his hic, hoec, hoc)
in the war troubled world would grasp St. Peter's throne.

As now a blackmoor can get the papacy
they claim it's day dreaming the says, a fallacy.
I would laugh to know how they are going to cope

these crackpots who believe by right of Aryan birth
that God himself gave them the ruling of the earth,
with the forceful kneeling before a Negro Pope.

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Lors oua conne li, ti marabou charmant
oua gain l'espri ou ac oun l'autre entendement;
bel peau cayemitte sou corsage ecarlate,
oua fine par oue gen graines ge ou yo te plate
lan oun pays sans pourquoi ni comment.
Verbe national ce drapeau pareillement
caq contre creole ce moune sans sentiment;
Zaza france va tournin cacachatte
lors oua conne li.

Culture pays n', citron, poivre, sel, piment
ce sauce malice qui releve langue manman;
vie ouap trainin pas p' semble ou adequate.
Coment ou ta vie punaise encor lan natte
lors oua conne li?

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Visiting Town

Mr W. H. Waechter, Export Sales Manager for Campbell Soups was in town again and besides taking care of the business with E. McGurk, bamboched at the Sans Souci Hotel.

Mr Fleming Grubert, Sales Representative from Copenhagen, Denmark spent a week at the Sans Souci, where he enjoyed last Friday Dinner Dance Party with some local friends and showed his terrific talent in dancing the Meringue which he learned in Martinique not in Denmark, he confessed.

Mr and Mrs H. Shako, a Norwegian couple, now living in Canada, spent a short time at the Sans Souci.

Mr Robert Motion, Executive of Esso Standard Oil Co in Coral Gables, Fla., in town again, after 3 years, enjoying his stay at the Sans Souci.

Mr Vicente Diaz of American Life Insurance Co has been a guest at Hotel Sans Souci for the last three weeks. Vicente, under the guidance of local Insurance executives Roland Vorbes and Claude Dauphin of the same company is working very hard trying to whip up the local Insurance business which he said has been slow for some time.

Mr Umberto Garistina, Sales Executive from New York, here for a few days.

Mr John B. Young VIP of the Banker's Trust Co., New York, is in town and having a good time. Mr Young lives in Glen Ridge, New Jersey. He has been recommended to Haiti and the Sans Souci by some friends.

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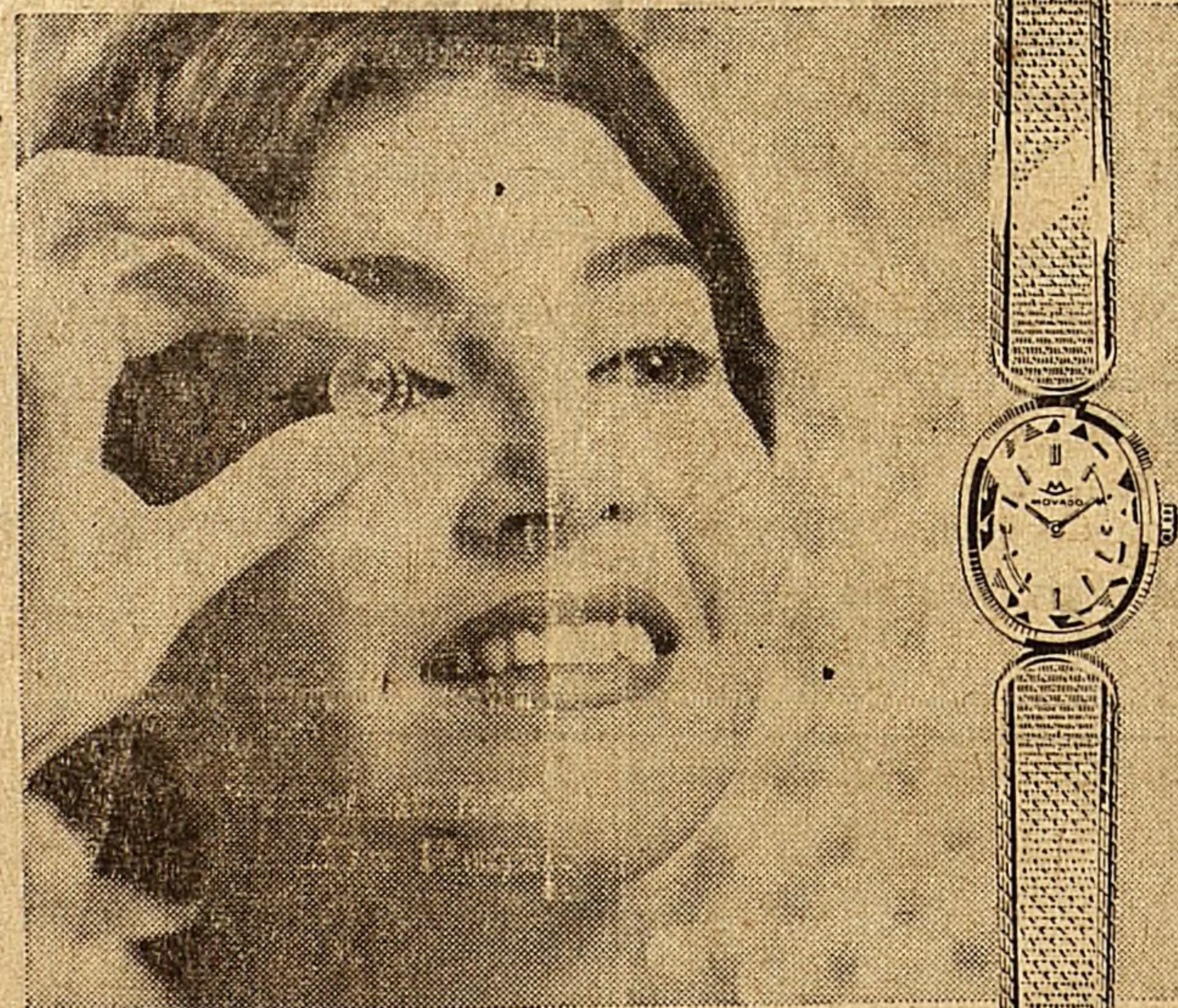
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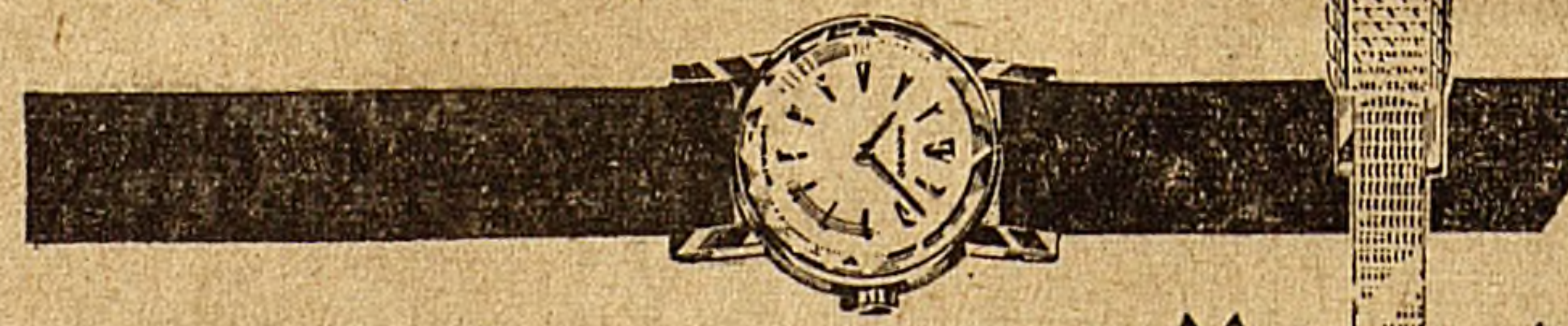
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through the sapphire crystal
of your Movado "Firmament" watch



