

# GUYANA FOLK

*And Culture*

Aug 25  
2012  
Vol 2  
Issue 8



**WE ARE THE KIDS OF GCA**  
**WE CAME TO LEARN,**  
**AND SING AND PLAY,**  
**WE WANT TO BE THE BEST**  
**THAT WE CAN BE!**

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## AUGUST, THE MONTH TO CONTEMPLATE AND INVIGORATE DIASPORIC POTENTIAL

The month of August conjures up memories of holidays from school; vacation; and participating in excursions, whether it was by bus, boat, punt or train in Demarara, Berbice or Essequibo. A largely bucolic practice of family outings, excursions served as an opportunity to relax and socialize in a modestly traditional manner. In North America, we have been acculturated to experience the month of August, whose name is generally associated with heat and humidity, as symbolizing the ending of summer and preparing for the milder fall with expected renewed energy.

Significantly, during this month, many English Caribbean immigrants are preoccupied with Block Parties, massive preparation for Labor Day Parades or other Diaspora-centric weekend activities. In this regard, the Guyana Cultural Association of New York, in its committed role as purveyor of Guyanese cultural heritage, organizes chuck-full-of events in its effort to perpetuate the diversity of Guyanese culture and tradition.

For the past 11 years GCA has continuously provided a common ground through the Arts, folklore and literary discourse to entertain, reminisce and articulate possible solutions to social problems and ethnic differences. The approach of this pioneering cultural organization is not only entertaining, but also interactive and inclusive. August is truly a month to contemplate and

invigorate Diasporic potential. I am certain that many of you watched the exciting Summer Olympic Games in London. We trust that you too enjoyed the many glorious moments, especially when lightning "Bolt" struck.

We pause to remember the contribution of Marcus Mosiah Garvey, whose 125th birthday was celebrated on Friday August 17th. Without a doubt, "Garveyites" and many worldwide have, and will continue honoring Jamaica's First National Hero, who was a strong advocate for economic independence within the black community and worked vociferously throughout his lifetime promoting self-sufficiency. We also commend Guyana's Ron Bob-Semple for keeping the work of this hero alive.

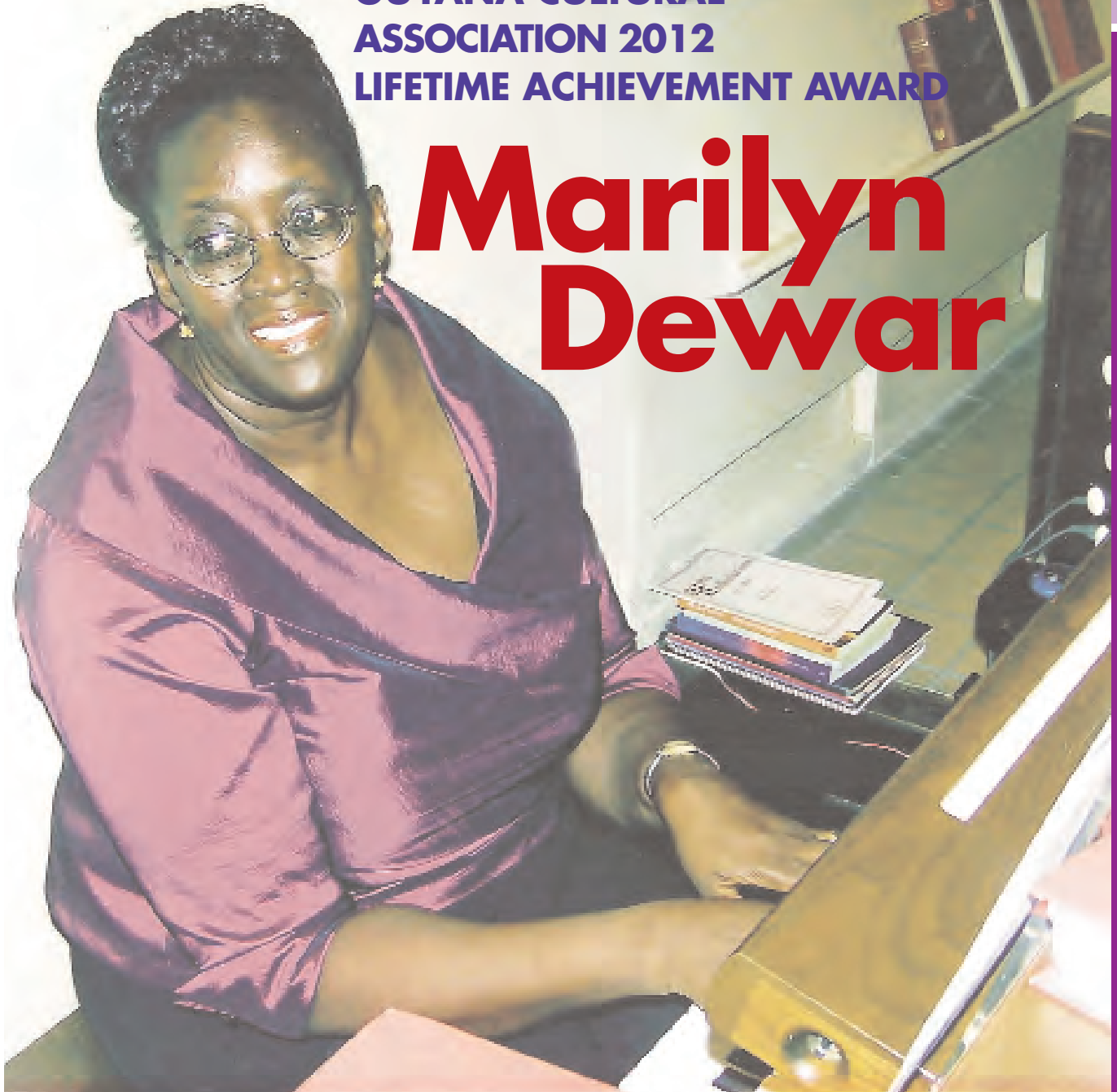
In this issue, we present a variety of articles including a tribute to a Guyanese broadcast communications giant, Hugh Cholmondeley and the passing of promoter extraordinaire, Vivian Lee; a report on another successful Caribbean Heritage Summer Camp; the role of Hometown Associations in supporting our youth in the Diaspora; the inauguration of the GCA Sunday Radio Program; the 2012 GCA Awardees; and the schedule of upcoming GCA activities and calendar of events and more. In promoting the theme for this year - Masquerade Lives, the goal is to revive this core Guyanese art form and examine its contemporary state as we move forward.

Enjoy!

Lear Matthews.  
 August Editor.

**GUYANA CULTURAL  
ASSOCIATION 2012  
LIFETIME ACHIEVEMENT AWARD**

# Marilyn Dewar



**A DISTINGUISHED CAREER IN MUSIC,  
MARILYN DEWAR IS AN EXEMPLAR TO HER  
STUDENTS IN HER MORE THAN FOUR  
DECADES AS AN ORGANIST AND  
MUSIC EDUCATOR**

**A DISTINGUISHED CAREER IN MUSIC**

# Marilyn Patricia Dewar

*Ronald H. Lammy*



**Marilyn P. Dewar**  
*Lifetime Achievement*

## RECIPIENT OF THE 2012 GCA LIFETIME ACHIEVEMENT AWARD

**M**arilyn Patricia Dewar is the founding principal of The Dewars Music School which she established to meld two passions with a keen interest in entrepreneurship. Her path to a distinguished career as a musician started at home. At age three, she began playing the piano under the tutelage of her mother, Janet Hunte. In her teenage years a succession of iconic Guyanese music teachers trained her to excellence on the piano, the violin, the guitar, and the organ. But “While Marilyn enjoyed the piano, violin and violoncello, nothing fascinated her more than the organ; and it was Mr. Winslow Smith who taught her organ pedagogy.” The religious music influence set off an uninterrupted four decades as an organist and music educator.

Nurtured by esteemed tutors such as Miriam Daniels, Daphne Scott, Francis Percival Loncke and John Bunbury led to her interest in formal classroom teaching. Ms. Dewar’s first steps were into the Teachers Training College. There she was one of the leading guitar players and was a member of the ‘Emmel Singers’. This group of young teachers won the “Best Folk Group” award at the 1970 Guyana Music Festival. They later produced “Bamboo Fire”, one of the few recordings of Guyanese folk songs.

At Teachers Training College and the University of Guyana, Ms. Dewar was trained in the rudiments of teaching music and music administration. Her lecturers and coaches were the venerable Lynette Dolphin and Edith Pieters. It was during this period that Marilyn Dewar was the pianist on standard-setting recordings by the Woodside Choir: “National Songs of Guyana”, “Woodside Sings at Christmas” and “This is Guyana.”

