

GUYANA FOLK

And Culture

**HAPPY
MEMORIES
OF A TRUE
GUYANESE
CHRISTMAS!
CHRISTMAS
GREETINGS
FROM THE
GUYANA
CULTURAL
ASSOCIATION
OF NEW YORK,
INC.**



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We have once again completed another productive year, and our commitment towards the promotion of culture within the diaspora remains steadfast.

As I “flip through the pages” of this year’s past chronicles, I am almost overwhelmed by the wealth of information that was disseminated throughout 2014. The exposure to various aspects of our culture, the education about our traditions and folklore, the timely updates on important issues within the organization and beyond as they impacted our world, all served to provide a well-rounded source of information that is the true essence of Guyanese and Caribbean life:

A critical theme, “We Bridgin”, has effectively come to fruition this year. It is our hope that we will remain focused on the three interrelated subjects - Who are we/How can we live together/What can we become - over the next year, to culminate in 2016 when Guyana celebrates its 50th year of Independence. We acknowledge and appreciate the responses of our global thinkers as you continue to fulfill our requests for feedback on these subjects.

2014 said goodbye to many stalwarts, not the least of whom were Terrence Ormonde Holder, a true devotee to Guyanese culture and organizer of the first Guyana Folk Festival in 1982, and Laurence Clarke who was aptly described as an “*international public servant*”. Both Holder and Clarke impacted many lives in the Caribbean, North America, and Africa.

We showcased, among other celebrations, the first Rupununi Music & Arts Festival in Guyana and its focus on Amerindian culture, as well as Indian Arrival Day, Nriyageet 35. Both festivals reflect our purpose in their expression of cultural sustainability. We also highlighted ongoing discussions with the Ministry of Culture and the Institute of Creative Arts at our recent Symposium in Guyana.

We acknowledged the outstanding work of our Executive and the awards they received this year. Of exceptional mention are the accomplishments of Ave Brewster, our Vice President, and Claire Goring, our Artist and Cultural Director, who were awarded the Bishop’s Medal for Distinguished Service, and the APC Award for dedication to community service respectively.

As the hours slip quickly by and we rush around, caught up in the busyness of the season, we encourage you to spend a little time with us as we indulge you with our final Newsletter of the year. We promise not to disappoint as we present an array of classic Christmas traditions in Guyana: music, masquerade, and garlic pork, to name a few. And in the spirit of giving, we present the philanthropic efforts of Pansy Marshall-Browne and the DeMendonca siblings. We applaud them and wish them success in their projects. Francis Farrier shares an interview with renowned artist, Stanley Greaves on the occasion of his 80th birthday. IC Fraser’s recent visit to Guyana inspired a trilogy of dark humor, the first of which is included within these pages.

Finally, dear Readers, may we strive to engender the spirit of kindness and goodwill throughout this glorious season, and into the New Year. As a recent sermonizer succinctly put it, let us strive to BE Christmas, inasmuch as we have to DO Christmas, as the season suggests for many. May we consider the less fortunate, even proffer that “*drum set or concertina*”.

A million thanks to those of you who continue to make this journey with us, and a hearty welcome to you who have recently come aboard. Have a happy and safe holiday, everyone!

*“Listen mama, ah want yuh to tell Santa Claus
To bring a drum set and a concertina for me
”(Nap Hepburn: c. 1960s)*

Gail Nunes, December Editor



Wishing you all the joys of the
season and happiness throughout
the coming year.

TRIBUTE TO GUYANESE MUSIC AT CHRISTMAS

"Sango boy and sango gal, Christmas mahning is here again,
Sango boy, sango gal,
Christmas mahning is here again.
Neighba, mahning. Christmas mahning is here again
Sango boy, sango gal!
Christmas mahning is here again.

Captain McKenzie, The Salvation Army

Heri za Kwanzaa Happy Kwanzaa



Kwanzaa

HONORING THE VALUES OF ANCIENT AFRICAN CULTURES

Holly Hartman

The year 2014 will see the 48th annual Kwanzaa, the African American holiday celebrated from December 26 to January 1. It is estimated that some 18 million African Americans take part in Kwanzaa.

Kwanzaa is not a religious holiday, nor is it meant to replace Christmas. It was created by Dr. Maulana "Ron" Karenga, a professor of Black Studies, in 1966. At this time of great social change for African Americans, Karenga sought to design a celebration that would honor the values of ancient African cultures and inspire African Americans who were working for progress.

Kwanzaa is based on the year-end harvest festivals that have taken place throughout Africa for thousands of years. The name comes from the Swahili phrase "matunda ya kwanza," which means "first fruits of the harvest." Karenga chose a phrase from Swahili because the language is used by various peoples throughout Africa.

The Seven Principles (Nguzo Saba)

Each of the seven days of Kwanzaa honors a different principle. These principles are believed to have been key to building strong, productive families and communities in Africa. During Kwanzaa, celebrants greet each other with "Habari gani," or "What's the news?" The principles of Kwanzaa form the answers.

The Principles of Kwanzaa

umoja (oo-MOH-ja)

Meaning: unity

Action: building a community that holds together

kujichagulia (koo-jee-cha-goo-LEE-yah)

Meaning: self-determination

Action: speaking for yourself and making choices that benefit the community

ujima (oo-JEE-mah)

Meaning: collective work and responsibility

Action: helping others within the community

ujamaa (oo-JAH-ma)

Meaning: cooperative economics

Action: supporting businesses that care about the community

nia (nee-AH)

Meaning: a sense of purpose

Action: setting goals that benefit the community

kuumba (koo-OOM-bah)

Meaning: creativity

Action: making the community better and more beautiful

imani (ee-MAH-nee)

Meaning: faith

Action: believing that a better world can be created for communities now and in the future

The Seven Symbols of Kwanzaa

kikombe cha umoja

Meaning: the unity cup

Action: Celebrants drink from this cup in honor of their African ancestors. Before drinking, each person says "harambee," or "let's pull together."

kinara

Meaning: the candleholder, which holds seven candles

Action: It said to symbolize stalks of corn that branch off to form new stalks, much as the human family is created.

mazao

Meaning: fruits, nuts, and vegetables

Action: These remind celebrants of the harvest fruits that nourished the people of Africa.

mishumaa saba

Meaning: the seven candles that represent the seven principles

Action: A different candle is lit each day. Three candles on the left are green; three on the right are red; and in the middle is a black candle.

mkeka

Meaning: mat

Action: The symbols of Kwanzaa are arranged on the mkeka, which may be made of straw or African cloth. It symbolizes the foundation upon which communities are built.

vibunzi (plural, muhindi)

Meaning: ear of corn

Action: Traditionally, one ear of corn is placed on the mkeka for each child present.

zawadi

Meaning: gifts

Action: Traditionally, educational and cultural gifts are given to children on January 1, the last day of Kwanzaa.

THE MUSIC OF THE CHRISTMAS SEASON IN GUYANA

Vibert Cambridge

*“Church bells are ringing,
Santa Claus on his way,
Happy Christmas to you dear,
Happy Holiday.”
“Happy Holiday.”*

Lord Melody & The Four Lords (1956)

*“My darling, wishing you the best.
You know that my love for you did
last and will last for many
more Christmases.”*

The music of the Christmas season in Guyana is sacred and secular. It has folk, popular, and classical roots, and it is public and private.

Christmas is much more than a season of carols. The music also delivers messages about the state of our culture. At one time, the music of the Christmas season was dominated by rhythms and images that were external, primarily British and American. Over time, additional rhythms and images have been added, especially in the music composed by Guyanese.

Guyanese composers have experimented with many rhythms. In the 1950s, The Four Lords used the 'Bion' beat developed by Al Seales and Bassie Thomas to deliver the perennial Happy Holiday. Others have used calypso, soca, reggae, masquerade, and other regional and international rhythms.

Over time, the lyrics have also changed. Guyanese and tropical themes have been added to snow, sleigh bells, and mistletoe. The lyrics of Guyanese compositions, especially those by musicians in the diaspora, identify a peaceful Guyana. They celebrate the nation's cuisine and legendary hospitality. The lyrics encourage Guyanese to return home for the season.



One of the leading exponents of this genre of Christmas song is Berbician-born, Florida-based John 'Slingshot' Drepaul. His Christmas in Guyana and A Very Merry Guyanese Christmas remind Guyanese about the legendary Guyanese Christmas season not from a Georgetown perspective but from the perspective of rural Guyana. Drepaul's lyrics reaffirm the fact that the season is celebrated by all Guyanese, including non-Christian rural residents.

