

GUYANA A FOLK

And Culture

Sept.25
2012
Vol 2
Issue 9

AMERINDIAN HERITAGE MONTH

Embracing our
Identity,
Celebrating
our Culture



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SEPTEMBER IS EDUCATION MONTH KNOWLEDGE IS POWER

*Meh mudda sen meh
 to school,*

de teecha call meh a fool.

*De chil'ren tell meh to wine,
 but instead*

ah develop meh mind.

Greetings! September is education month. As classes resume amid anxieties about placement in a good school, high tuition costs and other concerns, let's hope for a productive year of championing social, political and personal challenges, guided by the motto: Knowledge is power.

In reflecting on your accomplishments and making plans for the future, you are urged to re-examine the things we learn to value in education, from "Li'l ABC" to College, while encouraging and emboldening our youth to be ambitious, yet humble. This will ensure that they would not merely survive but succeed by solving problems creatively, and build communities, drawing from science, technology, the arts and cultural studies. As former Secretary of State noted, "we need to have high standards for our students - self-esteem comes from achievement and not from lax standards and false praise". The United Nations International Literacy Day (September 8th) is an apt dedication to the importance of global education.

We sincerely hope that you had an enjoyable summer. The Guyana

Cultural Association of New York is pleased to acknowledge another successful period of promoting cultural heritage, culminating with a Labor Day weekend of exciting contemporary and nostalgic expressions. Additional events have been scheduled, namely: the Performing Arts dinner theater; the Art Exhibition; and Symposium. The latter will be held in Guyana in early December. It was heartening to see throngs of people of various ethnicities, nationalities and geographic locations attending the events. Particularly enlightening this year was the exquisite performance of the children, who delighted, mesmerized and educated their audiences on cue, with songs and rhythmic dances promoting the theme - Masquerade Lives! These courageous youngsters and their parents/guardians must be congratulated for their unwavering contribution.

Thanks for your avid support. We hope that once again we provided a forum for cultural edification, reminiscing and networking. This News Letter includes articles on education; the GT visit by one of Guyana's educational stalwarts, E.R. Braithwaite; the Inter-Guiana Festival; challenges faced by Caribbean immigrant students; Amerindian Heritage Month; The Caribbean-American Labor Day Parade; reports on GCA events and activities; a special tribute to the children of GCA, and more.

Walk Good!

Lear Matthews.
 September Editor.

THANK YOU FOR YOUR SUPPORT



GUYANA FOLK FESTIVAL 2012

As we, the Executive Committee and Board members look back over the events of the 2012 season, we recognize and acknowledge the unstinting support that has been given this organization by various members of the community. As we enter our second decade of fulfilling our mission to preserve, propagate and promote the culture of the multiethnic, single voiced people of Guyana, we know that without you and your generosity we would be hard pressed to excel at what we do. When we called, you answered and we extended our hands to you, also, in reciprocity and cooperation. Therefore, on behalf of The Guyana Cultural Association, Inc., may we express our gratitude to you, our friends and supporters, old and new, individuals and institutions.

Your subsidizing of our mission is a testament to your faith in us.

A MEMORABLE 2012 FOLK FESTIVAL SEASON**THANK YOU FOR
YOUR SUPPORT***Edgar Henry*

As we celebrate 11 years of existence of the Guyana Cultural Association of New York, it is imperative for us to express sincerest gratitude to all our dedicated patrons near and far. We have to stop in our tracks, back up, regroup and give honor where honor is due.

We remember the cleansing of the ten lepers in the Bible by Jesus Christ. Only one returned to say Thanks and Jesus' words were as follows: - "Were they not ten cleansed, where are the nine?"

Since we still have a few more events in the Performing Arts dinner theatre, the Art Exhibition and the Symposium scheduled for early December in Guyana, as is said in radio "We pause for Station Identification." We the members of GCA take this opportunity to convey special THANKS to all for the remarkable amount of work, support and invaluable contribution expended in the production of a really fantastic Season this year under our slogan "Masquerade Lives."

We are indeed overwhelmed by the 'Feedback' responses to date. As we proudly claim success, we could not have achieved our goals without your support, guidance and input. We pledge to continue our mission to preserve, promote and propagate the culture of Guyana, for sustainability. Our persistence and presence here in the Diaspora without a doubt have aroused the traditions of a paradise lost, around the globe, and with your help and dedication we will prosper and continue to achieve our objectives with success and pride.

Without our sponsors and advertisers:- Western Union Pay-O-Matic; Digicel; Laparkan Group of Companies; Metroplus Health Plan; Caribbean Airlines; Demerara Distillers; Delta Airlines; Princess Hotel - Guyana; Sybil's Restaurant and Bakery; Demerara Engineering; Clarins USA Fragrance Group; Anything Guyanese Facebook Group; Flatlands Reformed Church; The Guyana Tri-State Alliance; Guyana Talk; Parkway Pharmacy; Caribbean Vision Center; Andrew Serentino Funeral Service; Sidewalk café and Jazz Club - Guyana; Raphael Real

Estate - Guyana; The New York Tutorial Support Group; Impressions Dance Theatre; One Caribbean Radio; Bishops High School Alumni; Emeralds Group Family Day Care; Merriman Funeral Home - Guyana; Exit Realty; Cheddi (Joey) Jagan Dentistry - Guyana; Sip N Chat Cocktail Lounge; R&D Realty Consultants; Stewart Engineering Services; HQ Lounge; St. Albans Maypole Church Group; Chronicle Atlantic Steel

Orchestra; Children's Village Art & Craft Community Center Tent; The mighty Enchanter; Carl Guilliams; Kavita Naidu; Fashions by Sonia Noel; Djenne Boutrin; Selwyn Collins; Hilton Hemmerding; Akoyaw Rudder; Ezie Rockliffe; Wayne Daniels; Winston "Jeggae" Hoppie; Michelle "Big Red" King, Ruddie Daley and the staff at Prospect Heights High School; GCA Summer Heritage Campers; Chairmaine Blackman; Masquerade Flash Mob plus all other participants and advertisers we could not have accomplished our goals.

To our elected officials: The Office of the Brooklyn Borough President Marty Markowitz; The New York State Democratic Leader and also from the 19th Senatorial District in Brooklyn - Senator John Sampson; Councilmember representing the 40th District in Brooklyn Mathieu Eugene; Councilmember representing the 45th District in Brooklyn Jumaane Williams and our New York State Senator - Kevin Parker from the 21st Senatorial District. Consul General of Guyana the Honorable Brentnold Evans and, Dr. Rose and Dr. Frank Anthony from the Ministry of Culture, Youth & Sports in Guyana. Thank you all very much for the enormous amount of work that you each contributed in order to make the 2012 Guyana Folk Festival a success story. The alacrity with which everyone worked was amazing. Our Literary Hang; The Caribbean Summer Heritage Camp; the Awards Ceremony; Kwe Kwe night and Family Fun day produced a lot of pluses.

The volunteer professionals in every category who took time out of their busy schedules to impart knowledge and to freely give their services to our events are touching experiences for us all. We must admit that we did encounter some trying times, but they were overshadowed by the goodness of your hearts.

We once again express sincerest thanks and appreciation to all.

ANYTHING GUYANESE

FACEBOOK GROUP



SENATOR KEVIN PARKER AND CONSUL GENERAL BRENTNOLD EVANS WITH ARTIST JOHNATHAN LOCKE AND DEAN OF PROSPECT HEIGHTS SCHOOL, RODRICK DALEY

THE CHILDREN'S VILLAGE

A SAFE PLACE FOR ARTS & CRAFT AND CHILD APPROPRIATE ENTERTAINMENT FOR CHILDREN

FOLK SONGS & RING PLAY SONGS

Folk Songs grow out of the everyday human experience of living and dying, working and playing. These songs come from a variety of social and ethnic backgrounds; they spring from work situations and from different social and religious activities.

Ring Play Songs are usually sung by children on moonlight nights in the rural areas, or during recreation periods at school or at home.

On Your Carpet

*On your carpet, you must be,
Like de roses on your knee,
Bright an' shinning you mus' be
an' show me de wan
you love de bes'*

*When I marry I give you de ring,
Firs' de girl and second de boy,
Sunday, Monday afternoon,
We will spend our honeymoon.*

Ole Man House on Fire

*Ol' man house on fiah,
ol' man run away,
He run foh de police
to fetch de watah,
To out de fiah dung day,
Iskalady, shoo, shoo, shoo,
Iskalady, shoo, shoo, shoo;
An' ah wipe skalady, face skalady,
wipe skalady face,
An' she fell dung, fell dung;
an she fell dung, fell dung,
An she fell in de ocean too.*

When about four years ago concern about the dangers children may incur in running around the grounds used for Family Fun Day were raised at meeting of GCA, the idea of promoting a tent dedicated to children and youth was discussed. This initiative became a reality in 2010. In that year, because of an unavailability of space the work of the summer camp was moved to Family Fun Day with the approval of its sponsors.

The Children Village has been a huge success from the first. Placed within hearing distance of the FFD stage, the tent provides recreation and respite for children and adults. It has also served as a meeting place for the Maypole dancers and their care givers and a distribution point for Metroplus.

This year however, the tent went much beyond its initial purpose as a place for arts and crafts and child appropriate entertainment for children. In short order, the tent became a meet and greet spot; a general sitting area for those admiring and enjoying the performances of the maypole dancers and the activities run by Anything Guyanese; a distribution point for t-shirts; a place of rest and refreshment for weary adults; a changing room, a refreshment and gift station for the children: snacks, cake, water, drinks and the extremely popular Metroplus sponsored gifts and popcorn vending machine; a place for safe storage of personal items and, last but certainly not least, an impromptu petting zoo (thank you, Spitzer).

Within this lively space arts and crafts were still offered and enjoyed. A very young FFD fan, on being told that that period was over, remarked that she could see paints. Result: materials were put promptly at her disposal for her delighted use.

While the focus of the spot remains activities for the children, clearly in 2012, the Children's Village became Community Center. A proud grandparent suggested that a committee be formed to discuss the activities for the children, not only in the tent itself but also in general.

All to the good; stagnation heralds disintegration.