The Movado sapphire crystal gleams with a rare brilliance. Its hardness is surpassed only by that of the diamond. You will cherish your Movado which offers you a precision thrice triumphant in three years (at the official Swiss Observatory at Neuchâtel).

Ref. 2654,
"The oval look",
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gold figure dial

Ref. 148,
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ment, gold 18 ct.,
gold figure dial



MOVADO
Firmament

ON SALE AT MAISON ORIENTALE
AND LITTLE EUROPE

**DEAN TURLEY RE-ELECTED
PETIONVILLE CLUB PRESIDENT**

Mr. E. Dean Turley, well-known USOM personality, was re-elected President of the Petionville Country Club at the annual meeting on April 4th. Other officers elected to assist the president were: Tony Farrugia, Vice-President; Morris Bijou, Treasurer; and Le Roi Elliott, Secretary. Members of the Board elected were the following: Mr Charles Fequiere, Mr. Hans Heitkonig, and Mr Richard Abbott.

Commenting on his re-election, Mr. Turley predicted great things for the Petionville Club under the direction of the new

Board. He mentioned that special emphasis will be given during the coming year to enlarging the active membership of the club, increasing social activities, and improving the recreational facilities of the Club. The latter include one of the largest, filtered swimming pools in Haiti, a nine-hole golf course, two two well-kept clay tennis courts with illumination for night playing. The Clubhouse is currently being re-decorated under the artistic eye of Sacha THEBAUD, and when completed the interior promises to be a tasteful example of Haitian talent at its best.

Caribbean Construction Co. S.A.

Builders Of The Military City

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architect U. of M.

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A VISIT TO Sand Cay

**THE WORLD'S MOST SPECTACULAR
CORAL REEF
IS A MUST**

**The BARRACUDA II leaves the Casino
Pier daily at 10am and returns at 1pm.**

**EDOUARD MARTIN
DIES IN AU CAP**

Mrs Edouard Martin died at her home in Cap Haitien Wednesday. She was in her nineties. The mother of Engineer Charles, Felix, Louis and Alice Martin the deceased was a respected member of the Cap Haitien community.

Haiti Sun offers its sincere condolence to the bereaved Martin family among whom are her grandchildren and great-grandchildren: Eng. Marcel Martin, Jacques Martin, Captain Maurice Martin of the Coast Guard, Freddy and Edouard Martin Jr. etc.

**Emmanuel Thezan
Passes Away**

Emmanuel Thezan Fils, Finance Minister in the Government of Dumarsais Estime, died at Asile Francais Tuesday. Funeral services were held the following day in the Sacre Coeur Church in Turgeau.

The well known economist, a habitual pipe-smoker, is survived by his wife, the former Helene Lanoix.

**FOR SALE... Leaving country
Furniture, piano, electrical appliances and all household goods.**

Can be seen all day Sunday, and every afternoon and evening except Friday and Saturday.
**V. R. Lebedoff,
No. 141 Turgeau (Opposite former Villa Magloire.)**

FOR RENT

Beautiful large house in Bourdon. Partly furnished. Four large bedrooms, large living and dining room. Two bathrooms, hot water in baths and kitchen. Swimming Pool and patio, water 24 hours a day. Nice view.

Contact Mr Stecher,
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JOE ETIENNE**

experienced, patient and meticulous
capable of making a champion player of YOU!
Inscription For Lessons at:
**Carlstroem St. No. 1377
Port au Prince Haiti.**

**HOTEL SANS SOUCI OPENS
SUMMER SEASON'S PROGRAM**

Hotel Sans Souci is opening the summer season with quite an ambitious program, to the delight of its guests, visitors, and friends.

On Tuesday evenings, it features a "COOKED TO ORDER" BARBECUE by the Pool. It is very informal and at the same time intimate with quite a cozy atmosphere. There is real good Haitian "Bouillon" to start your Dinner; then comes the choice peace of meat which you have picked yourself and which is prepared right in front of you. Salad, Rio "Djondjon" and a delicious dessert completes the Dinner.

The famous Sans Souci Combo serenades all through the evening and if you feel like dancing, you can do it right under the stars. The Dinner is reasonably priced at \$2.50 per person. Remember, this is very informal and sportsclothes are quite in order, even bathing suits...

On Thursday nights, there is "HAPPY HOUR" which has become a regular feature for "Rhum-Punch" lovers... Drinks are priced at \$25 from 5:00 pm to 7:00 pm; Happy Hour is fol-

lowed by an informal dinner in the Hotel Patio.

Friday night is GALA NIGHT which starts at 8:00 pm with Rhum Punch Bowl, followed by a Gala Buffet Dinner with dancing by the famous Sans Souci Orchestra. Prizes and Floor Show are presented at 11:00pm. During the whole month of May, the Haitian Singer From Paris TOTO BISSAINTHE will be the Star of the Show with her French, Martinique and Haitian songs. Be sure not to miss her; she is terrific... She returns to Paris next June, to resume her theatrical career. The whole evening with Punch Bowl and dinner is \$3.50 per person. For those who are not dining and arrive after dinner, admission charge is \$1.00 per person.

HOUSE FOR RENT

7 rooms (2 bedrooms), large gallery, large yard, water day and night, cool and quiet.

Can be seen every afternoon and evening except Friday and Saturday.

No. 141 Turgeau.
(Opposite Musee National).

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GRAND RUE

Rhum Barbancourt

Served **EXCLUSIVELY** at Haiti's Leading
HOTELS & RESTAURANTS & BY CONNOISSEURS
THROUGHOUT THE WORLD

A New Weekly Column:

Patrick Campbell Writes From London

THE LONDON MOTOR SHOW

"Been to the Motor Show, have you?" he said, showing perceptible tendencies to retire into his newspaper and bottled beer. "What did you think of it?"

"You can't think anything about his attention by ordering the same again. 'Except that all the cars you might be able to buy—given the abolition of purchase tax and instalments spread over 20 years—now look exactly alike, save for the fact that the plastic furnishings inside are eau-de-Nil in some cases and off-mauve in others.'"