If Drepaul's soca and chutney-rhythmed lyrics motivate the return home, Deryck Bernard tells us what happens when the Christmas Invasion takes place:

The new songs of the Christmas season are clearly about reconnection and forgiveness. It is about making the family whole again.

Christmas music of the season has been delivered and continues to be delivered through a number of channels (carol singers, record stores, the mass media, public concerts, street performances, and fetes). Some traditions such as the steel band tramp, which flourished during the 1950s, are no longer present in Guyanese society.

Carol singers have been part of the Guyana Christmas music scene for most of the 20th century. Members of churches, social groups, or neighbours would go singing from yard to yard. They helped to establish carols such as (O Come All Ye Faithful, Hark the Herald Angels Sing, Away in a Manger, and While Shepherds Watched their Flocks as primary carols in the Guyanese Christmas music repertoire.

Choirs such as the Woodside Choir and those associated with St George's Cathedral and the Brickdam Cathedral also contributed to the establishment of this musical repertoire through their public concerts at venues that at one time included the 'Big Tree' on Company Path.

In addition to presenting the majestic carols of our European heritage, these choirs, especially the Woodside Choir, have expanded their repertoire to include works by Caribbean composers such as The Annunciation Carol, composed by Guyana's Brother Pascal Jordan. On its 50th anniversary CD, Woodside Choirs Sing at Christmas, the choir presented Deryck Bernard's Christmas Invasion, along with many of the carols from our European heritage.

Carol-singing has never been limited to Georgetown. Bernard Heydorn reminds us in Longtime Days how wonderful it was to be part of a congregation singing Adeste Fideles in a backdam church at Diamond Estate.

We must not forget the part played by bands such as the British Guiana Militia Band (now the Guyana Police Force Band) and the Salvation Army Band in popularizing the music of the Christmas season in Guyana. For example, in December 1914 the British Guiana Militia Band introduced the now immortal Little Drummer Boy to Guianese audiences during a concert at the seawall. The Salvation Army Band, performing on the busy streets of Georgetown, brought Christmas cheer and reminded us to make a contribution to the less fortunate.

During the Christmas season, music has always been taken to the people. The BG Police Male Voice Choir launched their illustrious career with a concert of Christmas carols for patients in hospitals in Georgetown in 1944.

Christmas has always been a season for the gathering of family and friends, and music is an essential ingredient in these gatherings. Before the arrival of radio broadcasting in Guyana in 1932, the piano, the barrel organ, the violin, the concertina, and the gramophone were important vehicles for spreading joy at Christmas time.

TRIBUTE TO GUYANESE MUSIC AT CHRISTMAS

*Every Christmas in
Georgetown, the place
does always
feel strange,
with men cutting Yankee,
fat women in shorts...*

*They drinking you rum
as if it can't done
And stuffing black cake
like joke.*

*Christmas Invasion's chorus
reminds us:*

*That is why they come back
home with fuh Christmas
Even though they go way
and leave us
They really miss home this
time of year...*

Deryck Bernard



During the first decades of the 1900s, The Daily Argosy carried many advertisements for musical instruments and musical equipment starting from around October. The ads reminded the public that these items were necessary for Christians and even offered 'easy credit.' Among the establishments engaged in this commerce were The Argosy Co, Hack's Cycle Depot, Pradasco Cycle Store, and RG Humphrey & Co.

This pattern would continue across the early pre-radio decades and beyond. For example in 1925, Pradasco Cycle Store had a special promotion for the Christmas season. It offered "25 records free" to persons who purchased "one of our Dulceito English-made Gramophones." The advertisement also identified a wide selection of Gennett, Regal, and Columbia records for "your Merry Christmas Parties."

The new double-sides records included Christmas carols, Christmas hymns, and "Christmas Selections." Other records available included Dear Demerara March composed by Sgt Nichols of the BG Militia Band for the British Empire Exhibition of 1924 and a range of fox-trots, waltzes, and other popular music for dancing.

The gramophone was clearly an important musical artifact in Guyanese life, especially during the Christmas season. The Motor Garage and Bicycle Warehouse announced in The Daily Argosy of November 7, 1915, the availability of "Reno Record Reviver," which made "old Gramophone Records equal to new."

The advent of radio in British Guiana in 1932 added another channel for the dissemination of music. In the very early days of radio in British Guiana, listeners could receive five channels of programming - the BBC from England, W2XAD and W2XAF from the United States, and two local channels, VP3MR and VP3BG. These channels exposed British Guiana to classical and popular music. Guyanese heard programmes such as 'Rudy Vallee's Variety Hour' and 'Bing Crosby's Music Hall,' which provided a diet of non-sacred Christmas music, such as the perennial White Christmas.

For the past 70 years, radio has played a pivotal role in promoting Christmas music in Guyana. By the middle of November the radio waves would come alive with this music, although some efforts were made in the mid-1970s to "de-emphasize" Christmas. That effort, like so many others at social engineering in the post-independence era, failed because of popular resistance.

By the mid-1970s, more Guyanese had access to the record players and stereo sets assembled by GRECO, a subsidiary of Bookers Stores located at Victoria on the East Coast, and these sets ensured that 'Salsoul

Christmas' was heard across the land. It is impossible to stop Christmas in Guyana.

Street performances have been another important Christmas tradition. The music of the masquerade bands is absolutely necessary for the season, with the boom, kittle, and flute to accompanying flouncers, stilt men, Mother Sallies, Mad Cows, Budhu Jaundoo and Marajeens.

Masquerade music requires musical and verbal improvisation. A good masquerade flautist is a special kind of virtuoso. So is the Toaster - Guyana's prototypical rapper. The toaster has to be topical, reflecting on the state of the society. In the 1950s when masquerade bands were still referred to as santapee bands, the Toaster could not help reflecting on "the poor people in the jail drinking their sour ginger beer and eating salt fish tail."

It is impossible
to stop
Christmas in
Guyana.



In the 1970s when the economy took a dive, a Toaster in Kitty Village was heard to say: "Plantain is a ting a doan eat at all/But, when starvation come, I does eat skin an all!"

In the early 1950s tramping on the road was one of the highlights of Christmas Day. Those were the days of the Quo Vadis and Invaders steel bands. Those were the days when Guyanese demonstrated that everybody, irrespective of race, colour, or class, could enjoy themselves together in a steel band. It was natural. It was not state-sponsored.

The Guyanese Christmas season extends beyond Christmas Day. There is Boxing Day, Old Year's Night, and Twelfth Night, each with its own special music. The Boxing Day picnic demands 'jump-up' music. The Boxing Day fetes were held at a range of dance halls. Bernard Heydorn has provided a comprehensive list - Frolic Hall, Garland Hall, Haley Hall, Prospect Hall, Rest Hall, and Tipperary Hall. According to Wayne Jones, "Boxing Day was another big day for Buxtonians." It was the day for 'Teacher' George Young's annual dance at Tipperary Hall. This dance was held annually from 1941-1969 and attracted patrons from outside the village. Attendees wore their "best outfits and tried to outdo one another in the various dances - foxtrot, flat waltz, square dance and tango." Music was provided by popular orchestras from Georgetown. These orchestras knew that they were expected to play music of a high standard. Jones has written, "City orchestras had a way that when they were playing in town they played the best music but in the countryside they felt anything could pass as good music. Not in Buxton."

Old Year's Night required a range of music and the obligatory Auld Lang Syne. Harry Whittaker's rendition is obligatory in some Old Year's Night parties in the Guyanese diaspora.

Some of us liked to extend the spirit of Christmas well into the New Year. However, 'Sir January De Broke' would always upset those plans. So, after a short pause, waiting for January's pay-day, Guyanese returned to a procession of barn dances, souse parties, 'Come-as-you likes,' '2 to 10s,' '3 to 12s,' and barbecues in preparation for the next Christmas season.

There is so much music associated with Christmas. If we pay attention to it, we can find out so much about our history, our aspirations, and our possibilities. Yes, Christmas comes but once a year, and everybody must have a share! So have a happy Christmas, and support a masquerade band. Who knows, there could be tramping in the streets this Christmas.



TRIBUTE TO GUYANESE MUSIC AT CHRISTMAS

*"Plantain is a ting
a doan eat at all/
But, when starvation
come, I does eat
skin an all!"*

*Masquerade Band
Toaster*



The Non Pareil Street Masquerade Band started their performances at 10.00 in the mornings and ended at 5.00 in the afternoon.

THE MAKING OF THE THE MASQUERADE BAND OF ALBOUYSTOWN, CHARLESTOWN, WERK-EN-RUST & WORTMANVILLE

The cow was made from mokra and pasted over with colored kite paper and crepe paper. Two real cow horns, obtained from the Kingston abattoir were neatly fitted on the front.