Juliet Emanuel



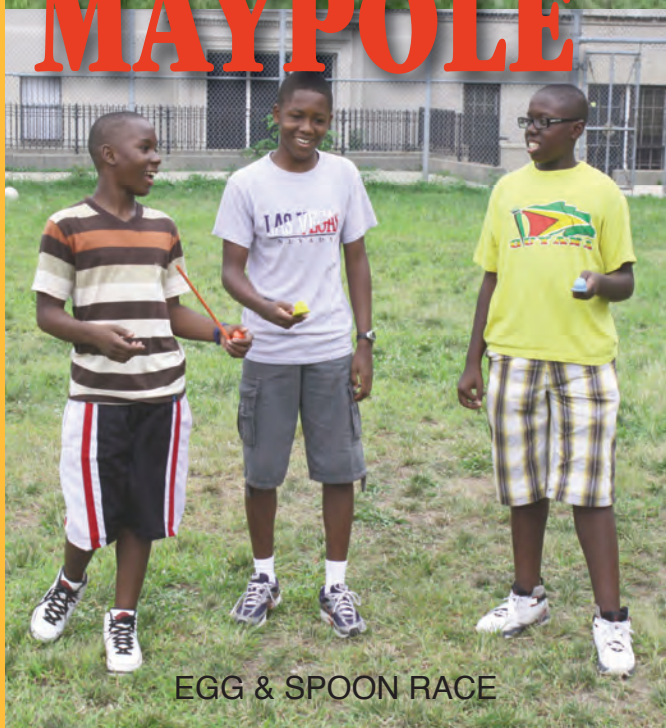
FOLK FESTIVAL FAMILY FUN DAY 2012

Small days is still on me min'
 Small days is a good, good time;
 Me neighba had some little children,
 When dey singin' and dey dancing
 ah does really admiah dem.



CHILDREN'S VILLAGE ACTIVITIES

PLAITING THE MAYPOLE



EGG & SPOON RACE



HULA HOOP

THE IMAGINATION AND CREATIVITY UNIT (ICU)

Dreams and Careers of Campers in STEM

SCIENCE, TECHNOLOGY, ENGINEERING AND MATHEMATICS

Muriel Glasgow

Science Week" at the Guyana Cultural Association Heritage Summer Camp is an essential part of the curriculum. How do we connect, or how should we connect with, and support our children at a very young age in their dreams and imagination? How can we contribute to releasing the genius within each child? These are all critical questions in their pursuit of a career. Participants in the 2012 Summer Camp were engaged in various science education discussions and props.

To peak their interests and motivate them toward a successful occupational career, we should begin by asking them -*What would you like to become when you grow up?* And follow up with -*Why?* Some of the responses to these questions at the Camp were: A Vet; Meteorologist; Astronaut; Olympian; Builder; Actor; Fashion Designer; Pilot. This was followed by a discussion of the reasons for choosing the respective careers. The ensuing conversations and interactions in class

revolved around the dreams of two students. The child's answer holds the key to unlocking/addressing a communication block which usually exists between parents, guardians, families and children, especially those children under six. Their reasoning as to why they would like to become whatever they envision at the moment should provide the parent or guardian with a window on their yearnings.

Of course, there are children who change their mind constantly. One reason might be that there is the lack of communication or misunderstanding about the clarity of and support for the dream. It is critical for parents or guardians to withhold criticism or ridicule of their aspirations, even if the parent or guardian does not have any understanding or knowledge of the career choice of the child. It cannot be reiterated enough that parents, guardians and a support system are critical for children to dare to dream and to dream big and bold, whether or not the



parent has a clue as to the scope of the dream or hope or aspiration of the child.

Parents and guardians should do all they can to interact with and be more supportive of a dream. They can mobilize support for the child to become increasingly aware of the implications of the dream and what each child would have to do to make it possible. The recent Olympic Games (30th Olympiad, London 2012) helped personify the importance of having a support system to energize our children to realize their dreams of becoming the best athlete in their field of endeavor, viz Gabby Douglas, who dreamed of becoming the best in gymnastics, and with parental and other support, won the gold.

GCA HERITAGE
SUMMER CAMP
2012



"Yuh all mek dis ole man feel real, real good"

Claire A. Goring

Joseph Burgan-Trotman "The Mighty Enchanter" was a guest of the Guyana Cultural Association of New York Inc. during the recent Family Fun Day event over the Labor Day week at the Prospect Heights High School Campus Grounds.

Enchanter arrived from Guyana the morning of the event and was taken directly to the venue. This was his first visit to the United States. The 73 year old calypso veteran was invited by GCA to receive his Achievement Award and perform at the Family Day cultural show. With hardly any time to rest, he performed admirably after just a 10 minute rehearsal with maestro Hilton Hemerding. Playing it safe, with his passport and return ticket in a guarded pouch around his neck, Enchanter simply delighted and certainly enchanted the capacity crowd with his unique *kaiso* style. After his performance he was very humble in his warm remarks and with tears in his eyes said, "This is a dream which I never thought would happen and I am overwhelmed."

Enchanter's trip to New York to the 2012 Folk Festival was made possible by the hard work and the commitment of a number of persons: Margaret Lawrence who coordinated everything for his visit and who also made every effort to include Masquerader Trevor Blackett and flautis Rudolph Vivieros popularly known as "Putagee." Because of matters far beyond her control, the latter two did not make it.

There are some other folks who must be commended in getting Enchanter here. To Dr. Rose from the Ministry of Culture, who facilitated getting the Visa, our thanks for your efforts; to Junior Horatio of Delta Airlines who was instrumental in getting Enchanter a flight from Guyana during a hectic airline season, we appreciate that you are always willing to assist us when necessary. Our thanks to Caribbean Airlines - Sonja Jardine-Nanton, for sponsoring the NY- GEO leg of his travel and to Anything Guyanese for facilitating this sponsorship. Our appreciation to Desiree Edghill, who at a moment's notice was there to assist.

When we knew that Enchanter was definitely going to be at the Folk Festival, Master Drummer Akoyaw Rudder, one of GCA's most ardent supporters was tasked with transporting him from the JFK Airport and getting him to the Family Day venue. When Enchanter remarked that he felt like he was at home, it was a testimony to the way

Akoyaw took care of him 24/7. He ensured that his distinguished guest ate on a timely basis, provided a "tups" when it was needed and took him around everyday of his visit. One could have seen the bond and fondness that developed as he looked to Akoyaw for verification and clarification of anything he did not understand in his new temporary environment. Akoyaw treated him with the respect of an elder and Enchanter was loud in his praise of Akoya's efforts to make him comfortable.

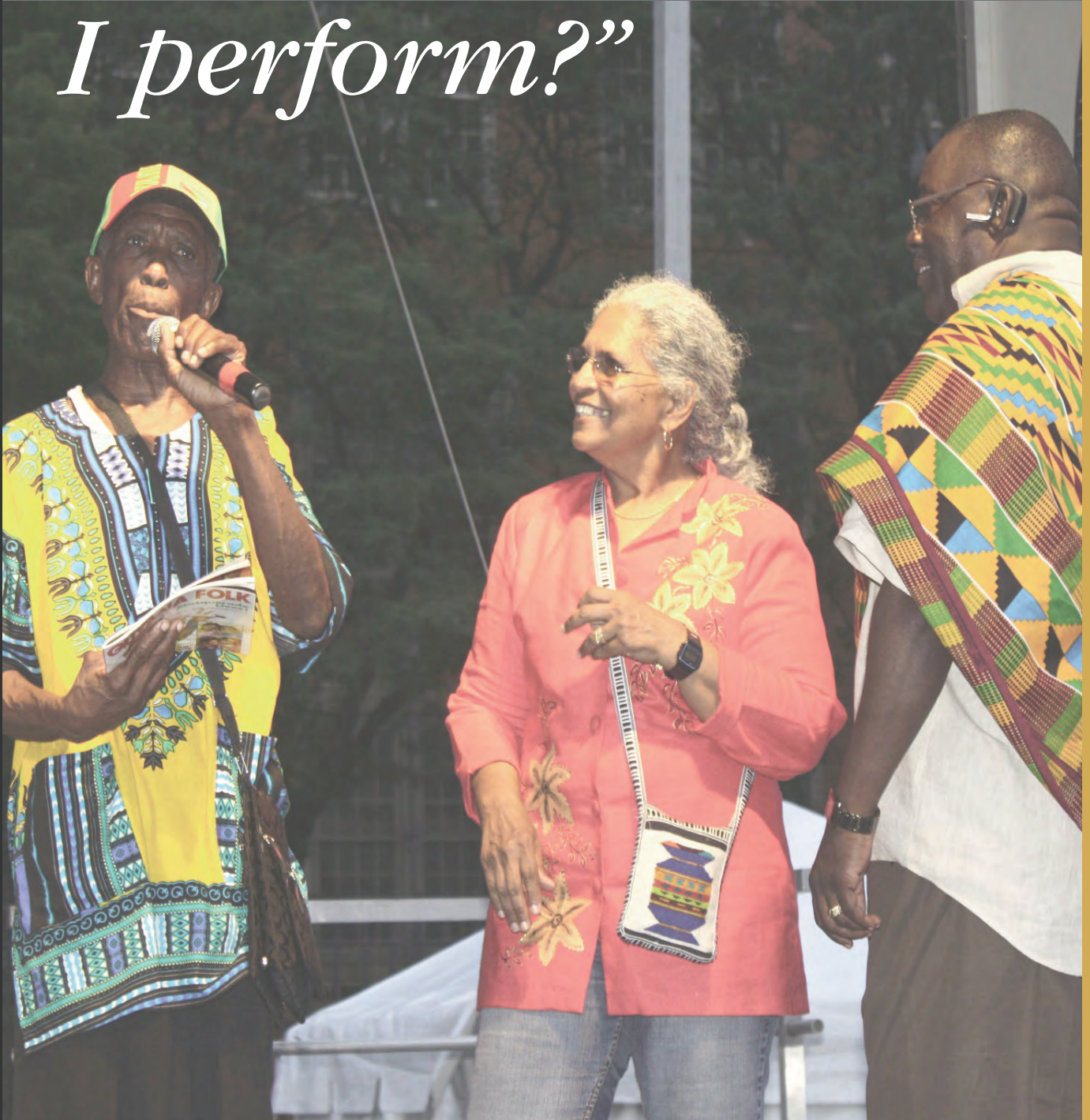
When we think of the work we put in for each Folk Festival, we must always think of those in our community who help from behind the scenes. Carl Guilliams one of our strong supporters and advertisers is one such person who on short notice came to the rescue. He provided gratis accommodation for Enchanter and for this we are grateful.