Ms. Dewar’s beginning impact on national education in Guyana started as a member of the radio production staff at Broadcast to Schools, a Division of the Ministry of Education. Her reputation for high standards was encouraged with the “very caring and watchful eyes of Celeste Dolphin and Meighan Duke”, administrators of the program. In her continuous pursuit of excellence she won an award for a training program in radio broadcasting at the BBC in England. Ms. Dewar then served as a producer of the Broadcast to Schools aired nationwide.

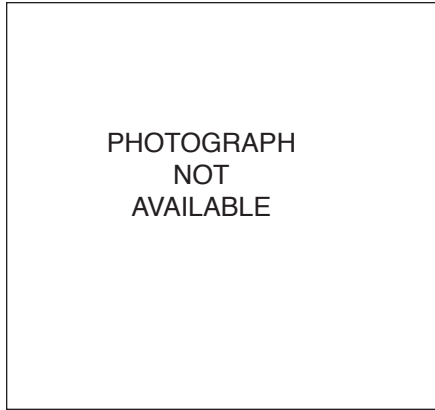
Being the organist and choir master at Christ Church Anglican Church for forty years is an indicator of the deep commitment by Marilyn Dewar to music. But it is not her single contribution of that intensity. Over the same period Guyanese society has absorbed the prodigious, indisputable dedication to the education of its citizens by our Lifetime honoree. Ms. Dewar has taught in several public schools and an international one in Georgetown. As Secretary of Guyana Music Association, she and colleagues reintroduced the Guyana Music Festival. She also serves as the Director of Music of the Guyana Musical Arts Festival Inc.

As an exemplar to her students she has earned many certificates in music from the Associated Board of the Royal Schools of Music and The Trinity College of Music, London. Ms. Dewar holds a Bachelor’s Degree in English from the University of Guyana and a Master’s Degree in Education from Framingham University in Massachusetts.

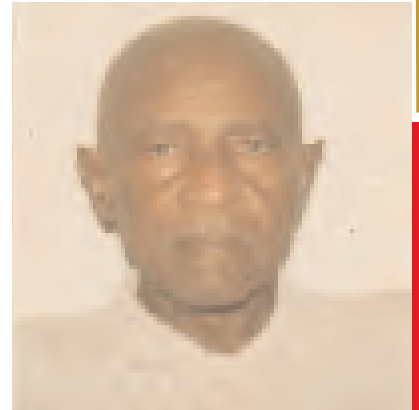
**2012 GCA AWARDS HONOREES**



**Desmond "Putagee" Vivierios**  
*Exemplary*



**Andron Alphonso**  
*Exemplary*



**Lionel Blackette**  
*Artiste*



**Rosalind Kilkenny McLymont**  
*Cultural Enabler*



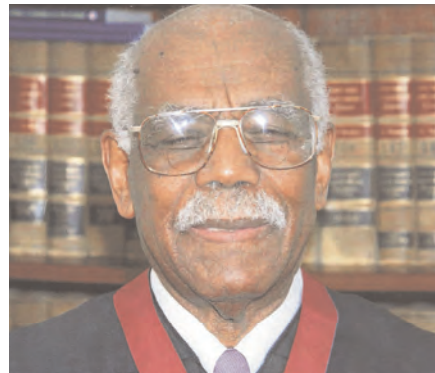
**Maurice Blenman**  
*Cultural Enabler*



**Mel Carpen**  
*Community Service*



**Derry Etkins**  
*Educator*



**Judge Elrich Eastman**  
*Community Service (Posthumous)*



**Lear Matthews**  
*Educator*



**Alissa Trotz**  
*Educator*



**Charmaine Blackman**  
*Artiste*



**Joseph Burgan-Trotman**  
*Artiste*

## 2012 GCA AWARDS HONOREES

# AN OPPORTUNITY TO CONTINUE AND SUSTAIN THE MASQUERADE TRADITION AND ENHANCE ITS POTENTIAL FOR BROADER INFLUENCE IN THE ARTS

*Ronald H. Lammy*

Childhood memories could have several characteristics: memorable, positive, and formative. Those words come to mind on recollections of Masquerade in the pre-independence decade in Guyana. Growing into adulthood one would learn that the music rhythms and the step dances had an African origin. The primary dancing performers present their art form in bright, multicolored costumes. The music accompanists play the flute and kettle drum with atypical flourish representing the melding of African creativity with European instruments. This artistry evolved from an inhuman fact in Guyana's colonial past. The mastered class transcended the savagery of capture and slavery and eased their pain through the joy of music and dance.

Some of the main positive elements of Masquerade are reflected in the accomplishments of the 2012 GCA Awardees. Most poignant are these: Andron Alphonso brings a social entrepreneurial spirit to maintaining the tradition. Rudolph Vivierios presents a rare skill as a masquerade flautist, flouncer and drummer that should be emulated. Lionel Blackette transfers his seven plus decades of art form knowledge to the next generation which gives a sustainability effect.

Masquerade's music is distinctive and pioneer Guyanese musician Tom Charles made a gallant effort to popularize it beyond its seasonal set-

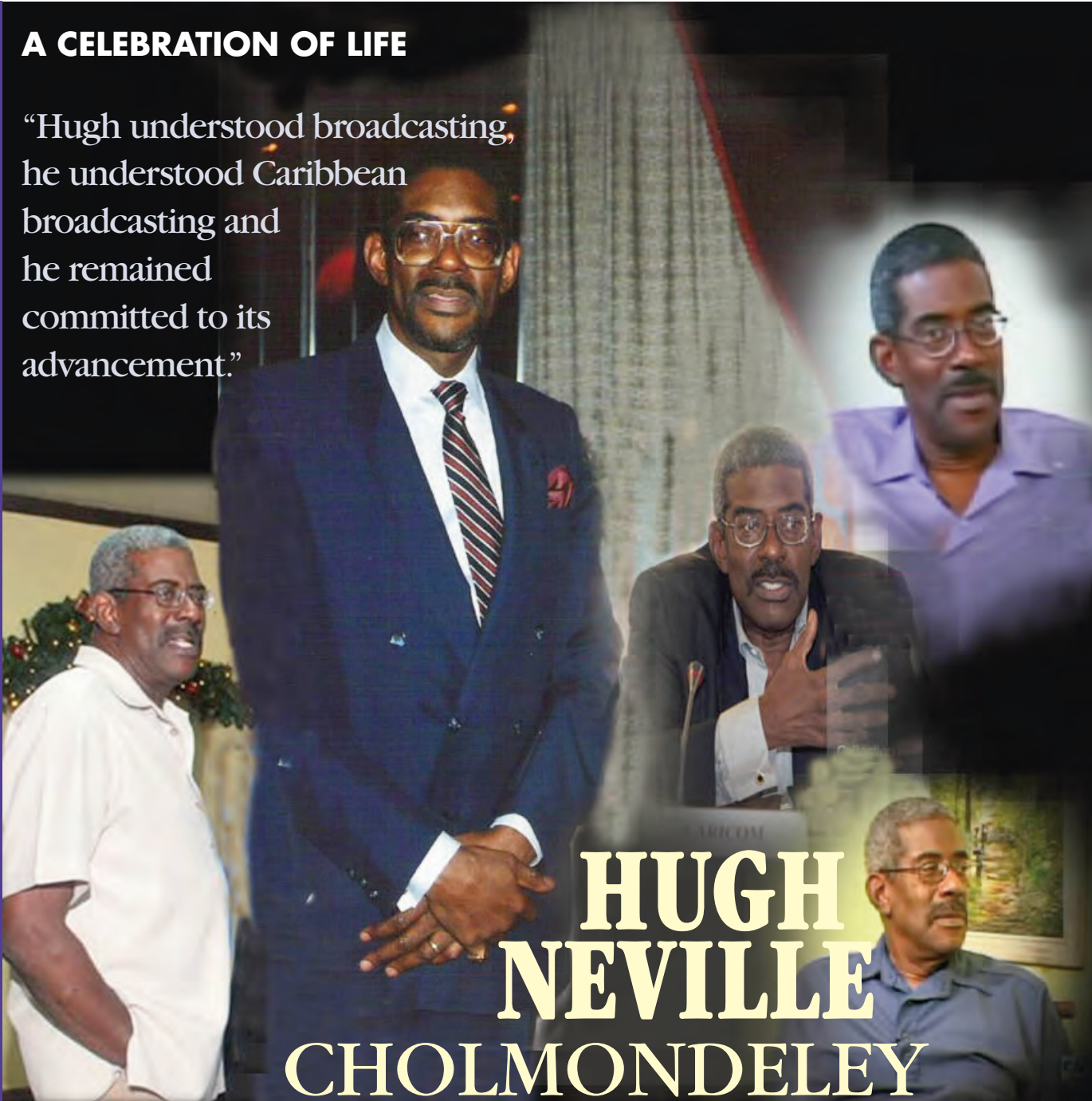
ting. In consideration of that ground-breaking courage, one would presume that Marilyn Dewar could take her prodigious music and administrative talents to even higher heights: the founding of Mount Roriamia Music Academy. It would be the place where music education and Guyanese creativity are developed for centuries.