Peter Halder

Adapted from Peter Halder's Nostalgia: Non Pareil Street, Albouystown)

Photos: Amanda Richards



Non Pareil Street is the fifth in the eastern half of the south Georgetown suburb of Albouystown.

During the late 1930s and early 1940s, Albouystown was sparsely populated.

In the fourth "yard" on the eastern side of Non Pareil Street was a 2-storeyed house. In the two bottom flat rooms lived a fisherman and a Plaisance family. The family consisted of the mother Miss Ivy, her two sons Bobby and Ivelaw and daughter Sukie.

At the beginning of December each year the Plaisance family organized a Masquerade Band which performed during the 12-days of Christmas on the streets of Albouystown, Charlestown, Werk-en-Rust and Wortmanville.

The band of 7 from Plaisance gathered each night on the hard mud ground in front of the two flats to tune up their drums, flute and do dance rehearse.

There were two drummers, one played the big bass drum with a stout round piece of wood, covered at the end and top with rubber bands from old bicycle tubes. The drum was about 2' high, 30" in diameter and hollow in the middle. A goat skin covered the top and was the focus of the beating. It was tied with stout cords to the middle of the drum and were tightened or slackened depending on the drum beat. It took weeks of practising to get the sound right. The drum also carried a heavy duty canvas band which was placed around the neck and shoulder of the drummer so he could tote it in front of him as the band performed along the streets.

The second drummer played the kettle drum. It was about 24 inches in diameter and the goat skin was affixed to a round metal drum about 12" long. The drumsticks, also covered with bicycle tube rubber bands, were narrow and long and were held differently to the that on the base drum.

The flute was made from a stout bamboo and was about 12" in length and narrow, with a flat tip which was inserted in the mouth. There were about 4 or 5

small holes which the flautist manipulated with the fingers of his fingers while playing to the beat of the bass and kettle drums. It was usually decorated with the silver paper from cigarette boxes and pieces of colorful crepe paper.

The drummers and flautist wore jesters' hats with small bells hanging from them, colorful hoses on their feet and legs and multi-colored short, plump pants that reached above the knees.

Then there were the dancers. There were two flouncers. They were costumes similar to those of the drummers and flautist and carried a colorful stick/wand in their hand. The flouncers were the ones who collected the pennies, six pence, bits, six-pence and shillings thrown on the ground. The way they flounced to pick up the coins from the brick roads drew the delight and applause of the crowd. Then there was one who was dressed as a cow. The cow was made from mokra and pasted over with colored kite paper and crepe paper. There was a space in the middle which allowed it to be fitted on the body of the dancer. Two real cow horns, obtained from the Kingston abattoir were neatly fitted on the front. The final dancer, similarly dressed, danced on two stilts.

The rehearsals each night were spirited, aided and abetted by "cut down" bottles of Rum bought from Dictator Rum Shop on James Street.

The Non Pareil Street Masquerade Band started their performances at 10.00 in the mornings and ended at 5.00 in the afternoon. It attracted large crowds and financial rewards, since it was the only one in the area. They also received gifts of soft and hard drinks and cakes.

They performed along the two main roads in Albouystown, James Street and Sussex Street, and also along the 17 or so cross streets. They performed similarly on the main streets and cross streets in Charlestown, Werk-en-Rust and Wortmanville.



FOOD & DRINKS AT CHRISTMAS

NOT EVERY ONE HAD AN OVEN AT HOME. SOME FAMILIES TOOK THEIR BREAD & CAKES TO THE BAKER SHOP TO BAKE

Silver Torch

Christmas in Guyana has always been an almost magical time. Most of the features of Christmas are shared with the rest of the Caribbean.

Food has always been one of the central features. Preparation started well before the day itself. Among the main items were black cake, ginger beer, imported apples, imported grapes, garlic pork, pepperpot, pickled onions, and ham. There was also a variety of sweets. Drinks included ginger beer, sorrel, mauby, sweet potato fly (a fly is a fermented drink), other kinds of fly, falernum, shandy, rum and wines, depending on the household.

In the old days, the “black cake” (a dense, dark fruit cake), was baked about two months before Christmas Day so that the portions to be sent to relatives in America, Canada, England and elsewhere could be mailed at least a month in advance. Cake from “home”

was important to those abroad. To make sure that the cake would last, rum was an important part of the mix. For about three or four months before baking time, the fruit was ground and then placed in glass jars and soaked in rum for curing. Rum was added again after the cake was baked to keep it preserved for many months.

A LARGE SPOON WAS USED TO BEAT THE BUTTER AGAINST THE WATER TO EXTRACT THE SALT

One of the chores involved in the preparation of the black cake was “washing the butter.” In the old days, salted butter was a major ingredient. It was put in a large container and water was added. Washing the butter was using a large spoon to beat the butter against the water, by way of a stirring action, until the butter lost most of its salt content to the water. For the young persons (most likely the boys) who were called upon to “wash” the butter, the task seemed never-ending.

Not everybody had an oven. Many people prepared their bread and cake and took them in baking pans to someone who had a large oven to have them baked for a fee.

For some Guyanese, part of the long-term Christmas preparation was curing their hams. The process was started many months in advance. Others imported their hams.



Photo: Taste Like Home

GUYANESE CHRISTMAS TRADITIONS:

Cultures around the world have been growing and using sorrel for centuries, in everything from soups and salads to vegetable side dishes and the creation of strong tea. The high content of oxalic acid in sorrel makes it poisonous to a small degree, so intake should be regulated. In smaller quantities, eating sorrel is completely harmless. The oxalic acid is also responsible for the tart, tangy taste that is almost reminiscent of wild strawberries or kiwi. The leaves are the major part of the plant that is eaten or used in culinary preparations. Sorrel is also a key element in a number of different tea preparations due to its strong antioxidant compounds, including the famous Essiac tea.

Sorrel is a fascinating perennial herb that is used all around the world and is cultivated for a wide variety of uses. Although it is primarily grown for use in food, due to its sharp, tangy taste, it also has a vast array of health benefits associated with it.

Along with being a unique flavor in your dishes, sorrel also provides significant amounts of fiber, very few calories, almost no fat, and a small amount of protein. In terms of vitamins, it is rich in vitamin C and also contains vitamin A, vitamin B-6, iron, magnesium, potassium, and calcium.

Digestive Health: The high content of dietary fiber that can be found in most varieties of sorrel mean that your digestive health can be improved by adding these leaves to your soups and salads. Dietary fiber adds bulk to food as it moves through the digestive system, improving your gastrointestinal health and reducing conditions like constipation, diarrhea, bloating, and cramping, as well as more serious gastrointestinal issues. Dietary fiber can also help to reduce total cholesterol in the body, thereby protecting heart health and reducing chances of atherosclerosis, heart attacks, and strokes.

Blood Pressure: Sorrel has a very significant level of potassium (1 cup contains 15% of your daily recommended intake), which is an essential mineral for human health. Potassium is a vasodilator, as well as being instrumental in maintaining fluid balance throughout the body. This means that potassium reduces the stress on the cardiovascular system by relaxing the blood vessels and arteries. Lowered blood pressure reduces the chances of dangerous clotting and excessive strain on the heart that can lead to coronary heart disease and other complications.

Eyesight Improvement: Vitamin A, another of the essential vitamins found in sorrel, has been closely connected to the improvement in eyesight and a reduction of macular degeneration and cataracts. Beta-carotene, which is a derivative of vitamin A, acts as an

antioxidant, and combined with the other important antioxidant compounds in the body, sorrel can greatly boost eye health and prevent age-related degradation of that vital sense.

Circulation and Energy: The significant levels of iron in sorrel mean that it boosts red blood cell production and prevents anemia (iron deficiency). Increased circulation boosts oxygen levels throughout the body in the vital organs, boosts hair growth, increases energy levels, and speeds up the healing process (in conjunction with the protein content of sorrel).

Immune System Health: The vitamin C content in sorrel is impressive (a single cup of sorrel contains 106% of your daily recommended intake), which means that your immune system can be optimized and brought up to full strength when you add this to your diet. Vitamin C, also known as ascorbic acid, stimulates the immune system and increases the white blood cell count in the body, which is the first line of defense against pathogens and other foreign invaders in the body. Vitamin C also helps to reduce swelling, prevent scurvy, and even has analgesic (pain relief) properties when consumed in high quantities.

A TASTY DRINK AT CHRISTMAS, SORREL IS ALSO GOOD FOR YOUR HEALTH



14 CARNE DE VINHA D'ALHOS GARLIC PORK FROM MADEIRA

Carne de vinha d'alhos is a Portuguese dish categorized according to mode of preparation as an adobo. The name means "meat with wine and garlic", the meat usually being pork or rabbit.