It was heartening to hear of the farewell party held for Enchanter, due to the sterling contributing efforts of Edgar Henry, Oswald Bobb and Carl Guilliams. Guyanese attorney at law Leslie Halls and Dr. Kimani Nehusi, visiting from London, who both grew up with Enchanter on the Essequibo Coast, added a pleasant surprise element. The excellent culinary skills of Freddie Howell's in his cook-up rice, curried duck with roti and his famous souse, was the talk of the night. All of these happenings which occurred within a day of planning pieced together a wonderful party for this Guyanese musical icon.

As part of that effort, Akoyaw also spearheaded getting him into his friend's studio to put down tracks and make a recording of some of his tunes. Of course he performed his famous tunes live for the approximately 60 invitees who clampered for the CD's, compliments of Oswald Bobb. The very telling farewell words of Enchanter were "I was with the upper echelons of the Guyanese society last night. Ah feel good and ah real happy man, ah real happy!"

GCA team and friends of GCA, you all made an old man feel very special. You are the best!

*"...you all like how
I perform?"*



THE MIGHTY ENCHANTER, DIRECT FROM GUYANA TO THE MAIN STAGE OF THE 2012 GUYANA FOLK FESTIVAL FAMILY FUN DAY, WITH GCA VICE-PRESIDENT, AVE BREWSTER-HAYNES AND M.C. BOBBY VIEIRA

KWE KWE NITE

Rose October-Edun & Verna Walcott-White

Kweh Kweh! Queh Queh! Kakalay! Same difference ... depending on your individual village of origin in Guyana. For the past six years, the Guyana Folk Festival (GFF) under the auspices of The Guyana Cultural Association (GCA) has hosted Kweh Kweh Night that has taken up residence on Labor Day Friday. For about the past four years, this event has become a "hot item," almost as popular as the Family Fun Day. The Kweh Kweh Ensemble is co-chaired by the writers of this article, with musicians: Winston "Jeggae" Hoppie, Akoyaw "Master Drummer" Rudder, and Jason Dundas on drums; and Hilton Hemmerding on keyboard - all respected artists.

Kweh Kweh Night, 2012 could be considered one of the biggest events of all Kweh Kweh, as the multi-national audience was not only treated by the Ensemble, but also by one of Guyana's finest cultural icons, Ezie Rockliffe of the famous Yoruba Singers Band. This year, like many others the ardent supporters and "die hearts" of Kweh Kweh came fully garbed in their comfortable African attire in recognition of the origin of Kweh Kweh. This tradition came to Guyana by means of slavery, and is still practiced in some parts of Africa, its place of origin. It had become an integral part of the traditional pre-marriage ceremony among Guyanese of African ancestry.

Today, Kweh Kweh is still practiced in Guyana. The two families of the bride- and groom-to-be, come together the night before the wedding, in an effort to "sell/buy de gyri" and to be taught how to "science" - in order to consummate their marriage, all facilitated by the village elder(s). But before doing this, the groom-to-be and his family come dancing through the village announcing intentions to get married by singing and dancing all along the way to the house of the bride-to-be. Once there, permission is asked and granted for the groom-to-be and his family to enter the house before he begins searching for his bride-to-be. Now, you have to come to Kweh Kweh on Friday, August 30, 2013 and find out how this really unfolds.

This year, those in attendance at Kweh Kweh Night on August 31, 2012 could not deny that they were satisfied. The venue was packed to capacity with many of the usual participants who knew what was expected of them, and quite a few newcomers. As usual, the actual Kweh Kweh was done twice to accommodate the second wave of attendees.

The enjoyable aspect of Kweh Kweh is not just that it is fun, but once the drums have warmed up, those who were "making styles" to participate, they were the ones on the floor having the most fun. The regulars knew that they had to be comfortably attired, and many wore national colors. But none of this mattered when the musicians took over with teaching the songs, led by us with the Kweh Kweh movements.

The atmosphere became electrified and the movement marathon begun - young and old, drums, percussions, flowers, branches, dancing in time, out of time, and even "digging in a lil wine." Most involved being reminded to "open the



ganga" (circle) because the staged bride and groom-to-be was being crowded in the middle. The village elders were at work, coaching and scolding the two youngsters about how to please each other, and what should be done if there were marital and sexual dissatisfaction. The musicians took the lead and the attendees echoed responses through song, with the dance steps in continuous motion. The night was completed with delicious ethnic foods, drinks, laughter and many jokes with bantering that culminated an educational, exhilarating and hilarious evening. To all our supporters, we thank you.

Check www.guyfolkfest.org to view clips of Kweh Kweh 2012 that share the songs and movements of this event that preserve, promote, and propagate Guyanese creativity.

WE HAD A FINE TIME ALL NIGHT



FOLK FESTIVAL FAMILY FUN DAY 2012: "MASQUERADE LIVES"

CELEBRATING THE CREATIVITY OF GUYANESE FOLK TOYS

ARTIST JONATHAN LOCKE

REMINDS US OF THINGS PAST

Each year, patrons to the annual Folk Festival Family Fun Day can expect to see one of Jonathan's inventions. One year it was cartoon Folk Festival characters printed on on-T-Shirts worn by his family and in 2005, his contribution to the Awards Ceremony by designing a special plaque to honor that year's Lifetime Achievement honoree, E.R. Braithwaite.

In celebration of the creativity associated with Guyana's folk games and folk toys, the Folk Festival Committee, in an effort to continue a tradition of promoting folk games and other forms of community-building recreation, challenged families to contribute folk toys and participate in the "Remember When Folk Games" competitions at the Family Fun Day. Jonathan's design had the youngsters in attendance looking on in wonder at the wooden scooter built by Jonathan.

An artist, manufacturer, craftsman, teacher, visionary, and entrepreneur, Jonathan Locke redefines and revitalizes what some believe is lost, true craftsmanship. As one of the world's emerging top custom furniture fabricators, Jonathan has conceptualized and transformed all types of wood into elegant and versatile pieces of furniture.

Born into a lineage of artists and craftsman, Jonathan has emerged to follow his roots with an affinity for constructing wood furniture. From childhood, Jonathan had the gift of creating and piecing things together. He remembers going to the lumber yard by himself at the age of fourteen while his peers engaged in childhood activities, such as ping pong. By the time he was 16 years old, Jonathan was honing his skills and had created a table out of old pallets, taken first place at numerous kite design competitions and received local acclaim as a young aspiring craftsman in his native home of Georgetown, Guyana. It wasn't until a family friend suggested to Jonathan that he become a furniture designer that he decided to take his craft to new heights and popularize his gift of craftsmanship.

Jonathan's gift to produce furniture has availed him national and international acclaim. He was awarded a Certificate of Excellence for Home & Office Cabinetry from the Association of the American Institution of Architects (2001) and has worked on mass production projects in Bogotá, Columbia and Georgetown, Guyana. Furthermore, Jonathan's distinctive fabricating and problem solving skills have received widespread public recognition at the Museum of Modern Art, Cooper Hewitt

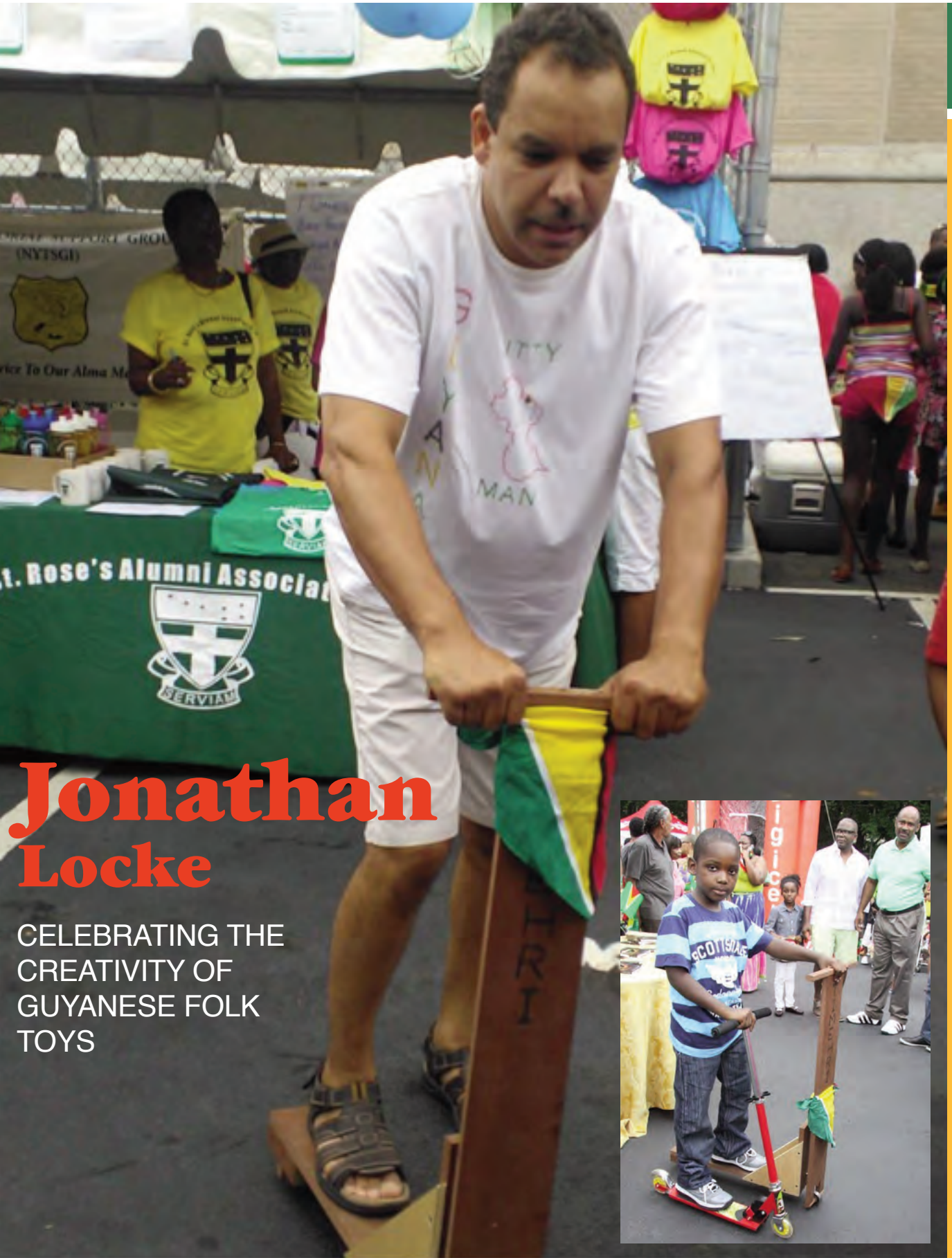
Museum and many publications, such as ShopDesign (2000), Architectural Digest (2001), Small Spaces (2001), Chicago Tribune Magazine (2003), and Living Large in Small Spaces (2003).