Perhaps Rosalind McLymont, a business woman with impressive Cultural Enabler successes could be joined by Mel Carpen a compatriot with landmark enabling results. Performing artistes Joseph Burgan-Trotman (Mighty Enchanter), Charmaine Blackman and Derry Etkins, together with Maurice Blenman, a skilled arts presentation enabler could be in the nucleus of a Diaspora team. They could be actively supported by social science educators Alissa Trotz and Lear Matthews who are keenly attentive to the Guyanese well-being everywhere.

Together, our 2012 honorees would continue the collaborative philosophy of Elrich Eastman, sustain the Masquerade tradition and enhance its potential for broader influence in the arts. In the year of "Masquerade Lives!" we could begin to give forward in a substantial way to establish a meaningful legacy that continually shapes the future of Guyanese arts.

# A CELEBRATION OF LIFE

“Hugh understood broadcasting, he understood Caribbean broadcasting and he remained committed to its advancement.”



## A TRIBUTE TO VIVIAN LEE AND HUGH CHOLMONDELEY

# “I heard it on the radio”

*Vibert C. Cambridge, Ph.D.*

Guyana was a very earlier adopter of radio broadcasting, and from virtually the beginning, invention and innovation aimed at giving it local flavor. Radio broadcasting is said to have started on June 27, 1927, when the local wireless company began to relay programming from New York simultaneously over the telephone service and from an experimental broadcast transmitter. A year later, listeners in British Guiana could access WGY Schenectady, New York; KDKA, Pittsburg, PA; 5SWBBCC, Chelmsford, England; PC JJ, Einhoven, Holland; PCUU, The Hague, Holland; and CJRX, Winnipeg, Manitoba, Canada. The majority of the programming on these stations was music.

By 1930, the experimental station, now with the call letters VRY, was broadcasting British Guiana Militia Band concerts from the Sea Wall, church services, dance music concerts from “ballrooms,” and music recorded by local musicians. The effort to bring local flavor to radio broadcasting in Guyana has been a long and ongoing struggle. Vivian Lee and Hugh Cholmondeley must be recognized and celebrated for their efforts in that struggle. They were associated with some of the pivotal moments in the development of the mass media in post-World War II Guyana. Staring in the 1940s, Vivian Lee became the exemplar of the independent program producer. Hugh Cholmondeley piloted the establishment of public service broadcasting in Guyana.

### *Vivian John Lee*

*(August 27, 1919-August 16, 2012)*

St. Stanislaus-educated Vivian Lee demonstrated the capacity of Guyanese to produce a diversity of radio entertainment programming genres—the variety show, the game show, the talent show, and the hit parade. In later years he also demonstrated the ability of Guyanese to produce feature films. Vivian Lee ran the Ace Advertising Agency which he founded in 1948 after returning from the United States where he had completed a course in radio broadcasting at the Cambridge School of Broadcasting in New York. At that time in the United States, brokerage was a popular program production model. Under this arrangement, the producer bought blocks of time from a radio station and produced a program in which he sold advertising. Lee used that model to guide his radio work in British Guiana. Ace

Advertising Agency specialized in promoting consumer products, such as Ovaltine, and alcoholic beverages, such as Guinness Stout and XM Rum. Lee used the radio talent show and the variety shows featuring Guianese musicians as the primary vehicles for promoting his clients and their products. Through the Ovaltine account, he launched The Ovaltine Amateur Hour—a live talent show on ZFY—the dominant local radio station at the start of the 1950s. ZFY became Radio Demerara in 1951. The show was the Guianese version of the popular American Gong Show. For the local production, the gongmeister was Harry Mayers, and his orchestra was the house band.” In a 2003 interview, Lee reminisced that King Fighter and Lord Canary were two contestants who, despite being “gonged,” went on to garner recognition in B. G. and Trinidad as accomplished calypsonians.

As an independent radio producer Lee launched other trend-setting radio programs, such as Tops in Pops, and variety shows like the popular The Gypsy Caravan featuring Miss Snodgrass. Lee described the latter as a “colloquial show with low-brow humor” featuring a “live band with four or five people—piano, guitar, bass, drums, and singer.” The radio programs produced by Lee were popular and provided an opportunity to showcase the colony’s emerging popular music talent. The shows featured working class folks. Top of the Pops, sponsored by Auto Supplies, was a pioneering vehicle that provided a weekly update on international popular music. Top of the Pops connected British Guiana with international musical trends and stimulated the emerging record sales sector of the Guianese economy. Lee was able to capitalize on this by establishing Ace Records and Ace Records Club. It was Ace Records that launched Johnny Braff and produced the important LP Let’s Celebrate Guyana’s Independence.

### *Hugh Neville Cholmondeley*

*(April 13, 1940-August, 10, 2012)*

Queen’s College-educated Hugh Cholmondeley started his career in broadcasting in British Guiana in 1958. He was employed as an announcer at the British Guiana Broadcasting Service (BGBS)—Rediffusion International’s second channel. The other channel was Radio Demerara. According to the eulogy delivered by his son-in-law Nigel Hughes, Hugh was probably the “first Disc jockey in the Caribbean.”



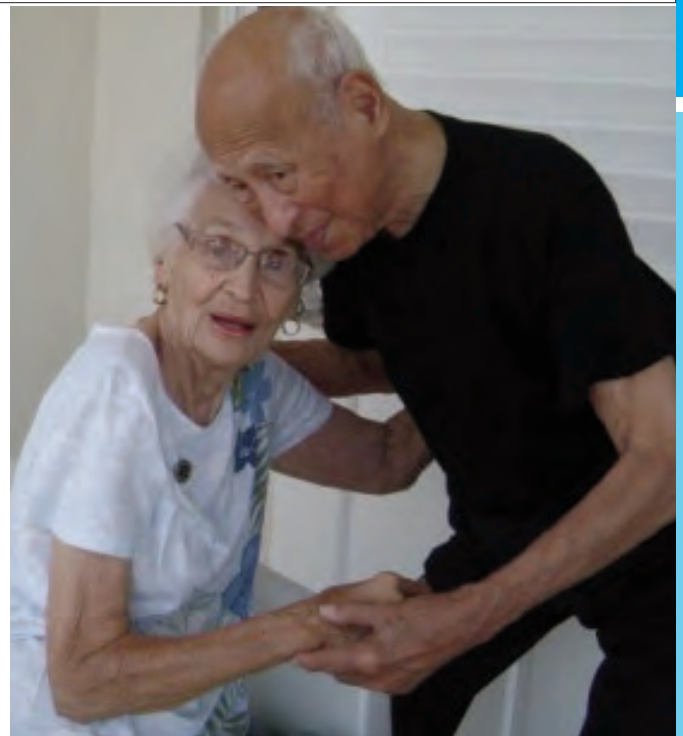
***“I heard it on the radio”***

*Vibert C. Cambridge, Ph.D.*

This was in response to a challenge. As Hughes noted, “[t]he operators were continuously late and Hugh used his resourcefulness and fine brain to combine the tasks and would perform both tasks as operator and announcer. This was the first and original DJ.”

This resourcefulness was a result of his Q.C. years. He was the product of an era when students were prepared to be proactive and bring a confident Guyanese voice to the public sphere. He was part of a cohort that included Walter Ramsahoye, Walter Rodney, Terry Holder, Vic Insanally, Rupert Roopnarine, and Laurie Lewis. For Cholmondeley, radio was more than a vehicle for channeling the BBC News, Clithero Kid, Aunt Mary, and Doctor Paul. It was a vehicle to present quality materials that would educate, entertain, and motivate the entire Guyanese society. Further training at Syracuse University reinforced this confidence.

In 1968, after two years as Director of News and Current Affairs at Radio Demerara, he was tasked by the government of the newly independent nation to establish the Guyana Broadcasting Service (GBS). As General Manager of GBS, he assembled an exceptional team of broadcasters dedicated to creating Guyanese radio. This was the golden age of radio broadcasting in Guyana. Through outside broadcasts, documentaries, and attractive entertainment programming, GBS demonstrated refreshing creativity and



established its credibility. Think about it: so many members of that GBS team assembled by Cholmondeley—Terry Holder, Vic Insanally, Carlton James, “Reds” Pereira, and Ron Saunders—went on to carve impressive international broadcasting careers.