It is traditionally served at Christmas time in Madeira.[1]

In the Azores it is known as vina dosh (pronounced vinya dahj). It was taken by people from the Portuguese island of Madeira and the Azores to the Americas where it is known as "pickled pork" or "vina dosh". It is also known as "garlic pork" in Trinidad and Tobago and Guyana where it was introduced in the early 19th century.

THE QUINTAL FAMILY RECIPE

Ingredients

- Pork with all bones removed; Leg or belly
- Apple-cider vinegar - Garlic
- Oregano thyme (Portuguese thyme)
- Large red or yellow peppers, with all seeds removed
- Salt

Method

- 1) Use fresh pork (frozen pork is used by many today)
- 2) Scrape off any remaining hair on the skin of the pork (the frozen pork does not have hair to be removed).
- 3) Cut the pork into pieces measuring " x 3" x 3".
- 4) Wash all of the pork three times in apple-cider vinegar, using two large basins to remove all blood from it and to ensure that it is entirely clean.
- 5) Mince (now osterize, but not pulverize) the seasoning ingredients (altogether now the brine) and place into a large basin, mixing in and covering with apple-cider vinegar. The seasoning ingredients will be apple-cider vinegar, garlic, thyme, peppers and salt. The ratios used are three quarters of a pound of garlic per five pounds of pork; one large pepper per one pound of pork; three level cups thyme leaves (stripped from the stems stem) per five pounds of pork; salt to taste. Actually, the brine is tasted (use a spoon and pour a small bit in the palm of your hand) as you prepare it to determine if more pepper or salt is required.
- 6) Mix the pork into the brine in the basin and then begin adding to a wide-neck glass bottle/jar that the full ingredients will marinate in. Start by covering the bottom of the bottle with seasoning and then place pieces of pork, but separating each layer of pork with additional seasoning. The liquid part of the brine will also be automatically added as you pour the seasoning, ideally with a large stainless steel spoon. Eventually ensure that the last (top) pieces of pork are properly covered in seasoning and liquid. Do not pack the ingredients, but place lightly into the bottle / jar.

- 7) Cover the bottle / jar with a clean, non- metallic cover (this can be a double piece of plastic wrap kept in place over the edges of the bottle / jar by tying with a ribbon or by using a large rubber-band). Leave to marinate in a cool place for five-six days, without opening the bottle.



GARLIC PORK Recipe

8) After the marinating period, and when you are ready to cook the pork, take the pork (only, removing any seasoning that may adhered to the meat) out of the bottle and place in a large iron pot on low heat so that the pork springs its own water and then bring to a boil, stirring and checking to ensure that the pieces do not overcook and become too soft to disintegrate; this aspect is called boiling down the pork. This is the last opportunity to add additional cut peppers/garlic/salt to the Garlic Pork so that one has to taste the liquid from the pot while the cooking is in progress; placing a few drops in the palm of your hand works.

9) Once the pork is cooked it is taken out of the pot and placed on a large platter for it to cool. When it is fully cooled, the pork is placed back into the (properly washed) bottle that was previously used and the grease, skimmed from the top of the pot (after the pork is removed) is also put into the bottle to keep the pork moist. This bottle with the cooked pork is kept at room temperature; this can last for very several months and this was one method of preserving meat in earlier times.

10) Some of the grease can be kept in the refrigerator and used as a butter-type spread on the bread that is eaten with the Garlic Pork. When one is ready to con-

sume the Garlic Pork, pieces of the pork are retrieved from the bottle and warmed to a light brown colour in a toaster oven, spreading some of the grease on it to retain moisture. (The original approach by the earlier generations was to cook the pork down in the pot and place directly in a plate for consumption, placing slices of home-made bread on it while cooking so that the vapors will permeate the bread (tastes great).

11) The Garlic Pork is consumed with pickled onions on Christmas mornings and otherwise for breakfast over the Christmas period and for visiting family and friends at that time.

The onions are prepared separately for Christmas ... small peeled onions, immersed in apple-cider vinegar in a small covered bottle, with cloves and cut large peppers to taste and which is good for consumption after being in the bottle for just a few days. Garlic Pork combines great with home-made bread. Sometimes it is served to visiting friends and family in a small bun or separately as cutters when consuming the seasonal scotch and coconut water. Some families also start the Christmas morning with one drink of gin, another aspect of tradition.



CELEBRATING
HIS 80TH
BIRTHDAY IN GUYANA
WITH EXHIBITION
“A DIALOGUE
WITH
WILSON
HARRIS”

STANLEY GREAVES

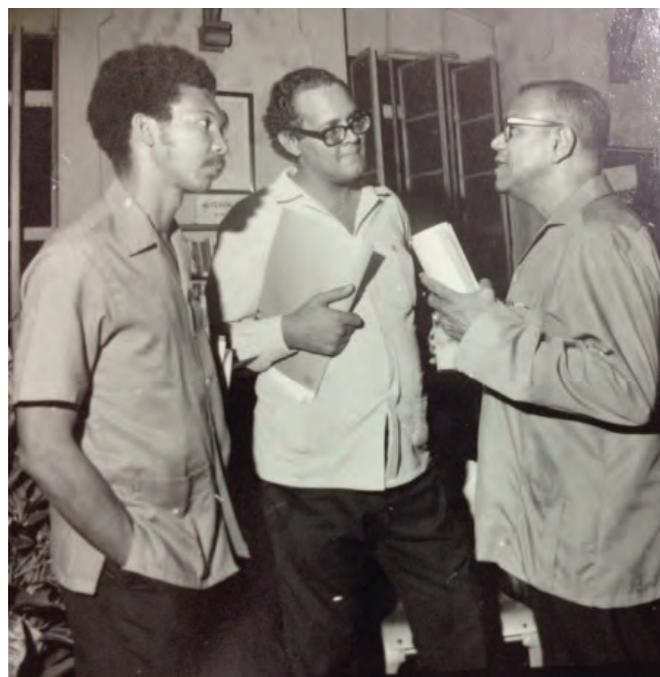
Francis Quamina Farrier
Photos: Francis Q. Farrier

ART INTERNATIONAL

On Sunday November 23, 2014, I had the privilege to sit with Stanley Greaves in the serene courtyard of the Cara Lodge on Quamina Street in Georgetown. It was a special day for the veteran Guyanese artist. It was his 80th Birthday. To mark the occasion, there was a Stanley Greaves Art Exhibition at Castellani House - the National Art Gallery - in Georgetown. But let me add right away that although 80 years of age, Stanley Greaves looks and moves like someone who is 60. Born in the south Georgetown ward of Albouystown, and a former student of Queen's College, Stanley Greaves has travelled the world and done Guyana proud wherever he went. When I mentioned that there are those who continue to demonize Albouystown, his response was, *"When a section of the society is isolated and perceived as of criminal activity, that is very distressing."* It would be apt to note that Albouystown has produced many great Guyanese; Cayman Islands-based Henry Muttoo, MBE, for example. That son of Albouystown was invited to Buckingham Palace in London, England, last year, and was presented with the award of, *"Member of the British Empire"*, by Queen Elizabeth, for his high and consistent contributions to Theatre Arts in the Cayman Islands.

"This is a significant time for me to be in Guyana", declared Stanley Greaves on Sunday November 23, 2014 - the day he was celebrating his 80th Birthday. He recalled that *"Making things was a fascinating and important activity"*, for the pre-teen Stanley Greaves, and his transition into the world of art was at the Sacred Heart Primary school which had a programme of Art - "drawing" as he called it - in which the young students were presented with a drawing on the Blackboard, and instructed to copy it. Stanley never *"copied"* any of the "drawings", instead, he would draw his very own creations. Later he was accepted as a member of a small Art Club at the Sacred Heart RC School on Main Street where he was a student at the time. That led him to become involved with the celebrated Guyanese artist and sculptor, E.R. Burrowes. Stanley became a budding artist at that early stage of his life. In describing E.R. Burrowes, Stanley said that he coined the term *"Guyanist"*, which he referred to Burrowes. (Although Burrowes was born in Barbados). Burrowes, he said, was a man who believed very much in Guyana, that he painted mainly Landscapes. Burrowes who is regarded as the Father of Artists in Guyana, established *The Working People's Art Class* of which Stanley Greaves was one of the early members. So, too were artists Aubrey Williams, Denis Williams, Emerson Samuels and Donald Loncke among other greats.