From corporate offices to celebrity homes including Mercedes Benz, Timberland, Wesley Snipes and John McEnroe, to the displays of Bloomingdale's and Barney's, Jonathan has fabricated and created furniture for a dynamic roster of notable designers. Through his pursuits, Jonathan has matured like the many craftsmen before him and aspires to continue to broaden his range of work and create things that embody the spirit and vision of every client.

With more than 20 years of fine craftsmanship and furniture manufacturing, Jonathan has only just begun. One of his future endeavors includes creating his own television show where he hopes to demystify the process of furniture making by presenting to the viewers how physical objects go together in a practical, yet innovative way.



JACKIE NEWTON & A
BICYCLE TIRE ROLLER



Jonathan Locke

CELEBRATING THE
CREATIVITY OF
GUYANESE FOLK
TOYS



Labor Day in Brooklyn

AN ASSERTION OF CARIBBEAN CULTURE

Edgar Henry

The West Indian American Day Parade & Carnival celebrated its 45th anniversary this year. The celebration started on the Thursday before Labor Day and ended around 6 p.m the following Monday.

In the 1920s, immigrants from Trinidad, other Caribbean islands and Guyana with a carnival tradition began celebrating Carnival in private spaces in Harlem. The parade permit for Harlem was revoked in 1964 following a disturbance. Five years later, a committee headed by Carlos Lezama obtained permission to parade on Eastern Parkway. That committee became the West Indian-American Day Carnival Association, now a well-established organization. Lezama headed the organization through many years of growth, retiring at the age of 78 in 2001. His daughter, Yolanda Lezama-Clark, was subsequently elected President.

Preparations for the Carnival begin months in advance. Masqueraders are committed to a particular club or band, which selects a designer who provides drawings and a concept for the entire display. Other masqueraders would seek out a band or camp of their choice. Each camp produce numerous, sometimes hundreds of costumes embodying the camp concept. The king and queen costumes are the most elaborate, while those for the ancillary characters are less complex. Creations may involve construction wire, fabric and many other materials. Costumes are the property of the masquerader, or in some cases the collective property of the club. Cash prizes are given to the bands on the basis of their originality, beauty and performance.

On Labor Day Monday the parade proceeds from Utica Avenue along Eastern Parkway to Grand Army Plaza. The parade winds its way in a glorious display of cultural pride. Thousands of masqueraders dance their way flanked by dense crowds of onlookers. Floats loaded with elaborately costumed revelers illustrate a particular theme chosen by each parading group, masquerade band or camp. Each masquerade camp or "mas" works feverishly and with great skill to produce imaginative and spectacular costumes and to compete for cash prizes. Highlights prior to the parade include a steel band competition, a Dimanche Gras extravaganza and a special Kiddie Carnival on the Saturday which runs from President Street to the grounds of the Brooklyn Museum of Art.

Music

Carnival is much more than the parade and costumes. Music plays an important part in creating such an exhilarating atmosphere. Visitors to the festival might hear calypso, which grew out of traditional folk music in



Trinidad and Tobago; soca, a contemporary offshoot of calypso that is performed by large bands with drums, congas, bass, guitars, keyboards, saxophones, brass and backing vocalists; rap; and reggae, a style with Jamaican roots. At the Carnival, steel bands play to win the "Panorama" competition, although in the parade itself amplified bands tend to overwhelm the purely acoustic steel band sound.

Food

Apart from the music and costumes, half the fun at the Labor Day parade is the food. Sidewalk vendors set up mouthwatering displays of Caribbean food all along Eastern Parkway. It is almost impossible to resist the delicious aroma that waft through the September air. Take your pick of vendors: Some of the dishes that can be found at the Carnival are codfish fritters, rice and peas, bake and shark, kebabs, curried chicken, fish cakes, roti, curried goat, meat patties, hot dogs, jerk chicken, pelau, cook up rice, escovitch fish, fried plantains, chicken wings, oxtail, fried flying fish, ackee, aloo pie, breadfruit, sausages, roasted corn, beef patties, rice balls, pork, ribs, vegetarian and halal meats. Tons of desserts such as carrot cake, cassava pone, coconut bread and sweet potato pie; beverages include rum punch, sorrel drinks, ginger beer, sugar cane juice and coconut water.

Importance of the Carnival

Some claim that the Carnival has become New York's largest cultural celebration, drawing crowds estimated between 1 and 3 million each year. Visitors come from as far as Canada, the United Kingdom, and of course the Caribbean while others travel from New Jersey, Atlanta, Maryland and Connecticut. The success of the Carnival has inspired imitators in other cities such as Miami and Boston.

Aside from its economic impact, the Carnival is an assertion of Caribbean culture, bringing together people from different island nations under one umbrella, and demonstrating to the rest of the world the power and vibrancy of the peoples of the Caribbean. Politicians from within and outside of the Caribbean community are keen to make their presence felt in Brooklyn on Labor Day particularly in an election year.





FAMILY FUN DAY IN PICTURES



**BROOKLYN
DEPUTY
BOROUGH
PRESIDENT,
GUYANESE
SANDRA
CHAPMAN
& M.C.
ROSE
OCTOBER-
EDUN**



**STATE SENATOR
ERIC ADAMS
20TH SENATORIAL
DISTRICT**



DESIGNS BY
SONIA NOEL



INDIAN DANCE BY
KAVITA NAIDU



MASQUERADE BY
ROSE OCTOBER-EDUN, WAYNE DANIELS & IMPRESSIONS DANCE COMPANY

FOLK SONGS
with Jeggae, Akoyaw,
Hilton & Ezie

*Zing, zang
Crekete,
Ow me
Crekete!*



CHARMAINE
BLACKMAN



**THE WAYNE DANIELS
DANCE COMPANY**



**MICHELLE "BIG RED" AND
CHRONICLE ATLANTIC STEEL
ORCHESTRA**

There are nine Amerindian tribes' settled across the ten administrative Regions of Guyana. Amerindians were said to be the very first inhabitants of the land. They share a rich and diverse culture and are one of the many ethnic groups that make up the people of Guyana. These tribes are:

WAI WAIS

These skilled architects of indigenous dwelling were fittingly tasked with the construction of the landmark Umana Yana. Expert weavers and bead designers, the members of this tribe love to dress up with cotton clothing and beaded ornaments. Their hairstyles are also works of art and they are very sociable people. The Wai Wais occupy the extreme south of the Rupununi Savannah.

MACUSHIS

Richard Schomburgh described this tribe as one of the most beautiful tribes of Guyana. The curare poison, which they blew, is used on the lips of their arrow and bow. This orderly tribe can be found in the Northern Rupununi Savannah.

PATOMONAS

This tribe can be found mainly in the Northern Pakaraimas Mountains, as well as in the South Pakaraimas and the Essequibo region. Kaieteur Falls was named after Old Kaie, who was a member of the Patomona tribe.

ARAWAKS

These coastal dwellers are skilled in fishing. They also plant cassava in abundance. This is their staple food, which is used to prepare many dishes and alcoholic drink called piwari.

CARIBS

The Caribbean was named in honour. This is a warlike tribe who called themselves "Karina" and were feared and respected by more peaceful communities. Caribs have settled in the Barama and Pomeroon rivers, and on the coast of the North West district. The tribe cultivated cotton, which they spun into cloth with spindles and coloured with dyes from the barks and leaves of trees.

WAPISHANA

Described as the most adaptable travellers, this tribe is famous for its industry and trading skills. They are also expert trackers, as well as weavers of hammocks, canoe makers, hunters and farmers.

ARECUNAS

Originating from the Caron, a large tributary of the Orinoco, this tribe is located on the banks of the Kamarang river. In the olden days they grew cotton in commercial quantities, which they traded to the other tribes. Their weapon of choice was the blow-gun and they were experts in its manufacture.

AKAWAIOS

This warlike tribe travelled from village to village, carrying the news and trading other tribes. They also, love to use the blow-pipe. Members of the tribe are located in the Upper Mazaruni area, on the Barama, Upper Pomeroon, Demerara Wenamu, and the Upper Cuyuni rivers.

WARRAUS

This tribe lives in the swamps and marshes of the North West District, in the low-lying areas of the Barima and Pomeroon rivers and their tributaries.

AMERINDIAN HERITAGE MONTH

AMERINDIAN TRIBES

ADAPTED FROM AN AMERINDIAN MYTH

WHY THE FOREST TOAD HAS BUMPS

Peter Halder

Pia and Makunaima decided to take a walk through the forest. After a while, they came to a grove of cotton trees.

“What a strange place for cotton trees to grow?” observed Makunaima.

“I agree with you completely,” enjoined his twin brother Pia, *“there’s more here than meets the eye.”*

“So let’s go see what they are hiding. I now remember passing here several weeks ago and those trees were not here,” pointed out Makunaima.

Weaving their way through the thickly and closely populated trees, they came to the center and to their great astonishment saw a cottage.

Walking closer to it, they noticed that it was made of pine logs and was painted black, using mud from a nearby stream.

The twins walked up to the door and were about to knock on it when it suddenly opened before them.

A very old woman with a long flat nose, a bony face and small round eyes, poked out her head and

uncouthly said, *“What do you want?”*

“Nothing really,” answered Pia, *“we saw the strange cotton grove and on walking through it discovered this house. I was just about to knock on the door to ask for a cup of water when you opened it.”*

“Well I see no harm in giving you water,” she replied, *“step right in.”*

The twins entered the house and the old crone offered them a seat at a table made of small tree limbs. They sat on a long flat bench.

The old woman brought the water in two coconut shells. *“You will find the water tastes a bit strange since, given my age, I cannot travel far; so I obtain it by cutting reeds in my garden and water comes out of them. They grow back overnight,”* she said.