Vivian John Lee and Hugh Neville Cholmondeley were two pioneers and visionaries. Through their work, they demonstrated that Guyanese can create and encourage world class content and manage complex organizations. More important, they demonstrated that broadcasting is both an art and a science that requires education and training. They have left high standards for the current generation of broadcasters in Guyana to emulate and surpass. The task of creating Guyanese mass media is even more pressing in 2012 than in 1927. The Guyana Cultural Association of New York, Inc., mourns their passing and is confident that their legacies will help in the healing of our Guyana.

Radio Static, “Weekly Radio Review,” *The Daily Argosy*, Sunday, December 30, 1928, p. 9 & 14.

*The Daily Argosy*, July 25, 1928.

Trev Sue-A-Quan, “Vivian Lee: Broadcasting Ace.” In Trev Sue-A-Quan (ed.) *Cane Ripples: The Chinese in Guyana*. Vancouver: Cane Press, 2003, p. 193.

Trev Sue-A-Quan, “Vivian Lee: Broadcasting Ace.” In Trev Sue-A-Quan (ed.) *Cane Ripples: The Chinese in Guyana*. Vancouver: Cane Press, 2003, p. 193.

# Hugh Neville Cholmondeley

*Reflections by Terrence O. Holder*

If one thinks of a handful of names that must appear on any shortlist of Caribbean broadcasting, then surely that of Hugh Neville James Cholmondeley must inevitably be close to the top. My association with Neville, as he was known then, began at Commenius Moravian Elementary School and later that institution of academic greatness, Queen's College in 1952.

He qualified and entered Queen's College in 1951, I won a county scholarship and joined him in 2A in 1952. There were six houses and we were both in Percival House. I later transferred to Moulder House. Among our classmates were Roger Isaacs and Maxie Bacchus.

I distinctly remember Neville's handwriting, it was extraordinarily legible. Many others were not. Those were the days when English included an exercise called reading. The Master was none other than C.A. Yansen. Each student would have to read aloud and this demonstrated comprehension. I believe that Neville's confidence came from this and motivated him to pursue a career in broadcasting.

Neville was a good athlete, who ran the 100 yards. This would have been at the same time with Alvin Thompson, now Professor Emeritus at UWI. We called him 9.9 as he ran the 100 yards in 9.9 seconds. Alvin's son Obadele went on to win the 100 meters in 9.9 at the 2000 Olympic Games.

Neville then lived in Subryanville and his 'villagers' included Richard Berkely Field, S.C. He too was a great athlete and Allan "Stoogie" Reid, a champion footballer. He was also a decent fast bowler.

In the 50s most boys either walked or rode to school. Neville came by car. His father H.M.E. Cholmondeley was a senior public servant.

In 1957 he left Queen's and joined the Guyana Broadcasting Service, then one of the two channels along with Radio Demerara, operated by Rediffusion of London. In 1960, our paths would cross again when I began working with the Government Information Service (GIS) Broadcasting and would meet Neville, now called Hugh at Broadcasting House.

When the government took the decision to establish the new Guyana Broadcasting Service, Hugh then joined me, Wordsworth Mc Andrew, Ronald Sanders, Lloyd Searwar and Vic Forsyth.

On October 1st, 1968 the new Guyana Broadcasting Service was founded. Some of the 'old' GBS staff that came over were Matthew Allen, Beverley Ann Rodrigues, Clairmont Taitt and Pansy King. Hugh was General Manager, I was the Chief Producer. We were moving from a stage where broadcasters talked to people to what Hugh said should be broadcasters talking with people, using the call in programme 'Action Line'.

I remember the work done to bring television to Guyana. In 1968, a number of staff were sent to London to train for televi-

sion at the British Broadcasting Corporation, among them Ricardo Smith, Ken Corsbie, George Lee and Assad Rayman.

Hugh joined the Carifta Secretariat sometime after. The Secretariat was based in Georgetown and Hugh worked with Fred Cozier and Dick Henderson. It was through this desk that the Caribbean Broadcasting Union was formed.

At a meeting in Jamaica in 1969, General Managers and Programme Directors from the state owned media got together and one year later, the CBU was officially launched in Georgetown at the Pegasus Hotel. Martin Carter, then Minister of Information said, "The world has become a village, a village in which we shun parochialism."

Hugh Cholmondeley recognized the point that we were just fed the news and everything was through the eyes of the metropolis and something needed to be done. He was the driving force behind the Caribbean News Agency, CANA.

It was at the international level that Hugh then emerged. UNESCO recruited him and he was based in Jamaica and later reunited with his mentor Rafiq Khan there.

When I became the CBU President I could always rely on Hugh's assistance if needed for funding of any programme.

Hugh understood broadcasting, he understood Caribbean broadcasting and he remained committed to its advancement.

When Hugh returned to Guyana, we would meet socially and later worked together to launch the Guyana Kidney Foundation with a number of our QC colleagues, Dr. George Nicholson, Dr. Deen 'Bhagi' Sharma and Major General Ret'd Joseph Singh.

I last saw my friend Neville Hugh James Cholmondeley at a lunch arranged by Vic Insanally about two months ago. We discussed our various ailments as men of a certain age do and he spoke of his family's good intention to get him to eat right and his resistance supported by a doctor who told him that it was difficult to change the eating habits of a man more than seventy years old. I agree.

I didn't think I wouldn't see him again. I am saddened by his passing. May he Rest In Peace and may his life's work and accomplishments be a standard for all who practice in the field of broadcasting. I will miss Hugh.



## 2012 GCA SUMMER HERITAGE CAMP CLOSING CEREMONY

*Masquerade was never more vigorously danced by five to eleven year olds. Confidence was never more displayed as they waited through a technical glitch. And surely the folk songs of Guyana and gospel music have not soared with such joy.*

*Juliet Emanuel*

In an earlier report on the Caribbean Heritage Summer Camp, we wrote the photos speak for themselves; for the Closing Ceremony the videotape will speak for itself.

I doubt whether there were no proud persons in the audience on Thursday, August 16, 2012. The campers welcomed, sang, danced, modeled crafts, presented flowers; the interns ran the program, hosted the reception and themselves showed off the crafts. Throughout the entire program, from the emceeding, to the words of appreciation, to the audience, from the presentation to the Camp Director, to the blessing of the sumptuous meal, both campers and camp interns scripted their own witty, gracious speeches. It was a thoroughly enjoyable few hours which ended with the visit by Council Member Mathieu Eugene who also beamed with pride. One of the two City Council members who sponsor the Summer Heritage Camp, he expressed his delight with and enthusiasm for the work that he and Council Member Jumaane Williams are helping to promote via this community outreach by GCA.

GCA plans a major initiative derived from this aspect of

its community work. Parents, who were a bit disappointed that they could not buy the bags that were on display as part of the Exhibition of Work, were happy to find out that all the crafts were the children's own and were to be taken home. Campers took home books courtesy of Guyana Tri-State Alliance and from the Great Book Giveaway from their own Book Hut, their own writings, kites, artwork and that recipe for making play dough.

As part of the Science module they have become involved in the STEM initiative and the intricacies of aerodynamics. Their exposure to Music allowed them to explore theory and performance, including experiences with the drum. All of this was recorded through the wonderful photography of Maurice Braithwaite and Denis Braithwaite.

Perhaps, it was the pride on all their parents' and relatives' faces that justified all the children's labor for the six weeks.

Masquerade was never more vigorously danced by five to eleven year olds. Confidence was never more displayed as they waited through a tech glitch. And surely the folk songs of Guyana and gospel music have not soared with such joy as in the activity hall of Flatlands Reformed

Church as they did on Thursday. Then it was over and the feast began.

Sponsors: Flatlands Reformed Church, Guyana Tri-State Alliance, Materials for the Arts, New York Tutorial Support Group, Bishops' High School Alumni Association, NY Chapter, Caribbean American Social Workers Association, Ms. Muriel Glasgow, Ms. Lynette Marshall, Ms. Pat

Jordan Langford and Mr. Charles Liverpool saw the results of their faith in the campers. As the campers sang about themselves—they are the kids of GCA. Music!

FOLK FESTIVAL 2012: "MASQUERADE LIVES"



# 2012 GCA SUMMER HERITAGE CAMP CLOSING



MISS  
GUYANA  
WORLD  
2012

WINNER OF  
“PEOPLE’S  
CHOICE AWARD”  
MISS WORLD  
COMPETITION

**Arti  
Cameron**

# Arti Cameron, Miss Guyana World Beauty with a purpose ...

**A**rti Cameron the reigning 2012 Miss Guyana World was awarded the winner of the official "2012 People's Choice Award" at the Miss World competition on August 15th. with over 7,000 votes. Hurrah to everyone who voted for Arti. On August 18th. at the finals, the Miss World Crown eluded her, but, She is a winner, Guyana's Queen, and deservedly so.