Seeing some of the early paintings of Greaves, writer



Wilson Harris remarked that they had a dark side. And in our conversation, Greaves admitted that he uses "not very bright colours" in his paintings. Stanley has read all of the works of Wilson Harris and had dialogues with him about doing paintings inspired by the works of the Novelist. His recent Exhibition at Castellani House in Georgetown, entitled, "A Dialogue with Wilson Harris", was the culmination of a project which he worked on from 2011. That resulted in twenty four paintings inspired by eighteen of the works of Wilson Harris.

During our conversation, Stanley Greaves also spoke of those paintings of his which are considered as being controversial. He expressed the view that *"controversy is something which is read into the work. I do not set out to be controversial"*.



Palace Of The Peacock



The
Mirror of Tears

The paintings in his series, *"There's a Meeting Here tonight"*, he admitted, can be classified as being controversial, since they address politics and politicians in the Caribbean. Greaves also expressed the view that the Politicians who were brought up in the colonial era, like himself, benefited from an education which taught them to think out issues and to find solutions.

Asked how many points out of a hundred he'd give to Guyana for its performance at this time, he immediately answered, *"Less than fifty"*. Stanley Greaves has spent over four decades of his life living and working in foreign countries, but when I asked him why he keeps returning to Guyana so regularly, (two to four times annually) he answered almost impatiently, *"Because Guyana is my home."* Asked to say something about the *"Guyana's Women's Artists Association"*, he said rather

proudly that he is an honorary Member of that Group and is very impressed with the work they put out on a regular basis.

And what would Stanley Greaves be doing between his eightieth and ninetieth birthdays. *"I am planning to take this Exhibition to the Headquarters of the OAS in 2016, as part of the Celebrations of Guyana's Fiftieth anniversary of Independence"*, he told me. He also plans to continue doing what he has been doing for almost all of his life; painting. In all of this, he is being guided by what he learnt from discussions with his favorite poet, Martin Carter; how one needs to be very careful about the words one uses, and how one would express one's perceptions. Stanley Greaves is now eighty years of age, but there is still quite a lot which he plans to do before he arrives at his ninetieth milestone.

DIS TIME NAH LANG TIME!

*Lang time had am te-le-gram
Now we gat am in-ter-net!*



*Jump in de line an wine yo body in time .
Ah wha fee 'appen,
leh e 'appen wan time.
Dis time na lang time !*

T. Eric Matthews

Remember Goblet Joe, dancing non-stop
through Christmas into New Year?
Dis time na lang time!
Toffee balls, neverdone
sweetie, bruk mout, Chinee cake,
2-glass Quencha, Correia sweet red wine,
D'Aguiar Ice House.
Remember dem real bad men? Briga Bobby,
Putagee Tunnus, 2-batty John, Sotie?
What happen to my May Pole, and my May Queen?
D'urban Park Race Course, Bourda Green, Atkinson Field,
fish an' bread at Mahaicony station, Mahaica Bridge,
Wismar-Rockstone, Itanami haul-over,
R.H.Carr, M.V.Malali. Remember 1953?
Jane Phillips-Gay, Jai Naraine Singh, Ashton Chase,
Forbes and Cheddie,
Sidney King (Eusi Kwayana)--
*" This confounded nonsense must stop is now we need Law
and Orda because ting na regula"*
Dis time na lang time!
Lang time was ice apples from Canada,
and Peak Freans soda crackers in the blue tin box
from the Mother Country.
Lang time was the whole village traveling to the
airport to see a family member off to the "outer world".
Sometimes 2 or 3 buses full up with friends and relatives.
The lucky emigrant had to be properly dressed,
with hat and gloves, dark suit and necktie.
Proper colonial subjects!
Dis time na lang time!
But we're here now, in this time.
We've made changes, and adapted to change.
Yet still we often yearn for time past, for lang time.
After all, lang time was childhood innocence
filled with fun, laughter, freedom.
Was hopscotch, skipping rope, jacks, las' lick, genip,
and green mango, tambrun and stinkin' toe, jamoon and
sourie, soursop and awara, ta and jummin', fowl pen,
trench corner, train line,
Big Market, and Sunday Best.

Dis time na
lang time,
an' lang time
na dis time!

Oh, how time has fled!
Lang time was
then, dis time
is now!



GUYANESE EDUCATOR FINDS A WAY TO GIVE BACK BY HELPING GUYANA'S KIDS IN TIGER BAY, SOPHIA, ALBOUYSTOWN AND AGRICOLA

Guykids Inc, a 501C3 charity, was founded in 2008 in Maryland by Pansy Marshall Browne former Physics Professor at U G.

Its mission is to assist with the education of those children who live in the impoverished areas of Kitty, Tiger Bay, Sophia, Albouystown, and Agricola.

An annual Xmas party co-hosted by Guykids Inc, Melville Marshall (The Village Couture) and Patricia Coates (fashion designer) is held in December where food, clothing, sneakers, books, toys and school supplies are distributed.

In 2013 over 500 children attended the Christmas party and enjoyed the carol singing, facepainting, the clown and Christmas music by a DJ.

Guykids has also adopted several schools in Georgetown and is furnishing their libraries with computers, printers, and books in preparation of launching READ ACROSS GUYANA

GUYKIDS NEEDS YOUR SUPPORT

Donations can be made through the website www.guykids.org or www.globalgiving.org/Guyana

Let us break the poverty cycle of illiteracy, illness, and unemployment that these kids face.



THE DeMENDONCA FAMILY GIVES BACK TO GUYANA:

Transnational Collaboration trumps Local Development

Lear Matthews



Aubrey, Annette and Arnold DeMendonça are fulfilling their childhood dream to “give back” to their native country, Guyana, now that they are seasoned professionals, excelling in their respective fields at home and abroad. This is a classic, albeit unique example of sibling Diaspora collaboration in diverse fields to engage local residents and advance indigenous production.

At a recent three-day value-added pork products workshop in Georgetown on October 27th to 29th, the two brothers and sister trained 21 swine producers in making sausages and ham and in starting a small business for these value added meat products. During the workshop held at the Carnegie Center, the enthusiastic participants attended lectures and worked in groups to make five types of fresh sausage and cure their own ham. Loretta Culley, one of the workshop attendees said with conviction and contentment, “We ate our sausage for breakfast and it tasted very good. I am now happy that I can make my own sausage”

The first workshop coordinated by younger brother Arnold DeMendonça, who resides in Guyana, was sponsored by the Ministry of Agriculture Rural Enterprise and Agriculture Development (READ) Project. This workshop provided small swine producers with information and techniques for processing certain value-added pork products. The Minister of Agriculture, Dr. Leslie Ramsammy, in his keynote speech at the workshop, emphasized the need for Guyana to produce its own value-added pork products and decrease the import of such products. It is well known that adding value to food products is an excellent way to generate added income and realize larger profits compared to sales of fresh food products. Arnold, a Rural Development Specialist at the Inter-American Institute for Cooperative Agriculture (IICA) stated, “It is my hope that this is the first of a series of annual value-added pork products workshops that we could offer to small swine producers in Guyana”.



At the workshop, Aubrey Mendonça and Annette DeMendonça trained the swine producers in basic meat processing and the fundamentals of small business start-up, respectively. Aubrey is an Associate Professor of Food Science at Iowa State University, in Ames, Iowa USA. “The pork processing techniques practiced by the workshop participants are the same techniques taught at the Meats Laboratory at Iowa State University” said Dr. Mendonça. The sister Annette DeMendonça who resides in New Jersey, is a Senior Systems Engineer. She has a Bachelor and Masters of Science in Computer Sciences and recently graduated with a Masters in Business Administration. Annette lectured on the basics of starting and sustaining a small business for processed pork products and urged the workshop participants to take a broader view of developing their business into profitable enterprises. She intends to develop further business lectures and plans for small to medium sized value-added pork producers in Guyana if the funding is available for future workshops.

This venture, conducted with little fanfare, but admirable humility, exemplifies the effectiveness of linking multifaceted expertise to execute development projects in a significant sector of the country’s infrastructure. With the government’s support, commitment and follow-up (though the latter has been a perennial problem), it is hoped that such collaboration and willingness of Guyanese to “give back” will continue. Such a model can be duplicated in other geographic

Groups of workshop participants preparing five types of pork sausage based on modified sausage formulations provided by Dr. Aubrey Mendonça (at extreme left).

and ethnically diverse communities with other products. It is a framework that is uniquely poised to enhance self-sufficiency and sustainable development, turning uncertainty, ethnic barriers and lack of confidence into skill building, bold creativity and positive change beneficial to the larger society.

For two of these siblings, although the “American dream” has been partly fulfilled by higher education attained in their adopted home, their “Guyanese dream” was also measurably realized. Consequently, they converted “brain drain” into “brain gain” for the homeland.