When they had slaked their thirst, the twins spoke to each other and decided to spend some time at the house so they can learn more about the cotton trees, the reeds and whatever else strange they can discover.

continued on page 36





FIRST WOMAN
EXECUTIVE
DIRECTOR OF
COLLEGE
ENGLISH
ASSOCIATION

Dr. Juliet Emanuel

DR. JULIET EMANUEL

FIRST WOMAN EXECUTIVE DIRECTOR OF COLLEGE ENGLISH ASSOCIATION

In April 2012, Dr. Juliet Emanuel ended her tenure as President of New York College English Association. In Spring 2013, she becomes the first woman Executive Director of College English Association of America.

Since 1938, CEA has been a vibrant, growing professional organization of scholar-teachers who regard teaching college students, undergraduate and graduate, as the proper focus of the profession.

Their members represent a broad range of interests traditionally gathered under English studies, including literature, composition, popular culture, women's studies, minority studies, creative writing, film studies, technical communication, speech, and ESL.

CEA's diverse membership connects the various segments of the profession: large and small institutions, state and private schools, liberal arts colleges and technical institutions, community colleges and universities.

Dr. Emanuel is employed and tenured in the Department of Developmental Skills (Academic and Critical Reading, English as a Second Language, Linguistics and Critical Thinking), Borough of Manhattan Community College, City/ University of New York. She has held the position of Deputy Chair since 2004, with duties which include supervising ACR Lab personnel; scheduling of faculty assignments; the preparation testing schedules; all matters related to the administration of the services of the department; student issues and other concerns.

She has served on all departmental committees, for example, Personnel and Budget, Testing and Grading, Lab, Curriculum and Critical Thinking, and

currently is a co-coordinator of a CUNY financed ACR curriculum Project. She is a member of the CUNY Reading council.

A senior member of a college wide committee that oversees all aspects of the training of tutors on campus, Juliet promotes Scholars in Action; has been a member of Heritage Committees and served as faculty advisor to student clubs and the college newspaper.

A member of the Board of Caribbean Women Writers and Scholars, Juliet Emanuel is a member of the Board and Secretary of the Guyana Cultural Association of New York Inc. and coordinates all aspects of the annual symposium dedicated to various explorations of the culture of Guyana, for the past ten years. These symposia have been co-sponsored more than once each by BMCC/CUNY, Columbia U, Ohio U, Medgar Evers/CUNY, Empire State College/SUNY and University of Guyana, South America. She created and continues to lead an annual series for the past six years, The Literary Hang, a gathering of writers.

She is the Director of the literacy based six week GCA Summer Heritage Camp exploring the arts, dance, music, folklore etc. of Guyana and the Caribbean.

Juliet Emanuel is currently producing a video series of Guyanese writers such as Jan Carew, Eusi Kwayana, Peter Halder, Henry Muttoo and others.

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EDUCATOR, COMMUNITY ACTIVIST & FRIEND OF GCA

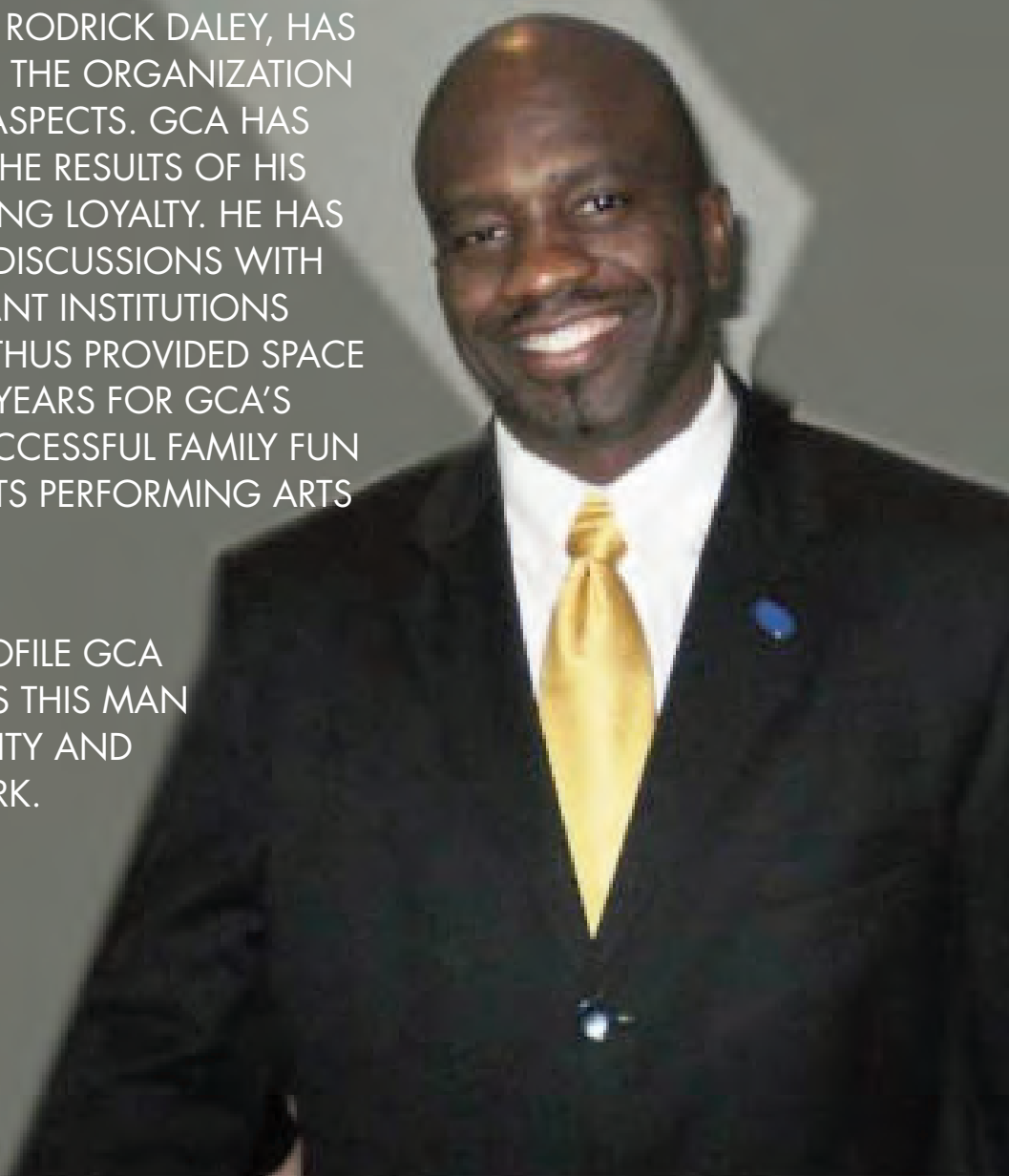
Rodrick F. Daley **(Ruddie)**

ACTION NOT EXCUSES, IS THE ONLY WAY

AMONG THE MANY FRIENDS AND SUPPORTERS OF GCA, RODRICK DALEY IS ONE OF THE BEST THAT WE CAN RECKON.

THIS MAN, RODRICK DALEY, HAS EMBRACED THE ORGANIZATION IN ALL ITS ASPECTS. GCA HAS ENJOYED THE RESULTS OF HIS UNWAVERING LOYALTY. HE HAS MEDIATED DISCUSSIONS WITH THE RELEVANT INSTITUTIONS AND HAS THUS PROVIDED SPACE FOR NINE YEARS FOR GCA'S HIGHLY SUCCESSFUL FAMILY FUN DAY AND ITS PERFORMING ARTS SERIES.

IN THIS PROFILE GCA CELEBRATES THIS MAN OF INTEGRITY AND HARD WORK.



Educator, Community Activist & Friend of GCA**Rodrick F. Daley (Ruddie)**

EDUCATION IS A BASIC HUMAN RIGHT,
FIGHT FOR IT AND DON'T WASTE IT

Rodrick F Daley, known to most as Ruddie, is currently a Spanish teacher and a Dean working with the New York City Department of Education. Daley began his teaching career in the mid 1990's at Nazareth Regional High School. One year later he went on to South Shore High School in Brooklyn, New York. In 2001, he joined the faculty of Meyer Levin Intermediate School 285, where he was once a student.

Born in Jamaica, West Indies, Daley immigrated to Brooklyn, New York in 1982 with his family. He attended P.S. 233 and then I.S. 285 - Meyer Levin. After graduation from I.S.285, he did a one year stint at Lafayette High School where he received a full academic scholarship and left to attend Amherst Regional High School in Amherst, MA. While at Amherst Regional, Daley seized opportunities to display his dexterity by participating in athletics. He became a 5 Varsity letterman in Football, was on the Wrestling Team as well as represented in Track and Field. Through application of hard work and self-discipline Daley received full financial assistance to attend Haverford College in Pennsylvania. He obtained a Bachelors degree in Spanish. Rodrick Daley currently holds a Masters in Education (College of Mount Saint Vincent), Certificate for Industrial Labor Relation - New York State United Teachers at Cornell University.

Daley's love for his community is a permanent and inseparable element. He believes that the community will only become stronger when individuals/groups of individual partner and play vital roles enhancing growth and development. His life is catalyzed by the maxim "Action, not excuses, is the only way." Ruddie has traveled nationwide to support workers rights and student rights. He has helped to organize unions under the leadership of the United Federation of Teachers, where he is a local chapter leader, in places such as Shreveport, Louisiana, Birmingham, Alabama and Atlanta, Georgia. Locally, he has advocated for the rights of Daycare workers to organize. He has walked the picket lines and stood with strikers to change and improve their environment. He fights to protect rights of the vulnerable on a consistent basis.

Thus, he has implemented programs that will continue to develop that concept. The Study Abroad Program affords students at a young age the opportunity to learn outside of the classroom and allows them to cherish education

more. He has worked under the leadership of CEJ to secure over \$900 million back into education and has fought to restore monies back into the budget. He created the Adolescent Mentorship Program to support our failing youths in his attempt to put them on the right path. Lastly, he has sponsored a number of Community Based Organizations and their work within New York City as a whole either by getting them started or giving them a location to do events or through philanthropic donations. One in particular is the Guyana Cultural Association Family Day. This event takes place the Sunday before Labor. Each year since 2004, GCA Family has had a home thanks largely in part to Mr. Daley's belief in community. He has sponsored back to school drives for students and low income families.