"That's coming it a bit too—"

A Little Car

"Another thing you could think about the Motor Show is that if you bought one of these marvellous little sports cars you'd have to buy some other kind of car as well because if you went shopping on a Saturday morning for a head of lettuce in a marvellous little sports car there'd be no room for the lettuce, unless you towed it on a piece of string behind."

"But a lot of them have capacity—"

"And the other thing you could think about the Motor Show is that the cars that have any character at all, combined with enough space to swing a cat or a head of lettuce, cost the same amount as a six-roomed house with central heating, main drainage, and a mature garden."

"Why go at all, then?" he said in an injured way, as if

he'd arranged the show himself. "I go," I said, "because something queer always happens there."

He showed immediate traces of alarm. "You're not going to tell me one of these—these extraordinary interesting stories of yours! I'm late—"

"Listen to this," I said firmly, accustomed to evasive tactics. "There I was creeping up on the Motor Show by the back streets, looking for somewhere to leave the car. Round and round. **NO PARKING** signs everywhere, and the constabulary with breakdown lorries ready to tow offending vehicles away and throw them into the Welsh Harp. Round and round again, and on this lap I am halted by a jovial and fatherly policeman. 'Best thing we can do, sir,' he says 'is to shove her in here'; and before I know where I am I'm driving into a garage which has a notice inside the door saying **UP PLEASE**. Two minutes later I'm sitting in the car on the fourth floor of the garage, having ascended by a series of ramps so precipitous that I'm left in a whirl."

"When balance and steadier breathing return I find my way to a lift, which shoots me down to the ground again, and there is the jovial and fatherly policeman, looking pleased."

"I ask him where I can find the Motor Show. 'The Motor Show!' he exclaims. 'That's

miles away. This is Olympia; We got the Dairy Show here! And my car is on the fourth floor, tucked in behind 200 others!"

One Office

"I got a taxi to take me to the Motor Show. Half a crown. At the Motor Show there's a queue of people trying to hand over pound notes to get in and have a look at the machinery but only one ticket office is open to take the money. Perhaps they'll open another ticket office next year when it's 1b 2 sterling to get in."

"Is it really going to be 1b 2 sterling to get—"

"Just listen," I said. "The extraordinary interesting part is coming now. I fall into conversation with a young gentleman who is looking after one of the few cars worth buying in the whole show. Four thousand pounds, but ample room for heads of lettuce and cat-swinging. We go over the whole barouche from stem to stern, and in the course of his process I reveal my name, in the hope that it will cause him to think I'm serious. A thoughtful look comes over his face. He mentions the name of a relative of mine, now deceased, who was a close friend of his father's"

"Remarkable coincidence, Well, I must be getting along. The wife—"

Not A Penny

"Let her wait," I said, "for here's the part that will drop

you in your tracks. This deceased relative once made a will in my favour, and changed it almost immediately afterwards, reducing my share to zero. But for this unhappy accident I could by a rapid calculation, have bought not just one of the cars

the young man was selling, but 24 and a half!"

I let him go. I always think if people have no natural appreciation for the marvellous workings of fate it's not much use trying to kick them into it.

TOTO BISSAINTHE SCORES

Last Friday the Sans Souci had a terrific attendance. Members of USOM gave a farewell party to one of their clan, Mr and Mrs Henri ALSMEYER who have been in Haiti for the last four years. They are now going back to the States. There were so many people who had come to hear TOTO BISSAINTHE singing, that some could not even find tables. TOTO success is growing with every Friday performance. Unfortunately she will go back to Paris very soon.