This unprecedented “family affair” reflects the merging of the interpersonal with the professional. Although on a small scale, it demonstrates transnational cooperation in praxis at its best, potentially influencing institutional change and community interdependence. It is also an excellent example of “BRIDGIN”. The Guyana Cultural Association is committed to promoting and revitalizing Guyanese resource development from the Arts to Agriculture, within the context of our collective needs, traditions and affordable modern technologies.

Sugar Foot Joe

The Masquerade Dancer

by Derrick "John" Jeffrey

Slowly lifting his head off a pillow on a hospice cot
Where stars are born and the salt brown Atlantic
chases the jumbee crabs from the mud-flat
People say, "he mudda wash he foot wid white rum
in a trench near de burial ground"

That is why he can't resist the sound of the kettle drum
Sitting up straight in a bed where he is given up for dead
The kling kata-kang klic-ka-tang, klee-tag-tan rid-inn-dang
Sticks on the rim of a kettle drum swirled around in his head
Slowly climbing down one foot touches the ground
Steadying himself and holding the bed
Revisiting an art some say is dead
Peep-peepee pope-pee peep-pee-dep pedle-e-leep -
peep-pedeeeee-peep

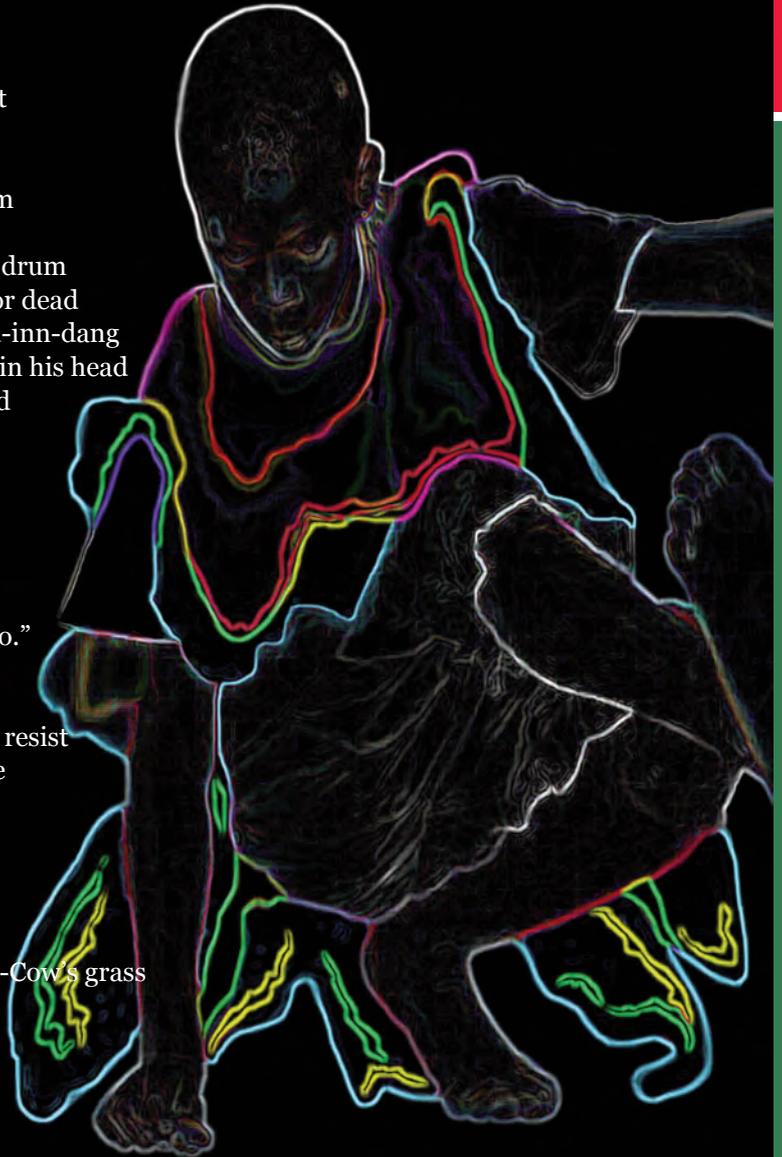
peedle-eeee-peep, peeeeeee-pieap pie-peeep
The tin flute rekindles the days of his youth
Two feet down and ready to go "Blow man bloooooo."
Old age kept saying, "Please Joe--don't go."

The thump, the boom, de boom
de boom-boom of the base drum was too much to resist
The flute, the kettle, and a base drum player name
"Bicycle Man"

The shack-shack shaker introduces the band
"A wo fo happen les he happen one-time"
"A rachie-bachie boom-boom"
Sugar Foot waves his hand. The rhythm is fast
Bam-Bam Sally shaking her ass stomping on Mad-Cow's grass
This is for Christmases now and pass
Nurses and doctors gather around
as Joe moves to the rhythm of the kettle drum.
Glittering sequence tingling bells Buck-beads
move around in a shack-shack

One step forward and two steps back
The kettle drum rattles and the tin flute shrills
Someone throws a Big Gil
One brass penny is plenty money buy a Flutee or a mauby
Flouncing to the ground in a split like James Brown
The Big Gil is tin-cup bound. Wishing it was a shilling instead
He continued to flounce to the music in his head
The gathering grows larger around his hospice bed
Kicking another coin with his big-toe--
up and into his pocket it go.

Ka-lit-e-tang kee-tang-tang reek-e-boom chee-ke-boom
chak-a-shk shak-ka- shak
Bam-Bam Sally leads the band—Mad Cow with tin-cup in hand
"What a performance Joe
Next time you should come out of bed
and really give us a show."
Time for your medication....Uncle Joe



ABOUT THE POET

Derrick "John" Jeffrey

Derrick "John" Jeffrey, is a Guyanese writer, journalist, and retired United Nations Staff member, a former General-Secretary of the Guyana National Steelband Association and winner of the Dr. Cheddi Jagan Medal for Literature (Stand Pipe 1970)

SUBMIT YOUR POEMS
FOR CONSIDERATION TO:
lear.matthews@gmail.com

PROFILE

Dr. Juliet Emanuel**DEDICATED TO SHARING
HER KNOWLEDGE***Dhanpaul Narine*

Dr. Juliet Emanuel is a distinguished lady of letters. She attended some of the top schools and what is even more significant is that she has dedicated herself to sharing her knowledge with others.

Associate Professor, BMCC/CUNY Juliet was born in Kitty in Georgetown, Guyana. Her mom was Mary Rosetta Douglas and her dad was Richard Douglas Joseph Emanuel from New Amsterdam. Juliet has a sister Shirley and a brother Richard.

Juliet attended school in Alberttown and later Kitty Methodist School. She was a bright student and after a stay at Tutorial High School she went to Bishop's High School. Juliet loved literature but when she was at Tutorial one of her best subjects was geometry. Juliet was attracted to reading biographies and when she discovered Guyanese and Caribbean literature it was the beginning of a wonderful journey. She said, 'with our own literature it was fascinating to see our stories being told with such realism.' As far as Western literature was concerned Juliet excelled in the writings of Wordsworth, Byron, Faulkner, and of course Shakespeare. Most of the literature was British at the time but Juliet was to find a writer that captured the magic realism of the period. She was Jean Rhys who was born in Dominica. Juliet said that the story that amazed her was, 'the Wide Sargasso Sea because I could relate to it as it was a prequel to Charlotte Bronte's Jane Eyre.'

Juliet had the good fortune to teach at Tutorial after she graduated from Bishop's. It was an enjoyable experience and she taught English Literature and Religious Knowledge.

Juliet has many interests and some of them include the roles of masquerade in Guyana and carnival in Trinidad. She feels that some of the published literature should be in the schools.

Juliet credits a number of teachers for their influence on her during her early education. They include Ms. Husbands from Kitty Methodist and Teacher Bradshaw who would praise the essays of young Juliet. At Tutorial High School there were the Costello brothers that were



great role models. At Bishop's High School Juliet was lucky to meet with Mrs. Clayton and one of her favorites was Ms. Lilian Dewar who brought literature alive.

Juliet says that the headmasters of the schools in Guyana deserve praise as they worked against great odds to produce world-class students. In 1964 Juliet took a brave step in her life. She left Guyana for New York where she joined her father Richard. It was February and Juliet recalls having to adjust to the cold weather in a hurry. They stayed in Brooklyn and before long she had enrolled at Brooklyn College as an English major. She was given two years credit because of her strong 'A' levels passes at Bishop's in Guyana.

Juliet says that her heart was set on getting her doctorate degree. She wanted to study the folklore of Guyana so she decided to return to Guyana to do research on the subject. While in Guyana Juliet taught English at Christchurch Secondary School and says that she enjoyed the experience immensely.