Affiliations

The Study Abroad Program/Meyer Levin Education Tour Committee - Chair; A Better Chance Alumni Network - Member; Volunteer Admissions Counselor - Haverford College; Education and Youth Committees - Community Board 17; United Federation of Teachers - Representative; Adolescent Mentorship Program - Founder; A. Phillip Randolph Institute - Member; Coalition For Education Justice - Executive Member; Brooklyn Educational Collaborative - Executive Member; Educational Justice Political Action Committee (EJPAC) - founding member and Steering Committee

Achievements

Rodrick F Daley has received numerous awards for his long years of service. These awards include: Avenue L Distinguished Service Award, New Deeper Life Community Development Corporation for Education and Community Service, New York Citations or Proclamations from: Honorable Rep Yvette Clarke, Ed Towns, Senator Kevin Parker, John Sampson, Assemblyman N. Nick Perry, City Councilmembers Mathieu Eugene and Jumaane Williams. East 34th Street Block Association, Meyer Levin Most Distinguish Alumni, Most Valuable Athletic (Wrestling), United Federation of Teachers for his union work, Caddo Federation of Teacher (Shreveport, LA) for organizing, Progressive Democrat Political Association for field work, Cornell University for labor relations as well countless other certificates for education and community service.

Challenges of English Caribbean Immigrant Students

Lear Matthews

As school re-opens and parents anticipate the educational success of their children, while preparing them to become productive citizens in their adopted home, it is important to explore and acknowledge hidden dimensions of that journey. Having come from societies where people of African or East Indian ancestry are in the majority, the patterns of racial and ethnic divisions that many immigrant children experience in the United States do not escape their attention.

The stark reality of being relegated to “minority communities of color” includes a further realization that their new communities are notorious for characteristics which make them poor indicators of success. In New York City, Caribbean-American communities are among the most racially segregated. The NYC Board of Education attendance records show that School District #17 in Brooklyn, with its high concentration of Caribbean immigrants in Crown Heights and Flatbush has more than 87% Black students and a comparably smaller number of Hispanic, Asian and Caucasian.

The challenges for immigrant students, parents and teachers are monumental but not insurmountable. Mary Waters (2006) notes that approximately half of the “West Indian” student population within urban and suburban areas attends schools that are in dire conditions. These schools are often plagued by low academic achievement, high levels of violence, chaos, and high dropout rates. Additionally, many in the neighborhood face daunting problems of poverty, law enforcement indiscretions, drug use and various indicators of poor health. Children face an increased risk of academic failure, delinquency and other forms of maladaptive behaviors. To protect themselves from indignities, some may disinvest, especially from school, speaking Standard English, and other positive attributes as opposition to their core identity.

My own observations and discussion with colleagues in the field reveal a number of concerns affecting the capacity of students and parents to live up to their full potential. These include a lack of resources essential to the total well being of families. For example, inadequate employment and child care facilities; single parenthood; undocumented status; and poor parenting skills. Some parents may not be aware of potentially debilitating medical conditions (physical and psychological) of their own children. Though optimistic, lack of such knowledge, compounded by structural racism, substandard schools, disinvested neighborhoods and other forms of interpersonal indignities have impacted these immigrants.

Indeed there are deficiencies in the educational system in immigrant children’s countries of origin. But local school districts are also blameworthy. Cultural differences are

frequently interpreted as educational handicaps and enough has not been done to address the unique needs of this population. Educational institutions in the English Caribbean are largely patterned off the British system. Despite recent efforts to reform them, vestiges of an old English approach still exists. This two-tiered educational system holds important implications for students from the Caribbean and for educational institutions within the receiving society.

The stratified nature of North American schools, particularly in the inner city – with typically high teacher-pupil ratio, lack of suitable equipment and laboratories, and with less quality faculty, often result in differential levels of educational exposure of immigrant students. Depending on the academic tier from which the students come, they may require remedial help or they excel academically. A further disadvantage is that some immigrant children may not enter the school at the beginning of the term, due to the patterns of visa regulations.

Despite these shortcomings, some students excel academically, reflecting their potential and prior basic sound educational foundation. The situation is not hopeless. There are measured successful outcomes. In New York City, the high school graduation rate among Guyanese immigrants is 74.7%; Jamaicans - 79.8%; and Trinidad and Tobagonians - 84.6% (U.S. Census Bureau, 2010). One could imagine the results in a positively different or more accommodating system.

My recommendations are both preventive and remedial: teaching parenting skills and knowledge acquisition of children’s basic health and emotional needs, including access to Early Childhood Intervention programs; encourage more frequent attendance at Parent-Teacher meetings; schools should be more welcoming (this would decrease intimidation by the enormity of the school’s bureaucracy); parents must be included as partners with the school in the education of their children; improvement in relationship between the school and broader immigrant community; teachers must become culturally competent; an awareness that some parents work long hours in multiple jobs, thereby limiting their ability to fully participate in their children’s education; adequate funding facilitate counseling on immigration issues; local cultural organizations can be instrumental as educational/cultural surrogates; on a larger scale, collaboration with Administration for Children’s Services to develop services that are easily accessible and sensitive to the needs of families in the neighborhoods where they live.



A DEFINING JOURNEY

WE MUST DEVELOP A POTENT CADRE OF COMPETITIVE ATHLETES CAPABLE OF MAKING MORE THAN JUST A TOKEN APPEARANCE AT INTERNATIONAL LEVEL AND AT THE 2016 OLYMPIC GAMES

Spring of 2012, even for the British Isles and England in particular, was inordinately cold and rainy. But spring is usually green and full of promise and so the organizers of the XXX Olympiad in the host city of London, England though concerned, were hopeful, and indeed maintained a level of enthusiasm even as the inclement weather persisted perilously close to the July 25th Opening Day.

As it were, the sporting Gods would smile upon this fair city precisely as the Olympic flame was lit to raise the curtain and welcome the world's best athletes as they came to play in the shadows of Big Ben, along the banks of the Thames, and just outside the gates of Buckingham Palace. For the ensuing fortnight, the English weather known for its capriciousness, made a mockery of its infamous reputation was for the most part balmy as athletes reached for new heights in track and field, swimming, gymnastics, rowing and cycling. In the end the names of Gabby Douglas, Michael Phelps, and Usain Bolt were etched in our minds.

In retrospect, watching these Summer Games evoked emotions and reactions ranging from pregnant anticipation to excitement to frustration as we lived vicariously through our favorite athletes. Anticipation of the phenomenal level of achievement usually attained by the best athletes in the world; excitement as one witnesses the epitome of athletic prowess as muscles and sinews are stretched to the limit in athletic competition; and frustra-

Cosmo Hamilton

tion at the mediocrity of the performance level of particular athletes as one rooted for one's native land such as our beloved Guyana.

Then one is almost compelled to lend vociferous support for a neighbor and for the Caribbean region that was stellar in this campaign - a neighbor like Trinidad and Tobago, home of 19 year old Javelin gold medalist Keshorn Walcott; a region that includes Grenada, which produced 400 meters world champion Kirani James with his golden Olympic moment; the all-conquering heroes and heroines of sprint from Jamaica, spearheaded by one of the greatest athletes of all time - repeat 100 and 200 meters Olympic gold medalist Usain Bolt.

For Guyana, from London, England to Rio, Brazil, the journey to erase the painful emptiness of the London 2012 experience must begin purposefully with the immediate implementation of a plan - a plan supported by the Guyana Olympic Committee that will by 2014 begin to plumb the reservoir of talented athletes 'from Pakaraima peaks of power to Corentyne lush sands'; a plan that must include the creation of an Olympic Training Center complete with state of the art equipment, professional coaches and a rigorous program, which should be instituted from the kindergarten level.

This program bolstered by commercial entities such as Adidas, Nike, Coke, Pepsi, and Banks DIH, should encompass a comprehensive model that would cover the disciplines of track and field, swimming, boxing, weightlifting, cycling, rowing, and archery. The aim would be to develop a potent cadre of competitive athletes capable of making more than just a token appearance at international level and more pointedly at the 2016 Olympic Games. Perhaps organizations in the Diaspora such as Hometown Associations can also contribute to such an effort.

JOIN US IN GUYANA SYMPOSIUM 2012

"MASQUERADE LIVES"

• MASQUERADE BANDS AND COMMUNITY PRIDE • COSTUMING AND MASQUERADE • THE MUSIC OF MASQUERADE • MASQUERADE AND THE BHOOM • THE POETICS OF MASQUERADE

GCA Symposium Committee

CALL FOR PARTICIPATION: ENDS SEPTEMBER 30, 2012

Contact: Dr. Vibert Cambridge: cambridg@ohio.edu

The Symposium that will be held in Guyana on December 13th. and 14th., 2012 will be the tenth produced by Guyana Cultural Association of New York, Inc. The Call for Participation for this symposium has produced prospective presenters from the Caribbean, North and South America, Europe and Guyana itself already. This Call ends on September 30, 2012. Send all responses to Dr. Vibert Cambridge at cambridg@ohio.edu.

With the full support of Dr. Frank Anthony, Minister of Culture, Youth and Sports in Guyana, GCA is poised to make this gathering a sparkling combination of theory and practice using papers, posters, videos and other film, performances, art, literature, music and photography. Through this symposium, the second to be held in Guyana, GCA intends to promote public education and appreciation of the history and direction of masquerade, a national practice and form of entertainment in Guyana.

Areas that have been announced for exploration during the symposium include, but are not limited to:

- *Origins of the art form*
- *Immigration, class, transferal and transmission of masquerade*
- *The poetics of masquerade*
- *Masquerade as graphic text*
- *Costuming in masquerade*
- *Masquerade bands and community pride*
- *Masquerade as public spectacle*
- *Masquerade and foreign policy*
- *Masquerade and Caricom festival arts*
- *The music of masquerade*
- *Masquerade and the bhoom*
- *Masquerade and biography*
- *Devising a socio-historical unit in the school curricula*

- *Early arrangements include the performance by masquerade exponents and the use of the benab, Umana Yana, in Kingston, Georgetown, as one lecture space.*

The program itself is slated to include a post symposium experience with the festival, the Bad Cow Masquerade Competition, in Charity, Essequibo and performances at Theatre Guild, Georgetown.

Publishing of the papers delivered at the Tenth Annual Symposium will be facilitated by contributing agencies in Guyana.