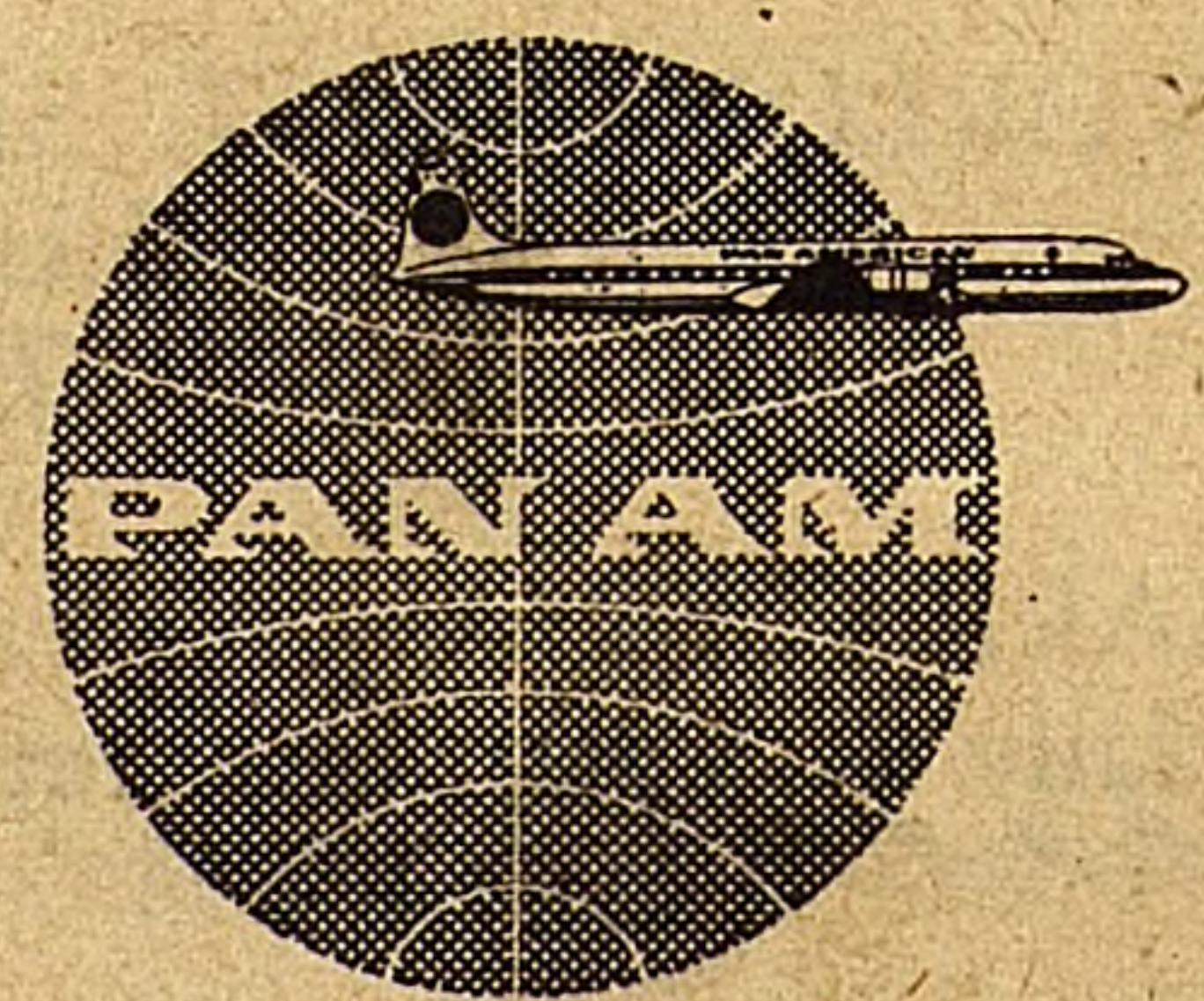


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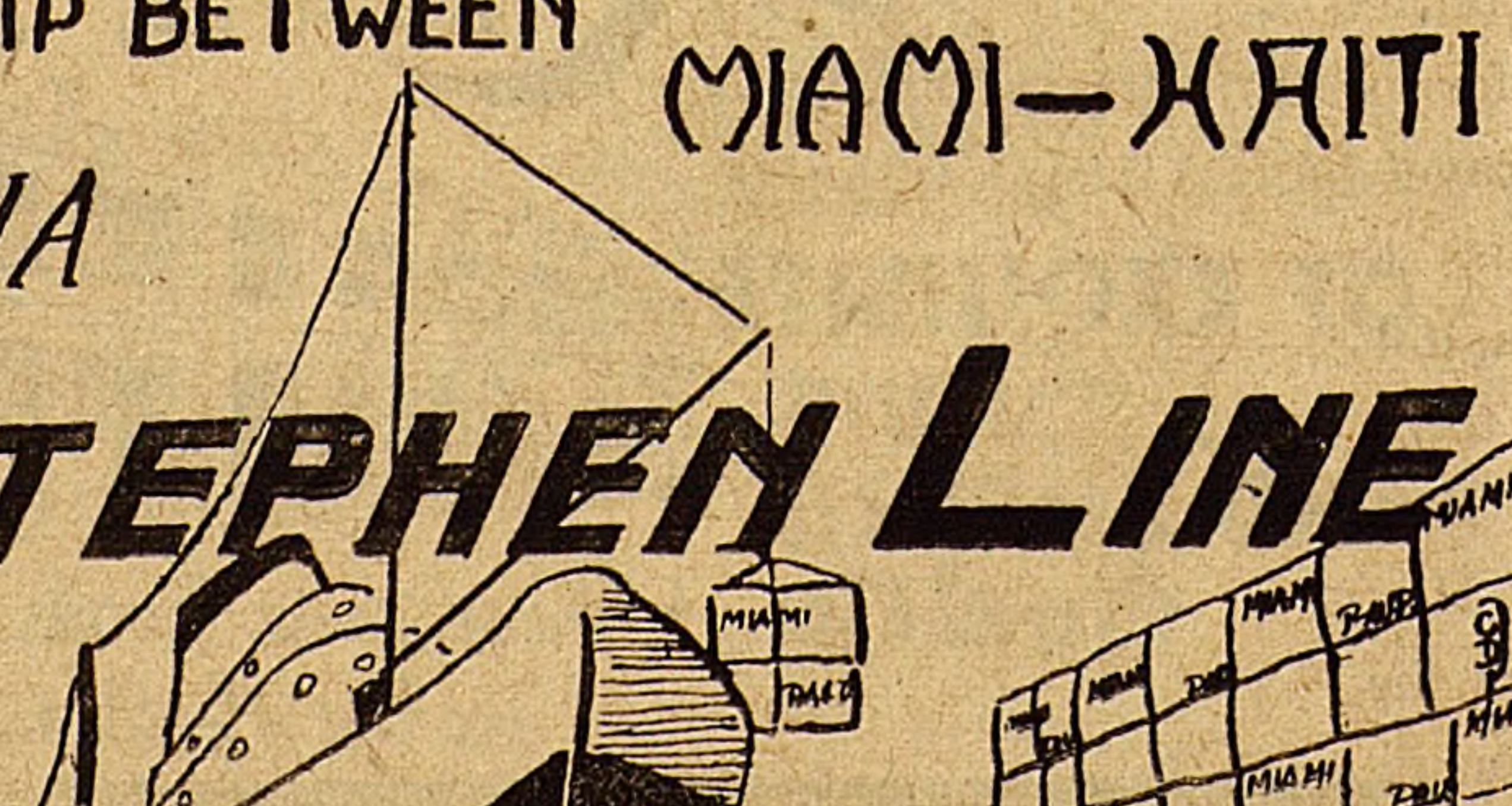
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ti Joseph report



The Red Cross charity ball at El Rancho was a sell-out and colossal success Friday night. Even the occasional rain did not mar the ball that continued until 3:30 am... A poll made amongst popular beach-going families shows that eight out of ten have given up going swimming in the Sea because of the Sea Monster reports floating around for the past six months... Mona Attie daughter of Mr and Mrs Albert Attie and Joseph Rizk son of Mr and Mrs Thomas G. Rizk will join destined at the Sacre Coeur in Turgeau May 20. A 7 to 9 reception will follow at the "Club Haitiano-Arabe" after the religious ceremony.. The engagement of lovely Marie-Lisette David, daughter of Major and Mrs Antonio David to Gerard Duqueres Pierre was announced in Les Cayes this past week... Both the Dessalines Sugar Mill in Cayes and Larue in North Haiti dont have sufficient grinding power for all the available sugar cane... Tele-Haiti manager and Mrs Andre S. Apaid welcomed the arrival of a ten month old german shepard from the U.S. this weekend... Mardi Gras bands have been reportedly asked to take to the streets today and next Sunday to warm up for the swearing in... Two American journalists leave this weekend after covering Haiti... Miss Alida Livingston Carey — French-speaking formerly with Time Magazine in Paris left Saturday after covering the elections and political scene... Paul Kennedy returned to Mexico City sooner than he expected Sunday. The New York Times correspondent enroute home after covering San Juan was ordered out on his third day in town... Rumored that a presidential clemency measure will be soon be applauded by all sectors of the country... Cap Haitien is soon to have its first super-market. The Christophe Market is the handiwork of Mr and Mrs John Laroche... Electric Company boss Everett Shrewsbury flew to Miami Saturday...

Colonel Pierre Prosper Chief of the Armed Forces Medical Corps is on a special mission to the U.S.,, A large truck disfigured the official auto of Minister Georges Figaro Friday morning before the Banque Populaire Colombo Haitienne... In Port this week was Joe Thompson first adviser of the Educational Division of Pote Cole in Northern Haiti... According to Oedipe primary elections can not be convoked again for six years and that is the reason why voters last Sunday elected the President for a new term... Former Tourist Minister Mr Victor Nevers Constant now a member of the unicameral Legislature was seen at his old department Wenesday receiving the congratulations of Tourism employees. Rumor has it that Deputy Constant may possibly return to his desk in the Department... The Dick Abbotts are planning their summer trip to Europe... Inter-American Geodetic Survey declared a holiday on receiving the news Friday morning of the success of the American Astronaut... Jean Claude Chancy has returned with his young French wife. They had a thorough European tour before returning...