Juliet returned to the United States in 1971 and went to Richmond College in Staten Island to do her Master's Degree in Literature. She worked with a young population and it was a wonderful experience.



Dr. Juliet Emanuel with her husband Patrick George and together they make a great team.

Juliet became a Dean in a private school and later was appointed as an Adjunct Professor at the Borough of Manhattan Community College (BMCC) in New York. After serving the department with distinction Juliet was appointed to a fulltime position at BMCC. Juliet teaches reading and uses literature as a means of communication and enrichment. She is a consummate professional who realizes that she has to be prepared in order to become a good teacher.

Juliet earned her doctorate from St. John's University in 1981. Her dissertation was about women in literature and their adjustment to class and race. Juliet has served her students well over the years. She was the coordinator of the department at BMCC, the co-chair of the department and she is at present the executive director of College English Association. Juliet has also published and is regarded as a top professional in her field.

One of Juliet's shining achievements is the 'Literary Hang' that brings Guyanese writing talents together.

She points out that this started eleven years ago. One 'Hang' at Columbia University revealed an abundance of talent and this gave Juliet the idea to do the event on a bigger scale. Juliet says, 'I encourage writers to come and display and to read from their works and we are getting more young people to participate.'

There are plans to have a mini-Hang in New York next year and also another one is planned in Georgia but the organization really wants to go to Guyana in 2016 for a big splash. A 'Hang' is planned for Berbice and Essequibo and this should be wonderful, Juliet says. The 2014 event was held in Brooklyn and the atmosphere was wonderful.

Juliet has done a tremendous amount of work in New York and elsewhere. She credits her church for her upbringing. It has taught her the importance of truth and the need to live an upright life.

Juliet has praise for the College English Association where she is playing an active role. As far as her family is concerned Juliet says that her parents and her aunts that were nurses looked after the family. Her grandmother had an uncanny sense of business and did all the calculations on her slate.

Juliet's husband Patrick George comes from a distinguished family as well. Patrick's brother was Bishop Randolph George a well-known figure in the church in Guyana.

Juliet loves to knit and she could do so with the drop of a hat. She is also an actress and she is an important figure at St. John's Episcopal Church in Brooklyn where she serves on the Vestry.

Juliet says that young people 'should listen to your elders. They are not always wrong. Remember, he who angers you, conquers you. Don't put yourself in that position. Step way from anger and stay in school.'

Juliet loves to travel and she finds Harrisonburg in Virginia amazingly beautiful. She is also impressed by Anne Frank's house in Holland and has incorporated Frank's memoirs in her tutorials.

There is no question that Dr. Juliet Emanuel is making a wonderful contribution to education and culture in New York and beyond.

Eileen Cox

CONSUMER ADVOCATE,
FEMINIST, DEFENDER OF
HUMAN RIGHTS AND
GLADIATOR FOR EQUALITY
OF OPPORTUNITY IN
GUYANA

Peter Halder

The renowned, staunch and resilient consumer advocate, feminist, defender of human rights and gladiator for equality of opportunity in Guyana, Ms Eileen Rosaline Cox, passed away on Saturday, 29 November 2014 at age 96.

Eileen was born on 19 January 1918. She was the third of four children born to Walter Messiah Cox and Mirriam Ruth Cox (nee Wight).

Brilliant young lady that she was, she attended Bishops High School and subsequently became Head Girl. She was the first girl to win the coveted British Guiana (now Guyana) Scholarship to study in the United Kingdom. She however declined it, preferring to remain in Guyana and by so doing eventually bestrode the country like a female colossus in the fields of consumer rights, labor rights, human rights and feminism. She became a household name not only because she fought constantly and indiscriminately for the rights consumers, workers, women and human rights but because he was humble, approachable, had an attentive ear, listened patiently to the problems of the people and stood ready and willing to fight for their rights.

She worked assiduously with others to set up the first Guyana Consumers Association in 1971 and drafted its Constitution. She became



its first President. The GCA under her leadership launched a program for educating consumers of their rights. She wrote a regular consumer rights column in a daily newspaper and initiated a weekly 5-minute consumer rights broadcast with the Guyana Broadcasting Corporation. The Executive of the GCA met monthly with the senior officials of the Ministry of Trade and Consumer Protection. She worked assiduously with the GCA to create a National Bureau of Standards.

She was strong, bold, brave and outspoken in defence of consumer rights, human rights, equality of opportunity and feminism. She attracted many critics in the public and private sectors but was never daunted.

She headed the Hansard Reporting team in the National Assembly. She was so efficient and capable that she was appointed to work in the Parliament of the West Indies Federation in Trinidad in the 1950s.

Eileen was a founder member of the British Guiana Public Service Union in 1964 and built a reputation for her compassion, resilience and perseverance. She subsequently joined the Guyana Public Service Trade Union and later the Guyana Public Service Co-operative Credit Union.

She was married briefly to David Westmaas.

MICHAEL “Cole” ALBERT, POPULAR FORMER TUTORIAL HIGH SCHOOL TEACHER

Keith Cadogan

Just about a year ago, I responded to a magazine’s “call for articles” request. The editors had planned a special Education feature and the question that likely contributors were tasked to address in their essay was:

Consider a teacher who made a major impact in yours or a fellow student’s life.

I chose Michael Albert, my former 5th Form mathematics teacher at Tutorial High School, Guyana.

I had met Mr. Albert once after leaving Tutorial High School. That was some twenty two (22) years ago at the 1992 Tutorial High School Alumni Association Reunion in New Jersey, having just migrated to the USA from the UK. While he readily remembered me, he hardly recalled that incident to which I referred, probably because it was quite a while. Although I am more inclined to believe that his modesty precluded him from acknowledging an attitude of caring that came almost naturally to him.

My 5P class of 1970 /71 was probably not unlike similar “P” Forms at Tutorial in the 1970s; a group of precocious, ‘young bright’ 16 and 17 year olds, full of themselves and very conscious of their label as the ‘bright ones’. That particular day Mr. Albert walked into the classroom and declared that he was NOT going to teach any math. Instead, he announced that he would talk to us about careers and professions. With unanimity and surprise, the students echoed almost in unison, a loud WHAT?!!.

Please permit me to set the context here!

In the 1970s, Tutorial did not have the luxury of Guidance or School Counselors. Nor did the notion of careers or professions come naturally to Tutorial 16 and 17 year olds. All that mattered to most of us at that time (especially those who passed 5 or more subjects at the GCE ‘O’ level exams), was getting a job at one of the Government Ministries or some other agency in the Public Service Sector. Providing financial assistance to



one’s family was most critical. Let’s face it, there was NOT much else going on at that time in Guyana for 17 year olds. The University of Guyana was a newly established institution. Furthermore, other ideas about attending the university depended on whether one’s parents could afford the tuition and other costs of the University of the West Indies. That possibility in turn depended on having a political contact or pulling strings at the Public Service Ministry.

Consequently, Mr. Albert’s talk about pursuing a career in one of a number of professions that he outlined, really struck a chord with many of my classmates that day. Rather than seek a job in a Ministry or the Police Force (another option at the time), why not consider further studies in one of a number of areas that could eventually lead to a path to one of those professions. In retrospect, almost revolutionary stuff to our ears!

That rare, informative and career-oriented speech had a particular resonance with this writer and eventually leads to him becoming an Accountant and later, an Economist. It also lead many of his colleagues to pursuing many varied career options, such that our class arguably still stands out for the number of professionals it has produced. Mr. Michael Albert must also be remembered not only as an excellent teacher, the genius who made Math and Add Math simple, but also as an avid soccer, table tennis and draughts player, coach and mentor to numerous students and non-students.

On my own behalf, as well as on behalf of the executive committee of the New York Tutorial Support Group, for which I am the current President, we will always remember and cherish the memory of Michael “Cole” Albert. His caring and humanity were legendary. Unselfishly, this brilliant master teacher reached out to many of us in ways that he did not have to, nor was he required to. He did so nonetheless, because he cared!

Rest in Peace Our Great Teacher!

“I come from the gutter”

I.C. Fraser

... one had the option of remaining in the gutter or you could move up to Camp Street (QC) or Eve Leary (Police Headquarters) or Thomas Lands (GDF), or Lamaha Gardens or Turkeyen (UG) or even the USA, but still go back and nostalgically visit the old gutter occasionally.



Photo: Francis Quamina Farrier

I come from the gutter

(as in Martin Carter's, "I come from the niggeryard".)

I.C. Fraser

I grew up in Georgetown, First Street Alberttown and its environs, to be more precise.