In celebration of ten years of exhilarating, although sometimes difficult work, the publication process of selected papers from the nine previous symposia has started. These papers will include the Symposia addresses by Cyril Dabydeen and the late Frank Thomasson and Desry Cesar-Fox. Although there is a deadline of mid-November 2012 for the formal request for these papers, there is an early and non-prejudicial collection process in effect because of the amount of scholarship clearly observed at the pre-convention meeting held at Empire State College/SUNY on September .1, 2102.

The Tenth Annual Symposium team includes Dr. Juliet Emanuel, Dr. Michael Scott, Dr. James Rose, Dr. Frank Anthony, Dr. Paloma Mohamed, Ms. Margaret Lawrence, Ms. Claire Goring, Mr. Edgar Henry, Ms. Muriel Glasgow, Ms. Rosalind October-Edun, Ms. Verna Walcott-White, Mr. Maurice Braithwaite, Ms. Claire Patterson-Monah, Dr. Lear Matthews, Ms. Ave Brewster Haynes, Vice President and Dr. Vibert Cambridge, President of GCA, with all members of the GCA organization contributing, as always, to what promises to be a huge undertaking.

The Tenth Annual Symposium is, also, the recipient of many hours of dedicated volunteer service by the Friends and Supporters of the Symposium.

JOIN GCA IN GUYANA

DECEMBER 9 - DECEMBER 16, 2012

DELTA
NON STOP
NEW YORK - GUYANA

AS LOW AS
\$450.00

RETURN TAX INCLUDED

SPECIAL GCA AIRFARE

(For registered Symposium participants)

RESERVATIONS BY OCTOBER 15, 2012

RESERVATIONS ADVISORY

AUTHORIZED AGENT FOR FLIGHT
AND HOTEL RESERVATIONS

GUYANA CULTURAL ASSOCIATION;
Chire Goring at 718 209 5207 or by
email at ChireGoring@aol.com.

ATTRACTIVE RATES FOR HOTEL
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Double occupancy - US\$ 99.00 + 16 % VAT

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- 24hr room cards
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- Swimming Pool

10TH ANNUAL GCA SYMPOSIUM "Masquerade Lives" AN IMMERSIVE EXPERIENCE



Over the past few years, GCA has been dismayed with reports that the art form has been increasingly described as a nuisance. Furthermore, there is also evidence of the decline in the number of masquerade troupes evident during the Christmas masquerade season and at important national moments. This condition could be partially explained by the lack of information and appreciation of the history and continuity of this quintessential Guyanese art form.

Incented by the success in delivering a masquerade curriculum to Caribbean youth during GCA's Caribbean Heritage Camp held last summer in New York; evidence of efforts in Guyana's private and public sectors to preserve and promote the art form; and the increasing international critical attention to August Lawrence's award-winning film *Tunkli*, the Guyana Cultural Association of New York has decided to partner with Guyana's Department of Culture to stage its 2012 Symposium on the theme "Masquerade Lives" in Guyana during the traditional December masquerade season.

Based on current plans, it will be more than a symposium—it will be more like an immersive experience.

- WORKSHOPS ON
- MASQUERADE MUSIC
- COSTUME DESIGN
- IMAGE MAKING
- THE POETICS OF MASQUERADE
- BAD COW COMPETITION
- THEATER GUILD SEASON
- "MASQUERADE HERITAGE"



FOR INFORMATION
CONTACT: GCA SECRETARIAT
718 209 5207

PUBLICATION OF SELECTED PAPERS FROM GCA SYMPOSIA

On Saturday, September 1, 2012, the Pre-Convention meeting related to the 2012 Symposium was held at Empire State College/SUNY, 177 Livingston Street, Brooklyn, NY with the kind support of Dr. Lear Matthews assisted by Ms. Sharon Martin, both of that institution.

The immediate purpose of this meeting was to start the process of publishing selected papers from all symposia. **All presenters are invited to submit papers.**

The following is a list of the symposia produced by GCA under the sponsorships noted.

2003: Celebrating Our Musical Heritage.

The Caribbean Research Center, Medgar Evers College/CUNY, Brooklyn, NY.
The Department of African American Studies, Ohio University, Athens, Ohio.

2004: The Guyanese Word, Written, Spoken, Sung and Drawn.

The Department of African American Studies, Ohio University, Athens, Ohio.
The Center for Ethnomusicology at Columbia University, NY, NY.
eCaroh Caribbean Emporium, Boston, Mass.

2005: Celebrating Guyanese Dance.

Borough of Manhattan Community College/CUNY, NY, NY.
The Department of African American Studies, Athens, Ohio.
Friends of the Symposium.

2006: Celebrating our Caribbean Heritage: Carifesta 72 Revisited.

Borough of Manhattan Community College/CUNY, NY, NY.
Friends and Supporters of the Symposium.

2007: Origins, Identity and Influence - "Oii."

EdZone, Teachers College, Columbia University, NY, NY.
Center for Multiple Languages and Literacies, Columbia University, NY, NY.
Center for African Education, Columbia University, NY, NY.
Institute for Urban and Minority Education, Columbia University, NY, NY.
Friends and Supporters of the Symposium.

2008: Folk, Identity and National Cohesiveness

University of Guyana, Georgetown, Guyana.
International Convention Center, Guyana.
Ministry of Culture, Youth and Sports, Guyana.

2009: Edgar Mittelholzer, the Man and his Works.

York College/CUNY, Jamaica, Queens, NY.
Friends and Supporters of the Symposium.

2010: Diversity in our Villages; Harmony in our Culture.

Our Lady of Victory Catholic Church, Brooklyn, NY
Friends and Supporters of the Symposium.

2011: Arrivals, Encounters and Exchanges.

Empire State College/SUNY, Brooklyn, NY.
Friends and Supporters of the Symposium

The publication committee includes Juliet Emanuel, Edgar Henry, Muriel Glasgow, Lear Matthews and Vibert Cambridge.

Excited by the task ahead of them, these members took note of the excellent quality of the presentations of the nine symposia and, with additional colleagues, are proceeding with the publication process.

Call 718 209 5207 for more information.

COMMUNITY CALENDAR OF EVENTS

COME OUT AND SUPPORT THESE EVENTS

WHAT'S HAPPENING IN THE COMMUNITY

33

CHUCKLES CORNER

A middle aged woman goes to the social security office to receive benefits for her children.

"How many children?" asks the welfare officer.

"Ten" replied the woman.

"Ten?" asks the welfare worker. "What are their names?"

"Nathan, Nathan, Nathan, Nathan, Nathan, Nathan, Nathan, Nathan and Nathan"

"Doesn't that get confusing?"

"Naah... It's great because if they are out playing I just have to shout 'Nathan yer dinner's ready!'

or 'Nathan time to go to bed!' and they all respond.

"OK! What if you want to speak to one individually?" asks the curious welfare worker.

"OOH That's easy," says the smiling woman. "I just use their surnames."

EUSI KWAYANA

TORONTO VISIT

SEPT.27-OCT 6

Eusi Kwayana – notable Political Activist, Writer, and Educator – is scheduled to be in Toronto for Sept The Community to Assist Buxton/Friendship (COTAB), the Caribbean Studies Program of the University of Toronto, and the Canada – Guyana Forum are requesting your attendance at the events

**Friday Sept. 28, 6 – 9 PM:
Book signing at the Different Booklist**

**Sunday Sept. 30th, 5 – 8 PM:
Lecture & Mix'N Mingle session**

**CaFA Film Nights @ Nicholas
Brooklyn
570 Fulton St
Brooklyn, NY 11223
United States**

**Oct 04, 2012 7:30 PM
4 films from 4 different
territories - Guyana, Trinidad
& Tobago, Brasil and Carriacou/USA.**

The Seawall

by Mason Richards

Guyana

Ebony Goddess: Queen of Ilê Aiyê

by Carolina MoraesLiu

Brasil

I'll Be There

by Justen Blaize, Hernando Caicedo and Kofi Okai

Carriacou/USA

De Wild Meat Famalee

by Ansar Sattar

Trinidad & Tobago

ALLIED ORGANIZATION

**Showcasing the Art of
Paula Hazlewood**

October 5, 2012

Brooklyn Home for the Aged
Kingston & St. John, Brooklyn, NY
5.00 p.m.

Art Tea

Art from Paula Hazlewood &
Hannah John

New Life Center of Truth
2400 Snyder Avenue (Bedford & Rogers)
Brooklyn, NY 11203
3.00 p.m.

For Information:
Dr. M. Thompson
718 485 3687;
Robert Bobb
347 328 4233

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NEWSLETTERS:

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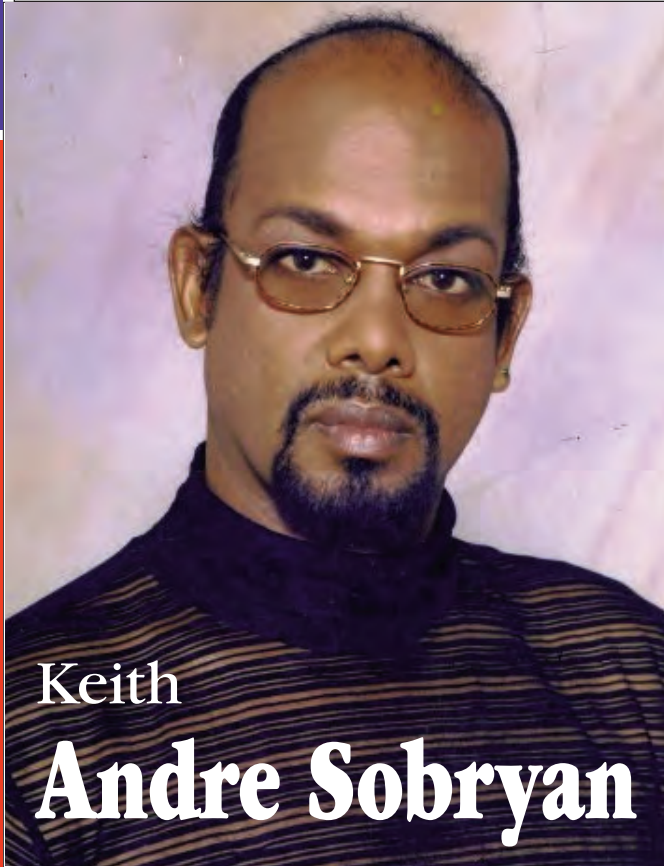
Claire Goring

clairegoring@aol.com

or

Edgar Henry-

ehenry7255@aol.com



Keith

Andre Sobryan

Keith Andre Sobryan was involved in every aspect of the arts. Few Guyanese have made the contribution or enjoyed the reputation in dance and drama as Keith Andre Sobryan, over the past three decades. Intensely nationalistic, Andre Sobryan had a vivid, fertile and creative imagination, dedicating his entire working life to the arts, particularly drama and dance.