Mayor Jean Deeb is envisaging the creation of a symphony orchestra and a Municipal Theatre for the Capital according to Haiti Journal... A guided Missile Frigate was anchored in the bay last weekend. Someone suggested that the U.S.S. Farraguet and its 22 officers and 340 enlisted men be used to hunt down the Sea Monster... Writer Dr Norbert Muhlen is visiting Haiti with his wife —on a busman's holiday... Captain George B. Crist of the U.S. Naval Mission to Haiti qualified for the 200 free-style dash last Sunday. The ardent Spearfisherman was poking around a Montrouis reef when a fifteen-foot shark glissed into range. He is reported to have barreled out of the two hundred feet of water that separated him from the shore at speed seldom witnessed in Marine Corps... Tom Bernard a frequent visitor to Haiti since 1947 recently returned from Africa has entered into the Travel Business. He informs his many Haitian friends he can be reached at Vision Travel Inc 220 East 57th Street, New York City... No Haitian should miss the chance of seeing "Orpheu Negro" playing now at the Capitol It is the movie of the year. Even local hougans would get a thrill out of the Brazilian voodoo ceremony which is so similar to Haitian...

Haitian... Dr Fourcand director of the Red Cross refused to win the T.V. Set and Franck Martin recently returned from Miami won it —(El Rancho Friday night)...

Cap Haitien News

Yesterday at 6:00 pm, at the Cathedral of Cap Haitien dynamic businessman Edouard (Doudou) Martin, son of Mr and Mrs Felix Martin married the charming Mona Mucci, lovely daughter of Mr and Mrs Albert Mucci. After the religious ceremony, the young couple was received by the parents and fete! by friends.

MINISTER BOULOS VISITS CAP HAITIEN

This week, Cap Haitien received the visit of Minister Boulos and Dr. Mode, head of Public Health Service. This inspection tour is in connection with the complaints of many Capois about

the sanitary conditions of their town.

The sewage system is in a poor situation as a result of an almost total lack of maintenance; underground canalizations are obstructed, drainage is impossible and mosquitoes bite the residents of this interesting city.

May be a change will be observed after the visual inspection of the bosses of Health Department.

UNFORTUNATE CANDIDATES

From the North we received words that some candidates to the last elections were obliged to "fly" from their circumscrip-

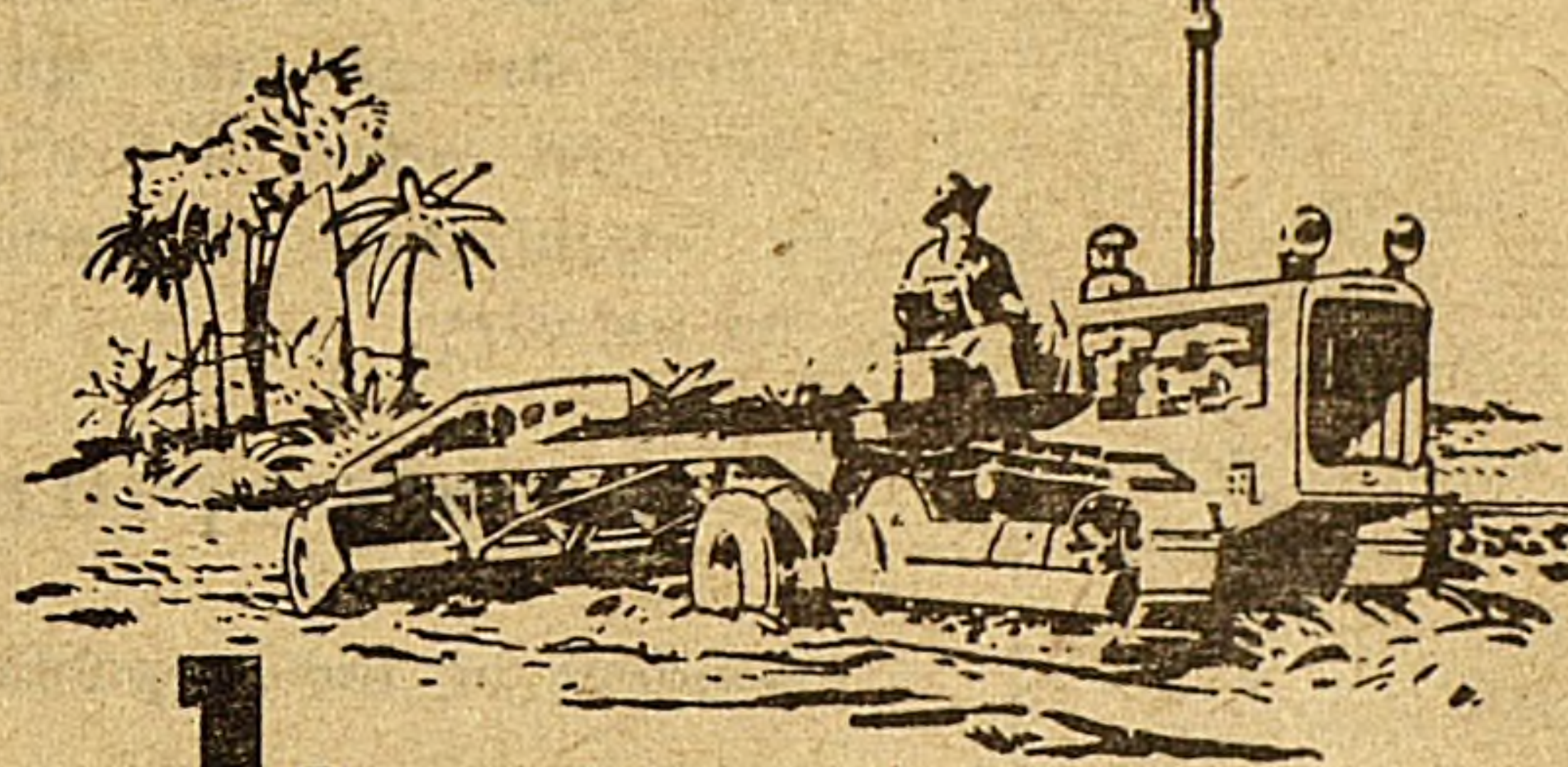
tion. Voters didn't want them to get a chance to participate to the electoral competition. By night, it is reported, those unlucky candidates reached Port au Prince where they had fixed their residence long ago.