Even though Arti Cameron, Miss Guyana World, 2012 was beset with many hurdles, and knew that she was starting her quest for the Miss World Crown with negative points for not being able to present her "Beauty with a Purpose" tape that was withheld from her. A project that she completed at "The Ruimveldt Children's Aid Center in Guyana" that was a significant and a required element in the scoring process. She remained radiant at every function, every event, showing confidence and poise with a single purpose to showcase her country in a positive way to the world, while making sure that she was competitive at every happening and rising to every occasion while contending with 131 other beauties from around the world.

Beautiful, regal, humble, proud and intelligent were some of the labels of distinction that were given to this Guyanese in Ordos, China on the world stage. She had honed her modeling skills in Guyana by working with some well known Guyanese Designers, among them were Sonia Noel, Vonda Gaspar, and Myrna Lee as part of their elite runway models and she was on point. In New York, Guyana's Queen hit the runway, modeling and making several appearances for as many as five designers at the PLITZS New York City Fashion Week, one of the premier events in New York which was held at The Warwick Hotel in Manhattan. She also participated in modeling designer swim suits for Bikini Under the Bridge that is a leading, annual swimwear fashion extravaganza that attracts models and designers from across the world. Michele Cole, Guyana's designer was one of the leading designers at this event. In China she was exceptional, dazzling everyone. Guyanese felt proud.

With a passion for life Arti has set herself many goals. A graduate of St. Joseph High School in 2000. her many extra curricular activities served to enrich her academic life. She represented her school in many ways: she played netball, participated in Mashramani dance competitions, was chosen to be the first speaker on the school's debating team, was elected president of the environmental student group- The Green Team; won the 2003 Miss St. Joseph High School pageant (Junior Queen), modeled at school events, and passed nine subjects at the CXC O'level exams in one sitting. Arti then attended Queens College just prior to migrating to the United States in December, 2005. She subsequently graduated from Hunter

*Pat Jordan-Langford*

***"Thank you Guyana and supporters from around the world! I had an amazing time in China and got to live my dream of representing my beautiful country on the international stage! Miss World - Guyana & Miss World."***

*Arti Cameron*

College, in Manhattan in June 2011 with a Bachelor's Degree in Biology and a minor in Chemistry. Ms Cameron is now studying for the Medical College Admission Test-MCAT exam). She hopes to be a Doctor - another attainable goal.

Arti, the optimum of Beauty with a Purpose volunteers and supports many organizations. In addition to the Ruimveldt Children Aid Center, she supports AFRICAN - an organization dedicated to helping children with post-war traumatic situations in Africa. She also volunteers at The hospital for Special Surgery, Manhattan, New York, one of The United States leading orthopedic hospitals.

It would be remiss of me if I did not thank the many persons who contributed and responded to make sure that Miss Guyana World represented Guyana in Ordos China.

Sincere thanks to The Guyana Tri-State Alliance, Inc and Efrey Morgan who made sure that Arti had a fabulous designer wardrobe, members of GTSA-Mohamed Safee, Yvonne Marcus, and Yvonne Chaliha, Mr. L. Daniels, who contributed to her Designer Competition Gown, designed and created by Guyanese designer Michele Cole of COLE-FACTS, Jonathon Locke, Clare Patterson-Monah, the Clement Family, "Kali" of Kali's Travel, Phillippe Marrison, Roger Gary, The Guyana Cultural Association, Inc, Patricia Cotes, "The Nest" Restaurant, The Hibiscus restaurant, Dr. Dhan Paul Narine, Amanda and Lisa Chaliha, Pandit Ramlall. In addition, thanks to her father, Mr. Wilfred Cameron whose love kept her strong and resolute. The above are just a few who came forward and answered "the Call". This was a real happening, a coming together of Guyanese, and non-Guyanese as one with a purpose-to make the dream of Ms. Arti Cameron a reality, and to make sure that "the Golden Arrowhead" was flying proudly in China.

To quote Miss Guyana World ***"Thank you Guyana and supporters from around the world! I had an amazing time in China and got to live my dream of representing my beautiful country on the international stage! Miss World - Guyana & Miss World."***

# Variety is life for Maurice Braithwaite

*“...community is an extension of our homes and we must be involved”*

*Clem Richardson, Daily News*

**M**aurice Braithwaite doesn't like to talk about himself, but boy, does he tell great stories, many of which tell a lot about the storyteller.

Like this one, about growing up in a Georgetown, Guyana, tenement yard — a low end housing project — with an aunt who had 24 children — yep, 24 — yet took the then 13-year-old Braithwaite and his four siblings in after their father died.

“This house didn't have any furniture,” the 71-year-old recalled. “Our bed was the floor. But for us young kids, it was very exciting.

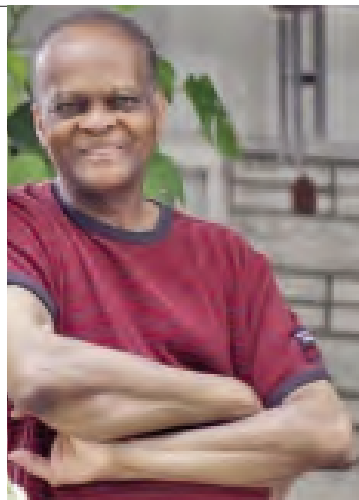
“They used to call that particular tenement yard a stable yard, because the undertaker in those days had horse drawn carriages, and he used to keep his vehicle right under the house where we lived, because in Guyana all the houses were on stilts. When it rained the place would flood.”

Braithwaite's twinkling eyes match his laugh as he's telling this story, and it's unclear if the engineer, the actor, the orator or the community activist in him gets the bigger tickle out of telling it.

“When people ask me how my acting career got started I said growing up in the stable yard,” he said. “It was a conglomerate of people who lived there; Chinese, Portuguese, African, East Indian, Amerindians, everyone. On the weekend, it was chaos. Once you come out of that place, if you aspired to be an actor, you got it all.”

It was from that muddy beginning that Braithwaite would go on to earn a electrical technology certificate from Guyana Technical Institute in 1966, then teach mechanical drawing, math and electrical lab there for two years

After immigrating to New York in 1971 Braithwaite earned a diploma in electrical circuits and systems from RCA Institute of Technology and a bachelors degree in electro-mechanical engineering from the City College of New York — he went to school at night, six days a week, for four years while working a full-time job at a Brooklyn electronic plant.



From 1977 until his 2005 retirement Braithwaite worked for Xerox, rising to customer service field manager for a staff of 30.

Inspired at 10 years old by an uncle who worked the Georgetown 'vaudeville' circuit, Braithwaite dabbled and then jumped into the Guyanese theatre, at first using his electrical training to light and design sets.

Eventually he moved to the stage — Braithwaite was the voice of Mentore

in a hit radio serial about the fictional town of Susanberg, and worked on productions with the Guyana Theater Guild and another group, the Forum of Dramatic Aces.

Braithwaite and longtime friend and writer Francis Farrier started the theater group, Dramatic Core. The company toured the country, even visiting hard to reach gold and diamond mining camps in the unsettled interior.

Braithwaite did the same in his new hometown, serving as drama director of the New York City-based Guyana Cultural Association, a troupe of Guyanese expats who mount annual theatrical productions here which draw heavily on Caribbean history and traditions.

“Last year we did a production of C.L.R. James' only novel, 'Minty Alley,'” said Braithwaite, who directed the play and also created and designed the set — a two-room bungalow on short stilts that was so realistic audience members ran on stage afterward to get pictures of themselves in the house.

Even with all that work Braithwaite still found time to sit on the Flushing Suburban Civic Association Board in a variety of offices, including president. He's been a member of Queens Community Board 8 for over 20 years, serving as budget director and executive secretary.

Braithwaite and his wife of 40 years, Rosemarie, have two sons, Marcel and Rory. After Marcel won the St. Francis Prep High School speech and debate contest two years running and claimed the state title the second time, Braithwaite was drafted as the school's speech and debate coach, a position he has held for 22 years.

Braithwaite was a mentor at the Harlem YMCA, and is drama instructor at Parsons Beacon Child Center of New York. He's also won numerous awards for his volunteer work, including community service honors from Queens Borough President Helen Marshall, St. Vincent Catholic Medical Centers, the NAACP, and the Metropolitan Area Minority Employees.