A competent dramatist, a skilled sensitive interpreter of Indian Dance, and a highly popular stage character, Andre worked as a professional, writing, performing, teaching, directing and producing. He possessed the comic's wit and gift of mimicry, with a marvelous voice range that enabled him to portray several characters. As a director, you were most impressed with his instinct for fine drama and his superb ability to skillfully interpret and bring a greater human dimension to a playwright's work.

But as considerable as Andre's stage talents were, he was more popularly loved for his brilliant performance as Miss Lottie McPherson, the good friend of Clothilda James and her husband Clarendon.

Dressed in a comb-out wig, dreadful clusters of costume jewellery, bright scarves, odd-looking hand bags and out-dated dresses, Lottie and Cleo's particular Guyanese working class manners and speech patterns were the basis of their enduring appeal. Uttered in slightly quavering tones or shrill voices, as the situation warranted, Cleo and Lottie would complain about the new suite of chairs that fell in the mud while being conveyed to the house, the confusion over a barrel that came from "foreign", the bucket put to "ketch" some water, or the broken "sling-back" shoe strap.

12 YEARS AFTER HIS PASSING His legacy continues as Artistes in Direct Support continue the fight for people living with HIV/AIDS

Claire Goring

As a Mash enthusiast, Andre was involved in costume designing and worked each year with the Children's Costume Competition. He was a member of the Central Mashramani Committee and in the early stages of Mash, was on the Solo team producing the Mash Nite and Float Parade events.

Andre fought for the rights of people living with HIV/AIDS in Guyana. As chairman of the National AIDS Committee, he urged the Government to fashion policies on AIDS issues and was in the middle of helping to produce the much-talked about National AIDS Policy when he passed.

Sobryan represented Guyana at various fora on AIDS in the Caribbean and internationally, including the World AIDS Conference in Durban, South Africa. He was founder/member of the Network of Guyanese Living with HIV/AIDS and member of the Caribbean Network of People Living with HIV/AIDS.

In 1993, the former Queen's College student, along with theatre colleagues Margaret Lawrence and Desiree Edghill founded Artistes in Direct Support (AIDS), a group which uses youths and theatre productions to educate the public about HIV/AIDS. His brainchild, The Flame and the Ribbon was also founded in that year and has since been staged every year on December 1, World AIDS Day. He worked on a number of AIDS projects funded by the donor community and was involved in the United States Aid for International Development Guyana Youth Project themed: 'Ready Body - Is it Really Ready' at the time of his death.

HOW YOU CAN ENSURE KEITH ANDRE SOBRYAN'S FIGHT FOR THE RIGHTS OF PEOPLE LIVING WITH HIV/AIDS CONTINUES

Contribute to Artistes In Direct Support

Desiree Edghill - sapodilagirl@gmail.com or artsup92@gmail.com

156 Alexander Street Kitty, Georgetown, Guyana.

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WHY THE FOREST TOAD HAS BUMPS

ADAPTED FROM AN AMERINDIAN MYTH

from page 23

"Grandmother," said Pia, "we have traveled far and are very tired. We need to rest and recuperate for a few days before we resume our journey to visit the eastern part of the forest. Would you please be so kind and generous as to permit us to spend some time with you and enjoy your hospitality?"

"Well your request young men, is very sudden and I will have to think about it. After all, I live alone in this house," croaked the old woman.

"Not to worry," said Pia, "we respect and protect the aged and what is more, we will hunt every day to provide meals for you and ourselves during our stay."

"Say no more. I agree. You can stay here for as long as you wish," the old woman said.

The two went hunting the next day and killed a small labba. They skinned it, roasted it over a pit and brought it home.

They placed the roasted treat on the table and no sooner had they done this than the old woman brought three plates of baked cassava cakes. For some strange reason, the two were filled after eating the labba meat and did not touch the cassava cakes.

While hunting the next day, Makunaima told Pia that something strange was going on.

"How come there are no fields or farms around the house or nearby, yet the old vixen has so much cassava that she can make baked cassava cakes," he said.

"True, true," replied Pia, "the same thing had crossed my mind. I think that from now on, we should take fruits and berries along with our roasted meat home and refrain from eating any of the cassava cakes she

Peter Halder

provides for us."

"And what if she questions us about our refusal to eat her cakes?"

"We will just tell her that we are filled with the meat and the fruit and berries."

The crone was very angry when the twins refused to eat her cassava cakes for the second day in a row.

"You are not respectful men as you claim you are," she told them at the table, "it is an insult to refuse the providence of your host."

They apologized and promised to eat her cassava cakes the next day.

Next morning, instead of going into the forest to hunt, they walked a short distance and climbed up nearby tree from where they could see everything that went on inside the house.

In the sunlight that filled the home, they noticed that the old woman had a white spot on her shoulder. They saw her bend down and pick at the spot. As she did so, lo and behold pieces of cassava fell from it into a wooden pail behind her.

To be forewarned is to be forearmed. When the twins got to the house that night, they refused to eat the cassava cakes which the old woman had baked for them.

The crone flew into a rage and told them to leave her house by the following evening.

"You can rest assured we will be happy to do so," the Pia retorted.

The twins arose next morning very early and walked swiftly to the cotton grove. There they picked large quantities of cotton and took them back to the house. The old woman was not yet up. They began laying pieces of the cotton into the creases of the floor and



along the edges of the walls. They also laid them over the floor.

Hearing the noise of their movements, the old woman awoke and came out of her bedroom. She looked at the floor and asked what they were doing.

"We are making the floor soft and comfortable for you to lie on and also if at any time you fell for whatever reason to the floor, you would not hurt yourself," Makunaima explained.

"It's the least we can do for you before we leave your house and your wonderful company this evening," added Pia.

They invited her to sit on the floor to test how soft it was. Please with what they said, she accepted their invitation and took her time to sit on the cotton strewn floor.

No sooner was she comfortably seated when Pia who was behind her set fire to the cotton.

The fire spread rapidly along the cotton and when it surrounded the old woman she changed into what she really was - a forest toad. The toad did not die but the fire badly burned its skin and scorched it so terribly that it became rough, bumpy and wrinkled.

And it has remained that way until today.

A Bond of Thought

By Yekini Plante

ABOUT THE AUTHOR:

Yekini Plante

Yekini Plante, age 17, Senior at Brooklyn College Academy; of Guyanese and St. Lucian parentage.

*I am from computers
 Form motherboards and data
 I am from the sidewalk on the street
 Copper shining, the sun feels warm
 I am from the photo album.
 The endless memories
 Passing through the generations
 Like I saw through all of their eyes,
 I am from pizza and sunshades,
 From Ronnie and Keenan.
 I am from the statues
 And the stones,
 From stillness and motion.
 I am from a building
 My essence is intertwined
 And myself, I am dominance.
 I am from the lights in the alley,
 Always glowing bright,
 Sometimes I shut off, the tired eyes of my father
 Never truly awake.
 I am from the arcade on the street,
 Day by day, gathering dust
 Switching on and off,
 An endless cycle.*

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INTER-GUIANA CULTURAL FESTIVAL

E.R Braithwaite:
Educational Stalwart and
Patron of the Inter-Guiana
Cultural Festival

Francis Quamina Farrier



The Second Inter-Guiana Cultural Festival was held in Guyana, August 23- 26, 2012. Eustace Ricardo Braithwaite, well-known Guyanese educator and famous author was the Guest of Honor at the launching of the Festival, participating countries of which included French Guiana, Suriname and Guyana. Dr. Braithwaite was officially declared the Patron of the festival by the host country representative. He was initially invited by the Government of Guyana to observe his 100th. Birthday Anniversary in his native land on June 27, 2012. His actual visit was timed to coincide with the Inter-Guiana Cultural Festival.

Dr. Frank Anthony, Guyana's Minister of Culture, Youth and Sport, in recognizing Dr. Braithwaite as patron and distinguished international educator, remarked on his outstanding contribution to the literary

arts through his novel "To Sir with Love" which became the cornerstone for cutting across cultural differences. His writing and its popularity across the globe is testimony to the essential role of literary thinkers and educators in understanding universal issues that challenge diverse institutions and societies. Apart from focusing on inter-regional exchange of Art and other cultural resources, the Festival provided a forum "...to exchange ideas, to teach, to reinforce each other through cross fertilization with mutual stimulation. Out of these interactions and intersections of our cultures, new forms of cultural and artistic creativity will emerge." According to Dr. Anthony. E.R. Braithwaite is indeed the most befitting quintessential educator to lead such a charge.

Apart from Dr. Braithwaite, other dignitaries attending the opening ceremony at the

National Cultural Centre included Director General of Culture of Suriname, Mr. Stanley Sidoel, the Cultural Representative, Regional Council of French Guiana, Ms. Fabienne Mathurin-Brouard, the Ambassador of France to Guyana/Suriname, His Excellency, Mr. David Marcy, and Dr. Anthony. With the theme "Celebrating our Culture: Bridging our Friendship," the interacting of cultural talents from French Guiana, Suriname and Guyana, displayed excellent stage performances of song, music, dance, storytelling, the best of art and crafts, as well as intellectual discussions, proved that there is quite a lot in common among the French, Dutch and English speaking Guianas. It must be noted that there was a very strong representation of Amerindian culture - dance in particular - from Suriname.

The Friday of Dr. Braithwaite's visit was principally his day to "Meet the Press." That morning he was driven to the Studio of the National Communications Network (NCN) on Homestretch Avenue for that engagement. The principal session was a half hour interview in which he answered challenging questions which was recorded and subsequently aired. That evening he returned to the National Cultural Centre where he enjoyed the many entertaining, heritage presentations by performers from French Guiana, Suriname and Guyana.

His visit was indeed a cherished moment and an unprecedented opportunity for the region to benefit from the presence and contributions of a true "Guiana educationalist" of international caliber and fame.

THE INTER-GUIANA CULTURAL FESTIVAL



Photo by Natasha Azeez

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