ENGLISH VISITOR

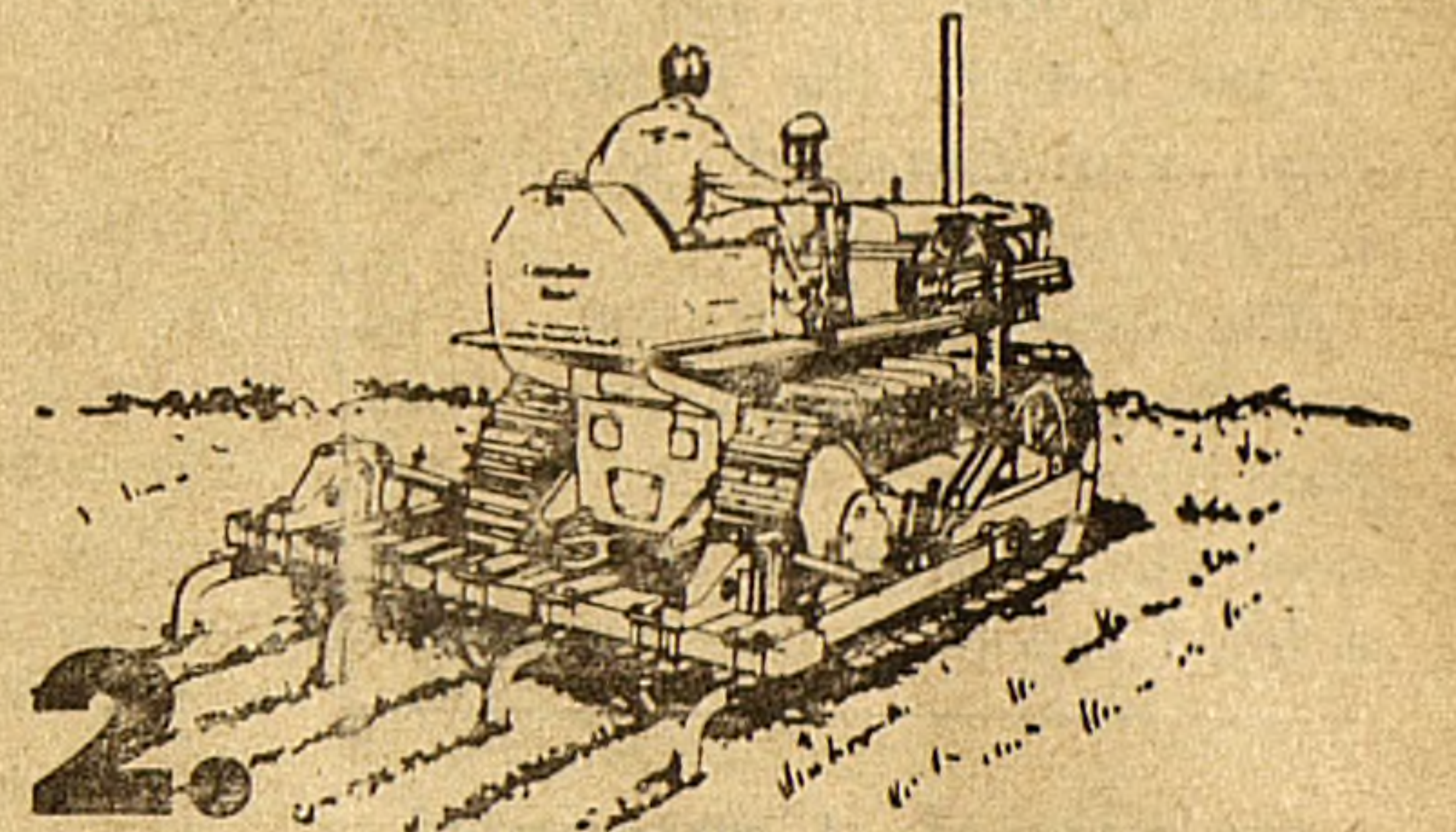
Mr Pen Aston, President of the North American division of the W.O. Peake, Ltd of London, England is vacationing at Hotel Choucounne. Agent for Rodex Coats and Lyle and Scott of Hawick Scotland Mr Aston is interested in selling high quality whoolen material to Haitian merchants.