The community is an extension of our homes and we must be involved,” Braithwaite said. “I can't sit in the house and do nothing. I have to get involved in things, and when I get involved, I have to run it.”

# ZANA BARROW

FINALIST FOR THE  
MISS NORTHERN  
USA SCHOLARSHIP  
PAGEANT

*A student at Clara Barton High School for Health Professionals, Zana is majoring in Dental Laboratory Technology and is listed as one of Clara Barton's best and brightest.*

*A member of her school's female track team, Zana volunteers at hospitals and homeless shelters in her community and has donated books and toys to under privileged children in her neighborhood.*

*The Miss Northern USA Pageant is a true scholarship program and awards are based on scholastic achievement, public speaking, volunteerism and individuality. This year, to mark their 10th anniversary, they will be awarding \$10,000 in scholarships.*





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***OVERSEAS Persons/Agencies wishing to forward donations may use the  
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***Republic Bank (Guyana) Limited  
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***Swift Code: RBGLGYGG***

***With a notification to pay - Credit to Account # 650-520-0  
in the name of Merundoi***

***Let's keep supporting local talent!***

*Thank you.*

*Maggie Lawrence*

## AUGUST MONTH IN GUYANA

# Miss Guyana African Queen 2012

*Mondale Smith*

August 2012, the month of African Emancipation, could be remembered for many events, good and bad but historical non-the-less. Thousands flocked to the National Park for the African Cultural Development Association's staging of the annual Emancipation Day in the Park. There through the informed yet entertaining abilities of the emcees, patrons including the Prime Minister and the Diplomatic Corps were guided through a slew of live entertainment. This included cultural dances, recitals and singing from Suriname and Jamaica as well as Guyanese troupes. Most outstanding was the presentation of the Whaul sisters who got rousing applause for the more than original sounding cover of Mariam Makeeba's 'click song'. The Rastafari Council's segment was one of celebration for the many achievements of people of African descent in Guyana and the Diaspora. The sounds of the drums were infectious on and off stage as patrons filed past booths hungry for information. Some participants sampled Afro-influenced cuisines such as pone and konke, while others soaked up swank and provision, and who can forget the sugar cake and sorrel. The stage show lasted for more than six hours and there was never a dull moment. On the fashion front the creations of London based designer Anetha Daniels were also a commendable feature of royalty and creative ways of modern dressing with an African influence. Prior to Emancipation Day a Queen was crowned.

Jillicia Pinder, age 19 proved the best of a bevy of nine knowledgeable, eye candy of various body types. They spoke of the villages bought by slaves following the declaration of emancipation. She copped the Miss Guyana African Queen 2012 crown as well as the special prize of best talent for her rendition of Miriam Makeeba's 'Milika'. While the audience was not a sold out one, those in attendance could not complain and left a more educated bunch. First runners-up are Tiffany Spencer of Victoria and Toni Bently of Den Amstel.

They added to persons feeling a sense of pride and motivation. The sky is the limit to what the Afro-centric man / woman can achieve.

The month's other highlight include the crowning of Miss Jamaica as the winner of Miss Jamzone International from a lineup of nine beauties from across the Caribbean.





**SPECIAL DISCOUNTED GCA RATE TO GUYANA  
ON DELTA AIR LINES  
ATTRACTIVE RATES FOR HOTEL  
ACCOMMODATION AT PRINCESS HOTEL**



# SYMPOSIUM 2012 IN GUYANA AN IMMERSIVE EXPERIENCE

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

Responding to its mission to preserve, promote, and propagate Guyana's cultural heritage, the Guyana Cultural Association of New York, Inc. will in December 2012 partner with Guyana's Department of Culture to present the 2012 symposium during the Masquerade season.

Over the past few years, GCA has been dismayed with reports that the art form has been increasingly described as a nuisance. Further, there is also evidence of the decline in the number of masquerade bands 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 creativity of this quintessential Guyanese art form. Heartened 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 Margaret Lawrence's narrative film *Tradition*, 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 would be more like an immersive experience.

**What follows are current details:**

**Symposium: December 13th and 14th, 2012:  
Georgetown, Guyana.**

The Call for Participation has been circulated. The details are available on-line at [www.guyfolkfest.org](http://www.guyfolkfest.org). Potential topics include but are not limited to:

- *Origins of the art form*

- *Immigration, class, and transference and transmission of masquerade*
- *The poetics of the masquerade: literary expressions*
- *Masquerade as graphic text (PAINTING)*
- *Costuming: meaning and subtexts*
- *The masquerade band and community pride*
- *Masquerade as public spectacle*
- *Masquerade and foreign policy*
- *Masquerade and CARICOM festival arts*
- *The Music(s) of Masquerade*
- *Masquerade and the Bhoom*
- *Masquerade and biography*
- *Masquerade as a socio-historical unit in curricula in schools*

The University of Guyana and the Unit of Allied Arts in the Ministry of Education have been requested to support the initiative by engaging students during the Fall term. "The research reports from the symposium will be published by the Department of Culture. The Ministry of Culture has also indicated its intention to publish a collection of essays on masquerade that should emerge from the national schools system." In addition to the research reports and poster sessions, there will be workshops on masquerade music, costume design, image making, and the poetics of masquerade. It is anticipated that current practitioners of the art will be actively engaged in these workshops.

Also associated with the 2012 Masquerade season will be a special season at the Theater Guild which will feature a new work based on the masquerade heritage. Another event will be The Original Bad Cow Masquerade Competition.

*GCA Symposium Committee*

AN ENDURING SYMBOL OF DISCIPLINE,  
DETERMINATION AND DEDICATION

**DEMERARA  
CRICKET CLUB**  
100 NOT OUT

*Cosmo Hamilton*

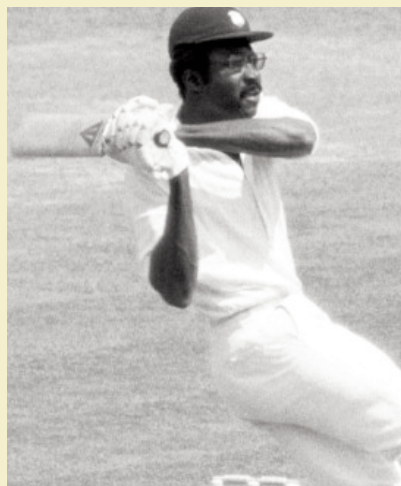
Even as we have gone from BG to Blackberry, from post office call box to the iPhone, from Philco radio to plasma TV, it is as though time has stood still on the corner of Crown and New Garden streets where Demerara Cricket Club (DCC) has sat stoically for 100 years – an enduring symbol of discipline, determination, and dedication.

History indicates that DCC was established in 1912 by a group of Portuguese businessmen as an alternative to the British dominated Georgetown Cricket Club (GCC), but membership was open to anyone after 1913. Through the early years these clubs just blocks down New Garden street from each other developed distinctly different profiles, with the Bourda club maintaining its colonial upscale exclusivity, while the Queenstown club entertained a middle class, multi-ethnic membership. If GCC was Guyana's Lords – so to speak, where in attendance one had to be buttoned up and sophisticated, DCC was the Oval – the alternative iconic venue where one could relax and be irreverent.

DCC's location in the midst of a residential community surrounded on all sides by colonial and modern type homes - with no room for physical expansion, lends charm and character to this relatively modest but storied sward. Some of the late lamented and living home grown players that have claimed this hallowed precinct as their field of dreams would include Berkeley Gaskin, brothers Robert Christiani and Cyril Christiani, Leroy Jackman, Babie Dyer, Bruiser Thomas, Richard Hector, Colin Wiltshire, cousins Lance Gibbs and Clive Lloyd, Carlyle Miller, Vincent Mayers, Vibart Darjun, brothers Mark Harper and Roger Harper, and a plethora of classy senior cup campaigners like Ron Willock, Tapper Bouyea, Terry Cadogan and Horton Dolphin.

If this ground could talk it would speak of the twinkle-toed Robert Christiani who would dance down the pitch to spinners as he drove them out of their comfort zone. It would regale you with anecdotes of the extraordinary power of the young Lloyd who hooked, cut, and drove imperiously anyone and everyone to all parts of this prized piece of real estate – scorching the field, peppering the fences and homes beyond the boundary. And it would muse of the majesty of Colin Wiltshire's on drives that seemed to caress every blade of grass on their way to the fence; it would relate stories of the barrel-chested bespectacled Ron Willock and beanpole left-arm Carlyle Miller – the medium-paced duo who would swing the new ball like a hammock particularly in the late afternoon, tormenting opposing batsmen with ball and banter.

A BGCC clubmate of mine named Brian Patoir, an exceptional leg-break googly bowler who represented British



Guiana in the 50's, affectionately – but perhaps with a touch of envy – referred to the DCC Case Cup team as – ten hooligans and a slugger – the slugger being hard-hitting lefthander Lloyd. This was a hard-nosed team with attitude not arrogance.

The club's golden era would have spanned the 50's

and 60's when they were the toast of the town and arguably the most successful team in senior cup cricket led by an astute, inspirational captain named Frederick Rudolph Wills. He was a gifted Guyana Scholar and attorney who returned from England to practice law in 1957 and was as dynamic as a tactician and leader of DCC as he was a criminal lawyer. Under Wills the team played with particular pride and passion.

The founding fathers of DCC are long gone and the complexion of the organization has changed from the turn of the 20th century to properly reflect the society. Now it is imperative that the President of the club Albert Mentore and his executive, and the inheritors of the 21st century like Chris Barnwell, the Christian brothers, Gajanand Singh, Travis Dowling and company, maintain its ideals of integrity and fair play and its tradition of excellence as the innings continues. And even in this age of dizzying technological development, they must extol the virtues of sports and simple club life, as well as the importance of club cricket as a right of passage, and continue to spread the gospel of discipline to the incoming family of young men and women.

## SUPPORT FOR CARIBBEAN IMMIGRANT STUDENTS:



critical academic support and sustaining a cultural identity, especially for third-generation immigrant children. The Guyana Cultural Association of New York has initiated that role through its Caribbean Heritage Summer Camp program. It would be creditable for other viable Hometown Associations to follow this lead.

Newcomers to the United States, particularly children and adolescents who were born and raised in the Caribbean, rely on both the family network and the school system as primary

sources of guidance, inspiration and support in their attempt to achieve academic success and become well-adjusted adults. Newly arrived families and host relatives often struggle to stymie the risks of resettlement and promote opportunities for successful adaptation. At the same time, immigrant children are faced with the often underrated task of familiarization with the school structure and ambivalent responses by teachers and other practitioners. Herein lies an opportunity and challenge for HTAs, as stakeholders in the community, to intervene.

Although many Caribbean students do well academically, concerns include placement in a grade level lower than their academic capability, referral to Special Education or ESL (English as second Language) classes, and becoming subjected to ridicule by non-Caribbean peers. Under these circumstances, some students face the task of reorganizing their mental processes and behavioral patterns to cope.

Based on the 'give back' philosophy of HTAs, virtually all resources generated from fundraising activities are intended to assist institutions in the home country in the form of material needs and scholarships. Indeed an admirable act of humanitarianism. However, in addition to the contributions to homeland reconstruction, there is dire need for an increase in support for the educational and cultural development of students in the Diaspora. Not only would this augur well for both immigrant and host communities, but it is a worthwhile investment and a prerequisite for corporate sponsorship of events. The proverbial question may be asked: What does your organization do for the local community?

The answer is two-fold. First, the work of HTAs can be instrumental in countering the perception by educators who view newcomers as a population presenting new problems, rather than a source of rich cultural diversity for the school system and the society at large. Secondly, more collaboration among organizations in helping to effectively address the adjustment issues, as it guarantees community empowerment and the more predictable future of our children.

### HOMETOWN ASSOCIATIONS

## What does your organization do for the local community?

*Lear Matthews*

Since the mid-1960's, immigrants from the English Caribbean have been among the largest numbers of foreign-born residents in North America, where a demographic transformation in major social institutions has occurred. For example, school-age children from the region represent one of the most rapidly growing single immigrant groups, particularly in cities such as New York, Miami, Atlanta and Toronto, expanding the public school student population.

Upon entering a different educational setting, these youths transpose their own values, expectations and needs as they attempt to deal with an unfamiliar environment, defined by issues related to learning, teaching and mental health. Coming from societies in which the education system has fluctuated in standards, students and parents are often confronted by the demands of an educational milieu to which they are expected to adapt quickly. Invariably, they become vulnerable to acculturative stress these demands may produce.

Recently, Bayney Karran, Guyana's Ambassador to Washington alluded to the potential of cultural and charitable organizations - i.e. Hometown Associations - HTAs - in contributing to Guyana's economic development. However, these organizations, which have increased exponentially, can also play a significant role in providing

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Guyanese Talent  
Performing Artists  
Features  
Showcase  
Drama

# Dudley Charles

## GUYANESE MASTER PAINTER

Intention (LBI), showed his son's work to Gloria D'Ornellas. She showed it to the late Donald Locke, internationally renowned Guyanese artist and instructor. With Locke's guidance, Dudley received access to

© *By Clairmont Chung*

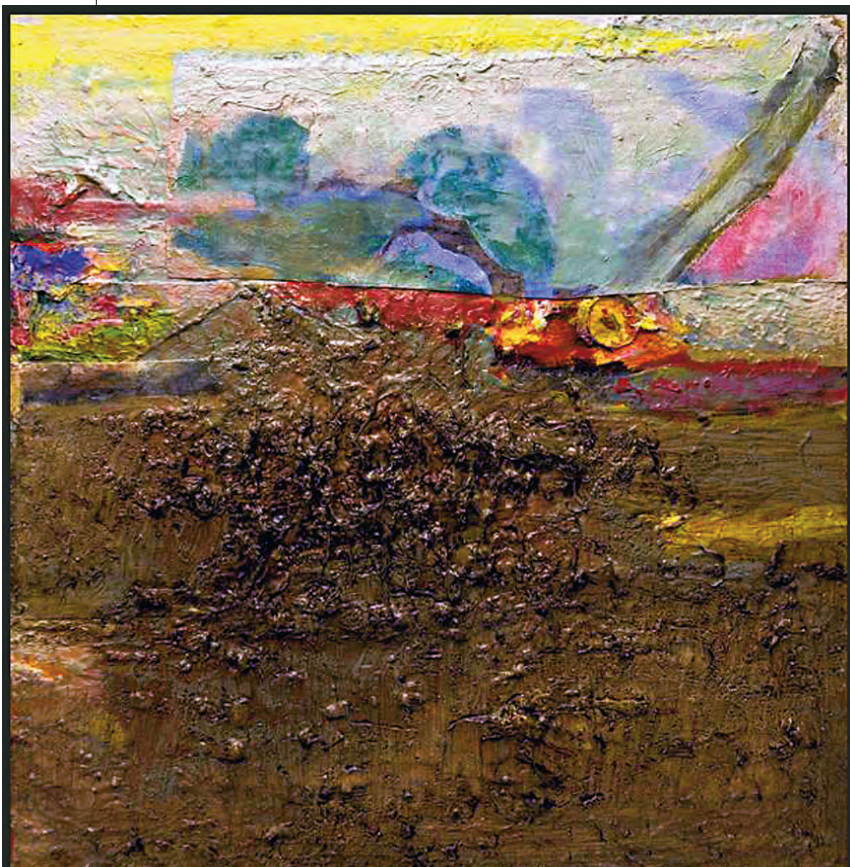
materials and was introduced to other artists including Phillip Moore, creator of Guyana's tribute to revolution, the 1763 Monument.

Dudley was drawn to artists like Rembrandt and Gauguin, but understood that the greatness of European masters lay partly in their pursuit of their own realities. Many Guyanese artists, Frank Bowling, for example, have identified with Dutch masters. Bowling sees the similar physical structure of Dutch and Guyanese landscapes, with the canals and flat, low coast, as possible reason for this kinship. Although he felt an affinity with the work of Dutchman Piet Mondrian, Bowling found his own reality. Dudley, too, found his own reality.

The differences in Guyana's history and landscape separate Dudley from his European influences. He describes his own work as, "an expression of events and images encountered in my life, reflecting the multicultural, multiracial society of Guyana and the Caribbean. The dominant influence of these images, myths, and folkloric figures I paint, is African. I draw from the spirits of repressed ancestral memories. I evoke a magical landscape leading the viewer into the spirit world, a world wherein we meet the ancestors."

In the Guyana of the mid 1960's, Phillip Moore lectured on Guyanese mythology to all who would listen. He spoke of Caribbean truths and African culture that was legitimate as any. Dudley used this framework for an extensive and growing body of work.

*continued on page 26*



**T**he Caribbean sugar estate, where sugarcane is grown and processed, is a society within a society. Cricket was an important part of life on the estates. Dudley Charles' failure to 'get pick' for his primary school cricket team meant he had to stay in school on Fridays for art class. Mad as hell, he put his anger into his drawing. The competition he missed from cricket he found in a rival 'draw man' and slowly, he began to like the pastime he once saw as 'sissy stuff'. Today Dudley wields his brush with the force of Viv Richards and the delicacy of Rohan Kanhai.