6 ways

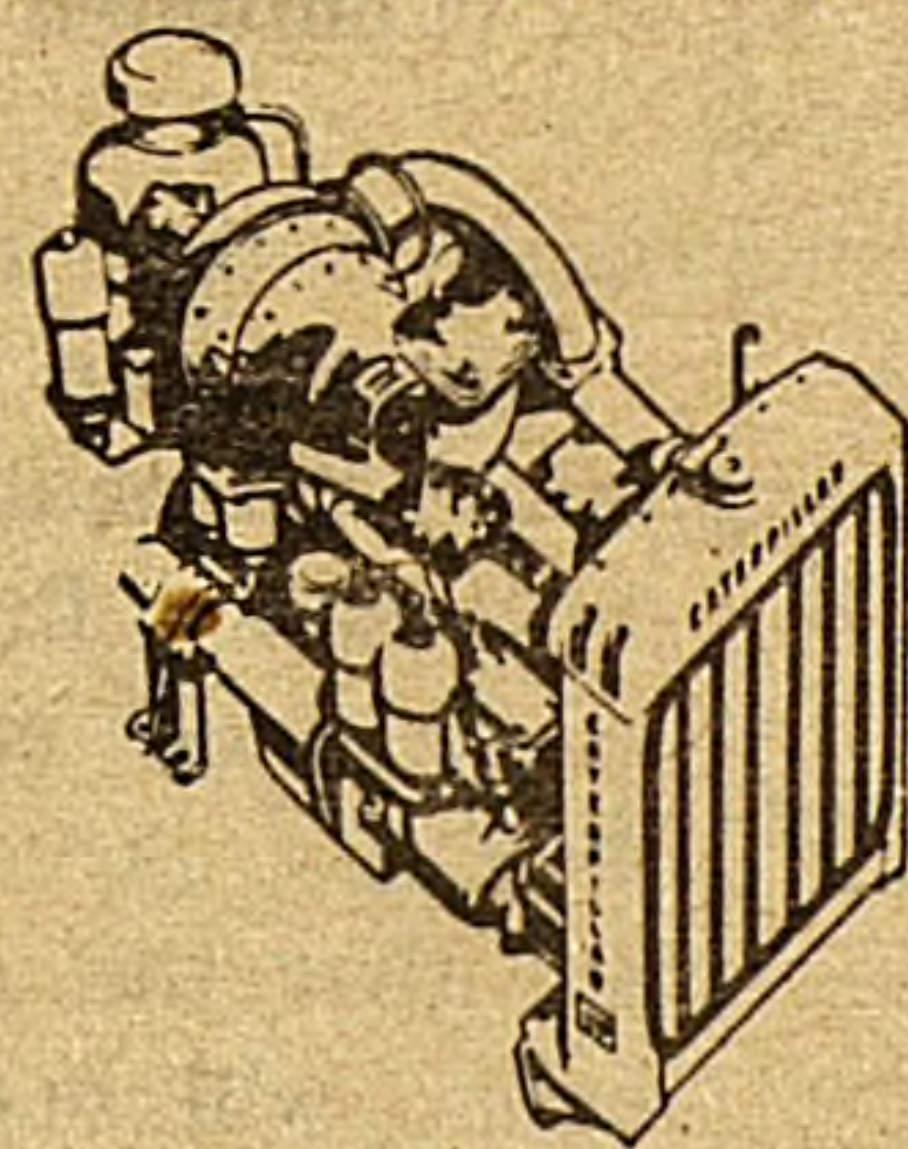
to make sugar production more efficient



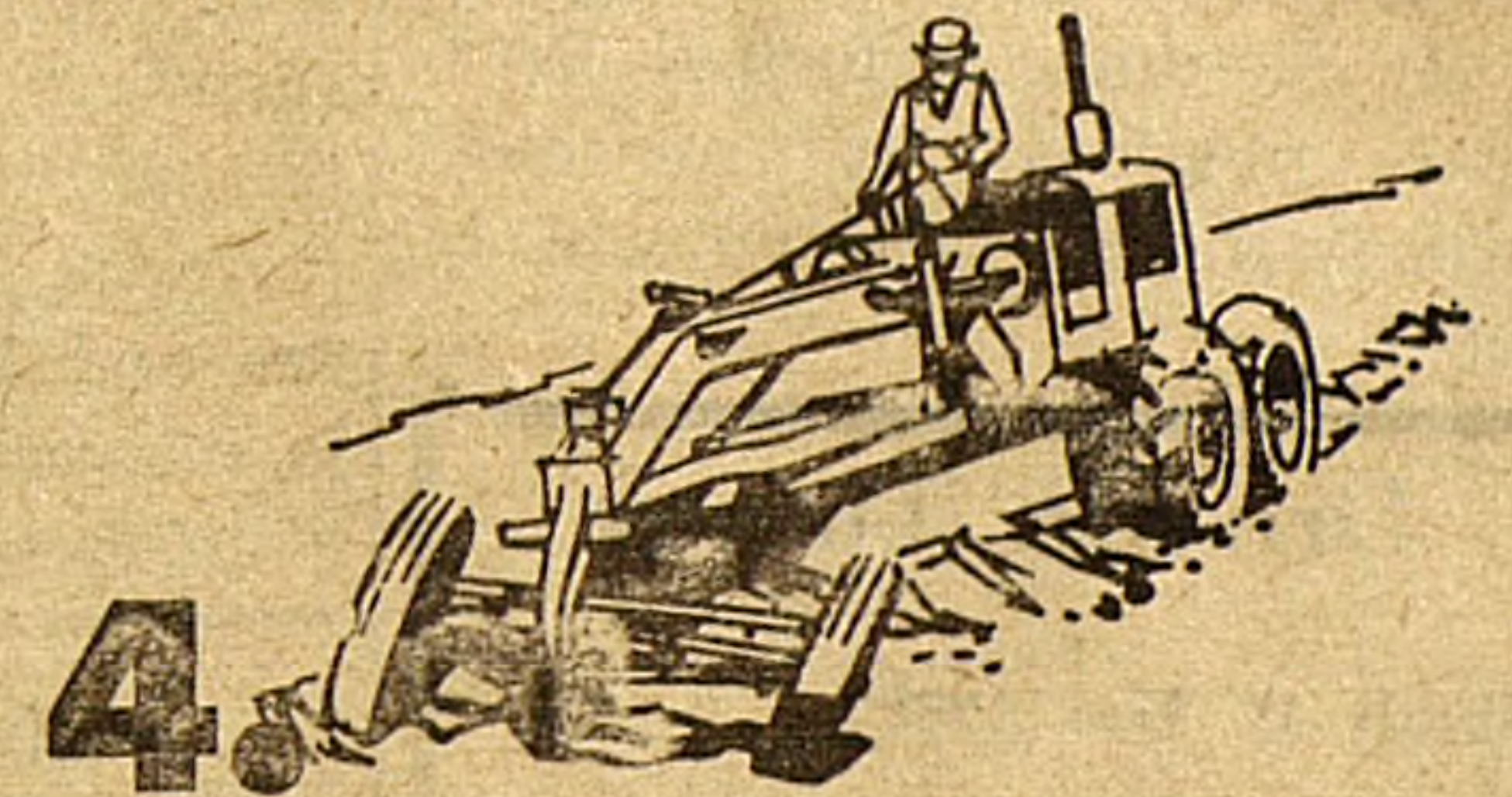
1. FORM YOUR LAND ... shave off the high spots, fill in the low places. Make fields larger for more efficient use of equipment.



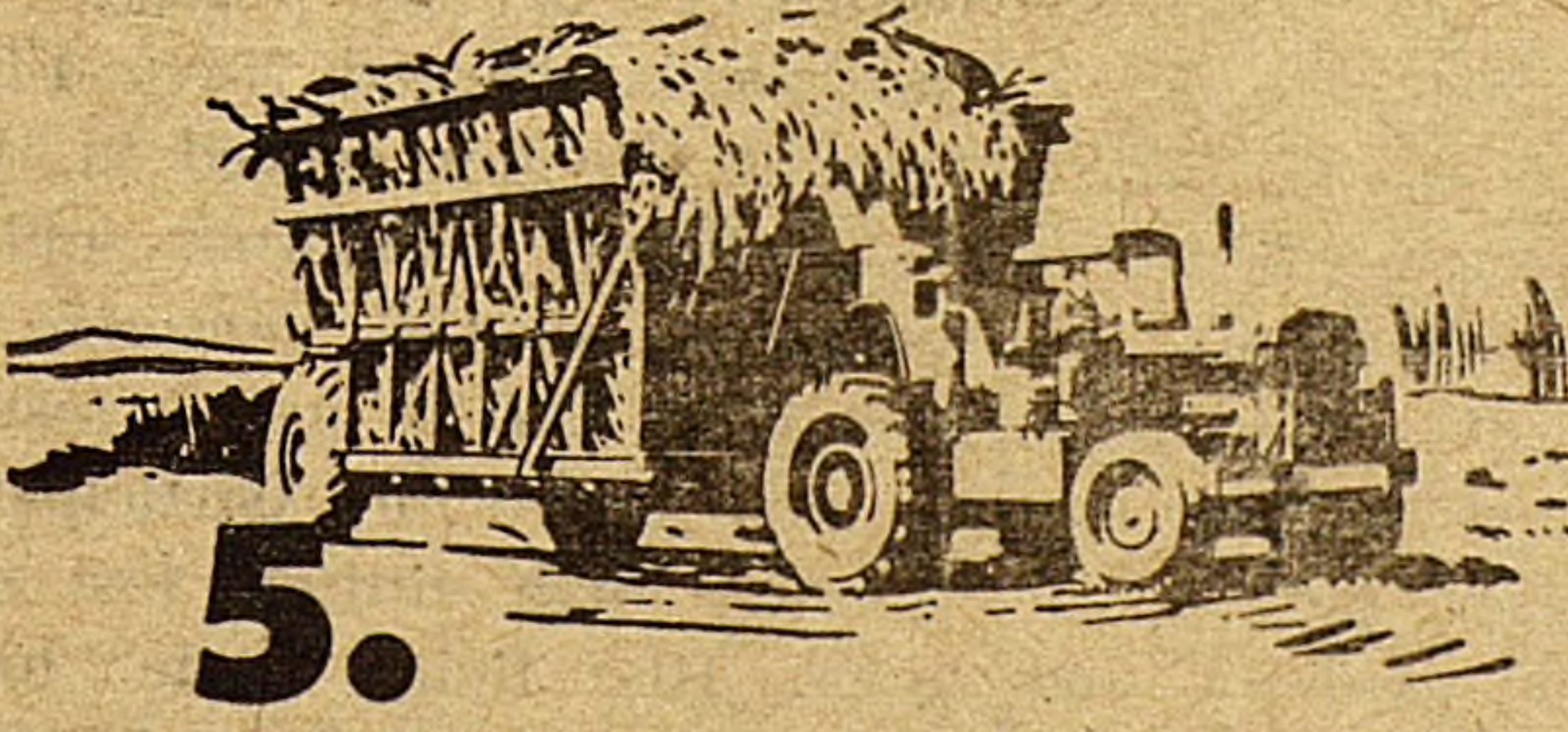
2. PREPARE A BETTER SEEDBED ... destroy plow or hard pans by deep tillage with Cat Diesel Tractors and Tool Bar equipment. Leave your seedbed in better condition.