Dudley's father, an estate employee at La Bonne



He describes his own work as, *“an expression of events and images encountered in my life, reflecting the multicultural, multiracial society of Guyana and the Caribbean. The dominant influence of these images, myths, and folkloric figures I paint, is African. I draw from the spirits of repressed ancestral memories. I evoke a magical landscape leading the viewer into the spirit world, a world wherein we meet the ancestors.”*

Dudley Charles stands between two new works on paper made summer 2011, in studio space provided by Guyanese collector, Timothy Griffith  
Photographs by Carl E. Hazlewood

# Dudley Charles

from page 24 © By Clairmont Chung

'Old time' stories of the 'Mascacuraman', 'Jumbie', 'Mermaid', 'Old Higue', 'Baccoo', and others provided a rich backdrop of never ending possibilities and interpretations. Dudley delved further into this consciousness for his 1972 series, "Images of Old House". There he used the 'Jumbie' theme and experimented with lines and shadow. Ever since, his work has played with light, shadow, color, lines, perspective, and things unknown to communicate ideas not yet conceived. Dudley says, "I have created a "jungle" in my subconscious mind; it is filled with stories I got from listening to old people talk about the spirit. The spirit dwells in trees, dwells in houses..."

These ideas have evolved over the years as Dudley moved to the US and continued to exhibit all over the world in solo and group shows. His first 'official' exhibition was in 1968 at the John F. Kennedy Library, Georgetown, Guyana. Since then his work has been seen in Venezuela, Japan, Nigeria, and Great Britain. Important exhibitions such as the XII Sao Paulo Bienal, Brazil have featured his paintings. And recently, he exhibited with the Guyana Cultural Association sponsored, Contemporary Expressions - Art From The Guyana Diaspora, at Five Myles gallery, in Brooklyn, NY (August 2011). His abstract painting was also the cover image of the massive catalogue for CARIBBEAN VISIONS, the groundbreaking exhibition that travelled to several museums around the US.

Despite his extensive production and partly due to his natural modesty and restraint, Dudley Charles remains somewhat in the shadow of other 'notables' of Guyanese and Caribbean art. Names like Phillip Moore, Aubrey Williams and Denis Williams continue to feature prominently in publications even after their deaths. But Dudley's continuing growth and visual achievement certainly assures him a permanent place among the very best artists the Caribbean has ever produced. His latest large-scaled work will be on display late this Winter, as part of, TIMEHRI TRANSITIONS: EXPANDING CONCEPTS IN GUYANA ART slated to open January 20, 2013, at WILMER JENNINGS GALLERY, Kenkeleba House, New York City.



*Dudley Charles' "Throop Venus #3", 60" x 42" is a large drawing from a series featuring women from the Brooklyn neighborhood where the artist was working at the time.*

# FACEBOOK GROUP: ANYTHING GUYANESE



**Mission:** To recognize the potential of future leaders who seek to improve the quality of life in the Guyanese Diaspora, through its online platform of current members, who are Guyanese nationals and descendants, at home and abroad.

*Lloyd Phillips, Founder*

*“When the Anything Guyanese Facebook page was created in November 2011, my vision was simply to have a community, where Guyanese of all ethnicity would have a place to communicate. Notably, I wanted to give Guyanese a forum to share relevant information about Guyana, without the politics. I knew there was a need for such a forum and expected the page to garner much support. But, I did not expect the outpouring of support for the page and the huge influx of membership in such a short period of time. “*

*Lloyd Phillips, Founder*

Anything Guyanese is dedicated to enhancing the lives of our fellow Guyanese by harnessing interest, pride and enthusiasm in achieving success through interaction of our group, ubiquitously.

Our mission is to bring educational, cultural, business as well as financial benefit to our homeland by establishing a foundation of support to ensure a brighter and more productive Guyana and community.

The group intends to align with kindred organizations to recognize the potential of future leaders who seek to improve the quality of life in the Guyanese Diaspora, through its online platform of current members, who are Guyanese nationals and descendants, of at home and abroad.

## AG CONFESSIONS”

**Allison S** If not for my recent month long schedule of 12 hour 6 day shifts I would not have tamed my AG fix... I even popped in while overseas on vacation; I check in on my phone, my laptop, my kindle or my tablet and have my husband just as hooked relaying the stories, music, recipes and disagreements....

**Jacqueline L N** I got to work late today I told them I am addicted to AG .lmao

**June N** So true...can't stay away fr AG even my last son who is 22yrs says to me " mom you sill on FaceBook and that I need to get off".....lol how the role has turned.....

**Hubert L** ...Look.. I gat one confession...let me get it out and be free. While ah working, AG does be opened and reduced at the bottom of my computer, so every 10, 15 mins, I check in to see de posts and respond if ah feel like, so i always de bout. Ah sorry man, ah sorry bad, but right now ah cyan help it...

**Sharon H** Herbert L, you are too funny. Even me in my Teacher's Assistant classroom. The is professor is lecturing and I have my iPod on AG wall scrolling up and down to see what I have missed. OMG, I dont know when I get marry how AG and the man gone get along?!?!

**Carlton P:** A well jenny this my confession, i love u guys, here i get my good guyanese graff, tell it gt way, so a day with out you guys is a day with out fun andpulling you guys legs and causing trouble

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### OF THE 2012 GUYANA

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- DANCE KWE KWE

**CELEBRATE GUYANESE FOLK GAMES**

- JUMBIE LEF HE PIPE HEY
- HOT BREAD-N-BUTTER
- SALL PASS



11.00 A.M. - 8.00 P.M.

**DIAMOND,  
SPIDER WEBB,  
WATER WEAVE,  
CART WHEEL,  
BARBER'S BRAID**

**BRING YOUR KIDS OUT  
ON FAMILY DAY  
TO ENJOY THE PLAITING  
OF THE MAYPOLE**

# **MAYPOLE PLAITING**

*Pretty little butterfly  
what you do all day  
Run about at Sunday school  
nothing do but play,  
Nothing do but play meb da'ling  
nothing do but play  
Fly butterfly, fly butterfly  
don't waste your time all day.*

## **THE MAY QUEEN AND HER COURT**

*"Away to the green and  
dance the Maypole"*



## **ST. ALBANS EPISCOPAL CHURCH MAYPOLE GROUP ON SHOW**

*Established in 2000, dancers are aged five through sixteen  
and are drawn from community youth from Guyana and the  
Caribbean.*

*Teachers Clare Sandiford, Floretta Rose, Judith Paddy and  
Winifred Reynolds take them through their paces.*

# GUYANA'S CLASSIQUE DANCE COMPANY RETURNS TO NY FOR FOLKFEST FAMILY DAY MAIN STAGE PERFORMANCE



# STUNNING COSTUMES, INTRICATE DANCE MOVEMENTS

CLASSIQUE BRINGS PASSION AND FREE SPIRITED MOVEMENTS TO THE FOLK FESTIVAL MAIN STAGE IN THEIR CELEBRATION OF THE GUYANESE TRADITIONAL MASQUERADE DANCE STEPS ALONG WITH OTHER CONTEMPORARY DANCE FORMS IN THEIR ARTISTIC PRESENTATIONS



SEE THEM ON THE MAIN STAGE AT FOLK FESTIVAL FAMILY DAY

FOLK FESTIVAL 2012: "MASQUERADE LIVES"

GUYANA CULTURAL ASSOCIATION OF NEW YORK, INC.

# GUYANA FOLK FESTIVAL 2012 FAMILY FUN DAY

**SUNDAY, SEPTEMBER 2, 2012**

**PROSPECT HEIGHTS SCHOOL CAMPUS**

883 CLASSON AVENUE (Between Union & President - opposite the Brooklyn Museum)

## Inter-County Folk Games Competition

**CELEBRATING OUR FOLK GAMES & FOLK TOYS HERITAGE**

**REGISTER TO REPRESENT YOUR COUNTY**



**CREPE PAPER FLOWERS MADE BY MOTHER & DAUGHTER**

**COTTON REEL WAR TANK MADE BY FATHER & SON**

**DECORATED KITE MADE BY PARENT & CHILD**

**GCA IN COLLABORATION WITH FACEBOOK GROUP- ANYTHING GUYANESE**

**EXCITING PRIZES! LOTS OF FUN!**

**REGISTER TO PARTICIPATE**

<http://guyfolkfest.com/family-fun-day/>

Guyana Cultural Association of New York Inc. on-line Magazine

# Masquerade Lives!

Exciting Family Day Masquerade Explosion!

**LEARN INTRICATE  
MASQUERADE STEPS**

- Donkey Parade
- Breast Plate
- The Pick-up

LEARN FROM THE BEST  
MASQUERADERS  
IN GUYANA



**COME PREPARED TO FLOUNCE!**