3. MODERNIZE YOUR EQUIPMENT ... by repowering your draglines, pumps, locomotives or mill with dependable, economical Cat Diesel Engines or Electric Sets.



4. MAINTAIN ROADS ... build and maintain good roads right up to your fields for efficient hauling. Use Cat Diesel Farm Tractor equipped with Bulldozer, followed by a Motor Grader.



5. SPEED UP HAULING ... high speed Caterpillar haulers move big loads of cane efficiently from cane field, off the road, or on hard-surfaced roads to the mill.

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Be wise—standardize on Caterpillar Equipment. Have us give you all the details.



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Haytian Tractor & Equipment Co. S.A. MAURICE BONNEFIL, Manager — Chancerelles

Labor Day...

(Continued from page 1)

ence of social conflicts between management and labor. It has almost been 15 years that the Haitian Nation having regained its soul was starting off again towards a meaningful destiny which it had chosen after deep turmoil. This first of May 1961 brings back to us all these memories and in the actual political scene, where the Government is trying to put a human note, more harmony and uniformity will appear if men realize that the Nation is one, and that prosperity is a common wealth, and that labor and equipment work together for the production of economic utilities and maximum national revenue.

My fellow citizens,
Work and Agriculture day is

Ruelle Robin Home Cave In On Chief Accountant Welfare Service

A wall partition of the house in Ruelle Robin occupied by the Chief Accountant of the Welfare Service collapsed following a heavy rain Friday April 28th injuring a little girl and the wife of the lodger. The house furniture was damaged by falling mortar and stones.

The two injured persons were transported to the General Hospital and the justice of the peace was called in to draw up a legal report of the accident.

Episcopal Centennial (Continued from page 1)

include a reception and sports program at College St. Pierre and a folklore show at the Theatre de Verdure. Principal Episcopal missions at Arcahaie, Mirebalais and Leogane will be visited.

Drive-In Theatre

Jeudi 11 Mai 1961

a 7:00 and 9:00

The most acclaimed picture of our time

FROM HERE TO ETERNITY

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The most honored pictures ever produced with 8 Academy awards back by popular demand...

a symbol of this happy and fruitful alliance of man and earth, of energy and wisdom; it is the symbol of this alliance where victorious results are obtained without any note of discord. The symbol goes even further and it becomes a lesson and a token when one considers the achievements of the industrial nations of which the social and economic organization is an inheritance ceaselessly growing and guaranteeing the increase of production. Patient and persistent work will bring wealth and the people will attain a high standard of living. The development of agriculture and industry will achieve this objective provided that labor and management combine their thoughts and their work with the same outlook. The first of May is not only a conventional theme of lyricism on the greatness of sacrifice and the beauty of nature; it is not only the feverish preparation of agricultur-

Mrs Daniel Beauvoir To Direct National Library

Madame Ginette D. Beauvoir assumed the direction of the Bibliotheque Nationale this week. The wife of Port au Prince Police Chief Col. Daniel Beauvoir replaces Madame Max Adolphe elected Deputy last Sunday of Mirebalais and Ville-Bonheur.

U.S. TUG IN PORT

The U.S.S Kiowa, a Navy fleet ocean-going tug-boat is spending the weekend in Port to permit liberty for his complement of 62 enlisted, 10 officers and 15 passengers. The Tug is commanded by Lieutenant J. F. Madeo.

Famous Canadian Restaurant Owner Visiting

Mr and Mrs Jean-Marie Berialt owners of the famous Montreal restaurant "Le Vieux Moulin" are guests at the Hotel Choucounne for a fortnight of tropical thrav.

Friends of Choucounne manager Rene Marini, the Berialts are visiting all of Haiti's night-clubs and restaurants and have an eye out for local talent that might be right for the modern and spectacular nite club connected to their restaurant.

al and industrial exhibits as we had them at the old Palais Legislatif; it is not only the parade of floats; the first of May is the worker's and the farmer's day not in the restricted sense but on the wide basis of production which is the result of combined factors.

I would like that the first of May be the starting point of this "examen de conscience" which brings a thorough knowledge of national solidarity and interdependence and that a more precise willingness to industrialize and to fight the struggle of economic construction towards a multiplication and reinforcement of national industries, is brought about. This direction is the right direction and it is the one this government has chosen. If labor and management, farmers and consumers, industrialists and buyers resolute to combine more their operations and to submit to the discipline of investment and spending that progress calls for, the Haitian miracle will show the extent of our wisdom and at the same time will continue the history of a civilization which seeks the best possibilities of individual and social development. It is up to us to accept the challenge and to come out victorious. The Haitian Nation will accept it and will be the victor and the future first of May Days will be the days of labor of all forms, of physical strength and spirit, of liberty and order, of discipline and organization, of agriculture and industry.

Dr. FRANCOIS DUVALIER
President of the Republic.

HE MADE IT!!

(Continued from page 8)

minute's time it was out of sight. Commander Shepard, like his fellow astronauts, wanted to be America's first man-in-space. As he said earlier, "the flight obviously is a challenge and I feel that the more severe challenge will occur on the first flight. I signed up to accept that challenge."

A graduate of the U.S. Naval Academy in 1944, Shepard served during World War II on a destroyer in the Pacific, and afterwards entered Navy Flight training. He has served in land-based fighter squadrons and on numerous aircraft carriers. Beginning in 1950 he was a test pilot and instructor, participating in many high altitude test missions. His flying time totals 3,700 hours, including 1,800 in jet planes.



Workers March by National Palace where President and Mr Duvalier reviewed traditional May Day Parade.

(photo Dietz)



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Makes everyday a "Holiday" in your kitchen... U the "Gold Star Award" winner, the TROPIGAS range No finer range anywhere today.

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HUGE OVEN with visualite window.

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Lifetime guarantee of all burners.

Too many features to list here. You must see it appreciate it. Easy terms too.

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