I remember the gutter outside our yard. Somehow, I do not remember smelling the gutter. I remember that it was regularly cleaned by some gutter cleaners from the city. The shoveled material was a bright sloppy grey that dried quickly. When we got home from school there would be a deceptive crackly grey crust on the parapet. If you stepped on it by accident your yatchings would be a mess. The water in the gutter would be running, draining and we would catch fish in there. Cackabelli or something like that. We sometimes found coins in the sweet grey mud. Later in a few days, promptly came the daisies, yellow and enchanting, springing out of the mud. You could make bouquets or daisy tea. I loved the mud. I was a denizen of the gutter. It was low end and humble ... but a cleaned and made-safe, learning environment.

I am not kidding.

Anyway, one had the option of remaining in the gutter or you could move up to Camp Street (QC) or Eve Leary (Police Headquarters) or Thomas Lands (GDF), or Lamaha Gardens or Turkeyen (UG) or even the USA, but still go back and nostalgically visit the old gutter occasionally.

So I went home to the gutter, recently. I spent two

weeks there, alas... the gutter is still there but not as beautiful. It was smelly and abominable. Plastic cups, bottles, mud. In my days, when you left the home gutter, you were hard pressed to find such gutters, mud or daisies in Water street, or Camp street or Main street. Me nah lie. But now the gutter was everywhere. The Mudderland was one big gutter. I did not take pictures. Sorry. A harsh critic might want to change that name to Gutterland. I will not. The Gutter is special. Let us keep the gutter right there, the gutter - as in the niggeryard.

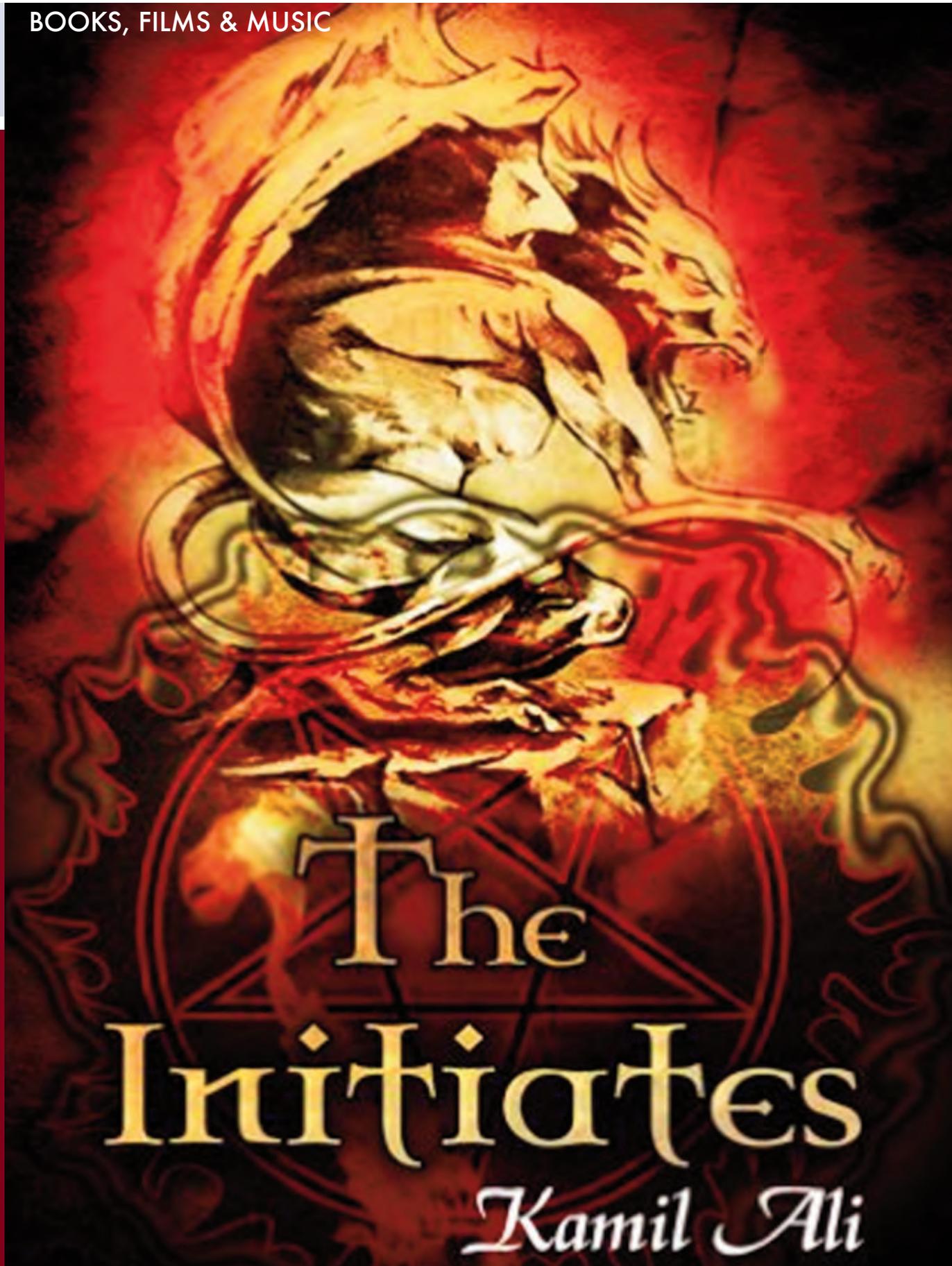
On Day two of my visit the gutter was hit with what was a steady 6 hour rain. That day I could hardly see my gutters. It was water, water, everywhere. Camp street, Water street, Main street, Lamaha Gardens, Eve Leary.

What is it with these gutters? Well, if you can afford it and do not want to see them or smell them, just build up your yard, and cover the gutter all the way to the street. To hell with the parapets and all!

Are my rantings offensive? Well cheer up and take a look at the bright side!

There are still those who hate and love the gutters, like me. So they clean them! Outside their homes, places of business and offices. Some even manicure the parapets outside. Signs of pride and good old Garden City standards are still evident. I wish to warn you though, that they are becoming an unwelcome minority, like the governing pretender regime!

More rantings in Gutter II later.



The Initiates

Genre: Fantasy, Thriller, Paranormal Occult

The Appointed Collection: Book one

Pages: 390, Novel

Available: eTreasures Publishing

Price: \$3.99

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A successful Latvian lawyer named Karlis Stucka, meets Satan's First Dark Angel in human form, in a Riga ghetto. Karlis experiences a terror filled evening of unnatural events, as he is taken through the intense phases of training to become the Dark Angel's Lieutenant. Karlis is chosen by Satan to become the highest ranking human, as a reward for becoming the youngest High Priest at age thirteen. Karlis and five of his teenaged friends conduct their first blood sacrifice, full moon ritual, which his Book Of Satan calls the gateway ritual. Karlis alone has the ability to read the book. His friends see only blank pages. Karlis learns how to switch bodies, using the corpse of an albino African girl, who commits suicide by jumping over a waterfall. Karlis uses the body of the young lady, to become a gypsy queen, who leads a troop of recently resurrected dead actors and circus performers. Karlis is groomed by Satan's First Dark Angel to practice mental and mystical feats. He receives constant reminders to discard logical thinking, which hampers his ability to perform his otherworldly activities. Karlis is mandated to build an army of Devil Worshipers, in preparation for the second coming of Christ. The First Dark Angel of Satan is worried about a Tibetan Monk, who was born at the same moment as Karlis. Both Karlis and the other baby have the three main ingredients that allows ascension above all other humans on the Dark Side. The First Dark Angel loses communication with the other baby, when circumstances lead him to the halls of a Tibetan monastery. The monk has the power to overturn Satan's plan. However, as long as he remains within the walls of the monastery, he remains safe from Satan's reach.

ABOUT THE AUTHOR

Kamil Ali was born in Kingston, a suburb of Georgetown, British Guiana, now renamed Guyana, after Independence in 1966.

After attending High School and University of Guyana, Kamil migrated to Canada in the early eighties and now resides in Ontario with his family.

His passion for writing started in High School,



Kamil Ali

due to his love for reading. He has always been an ardent reader of books dealing with the paranormal, hence the creation and sharing of THE APPOINTED COLLECTION. His philosophical ideas are shared in PROFOUND VERS-A-TALES.

Kamil believes he is a citizen of the world with Universal beliefs. He is on an eternal quest for knowledge and feels an obligation to share his findings, for the benefit of anyone willing to acknowledge his offerings.

One critic wrote about PROFOUND VERS-A-TALES, and I quote:

"This poetry collection by Kamil Ali examines the human experience: the moral complications and decisions we make every single day. Nearly every piece deals with questions and ideas about humanity and morality. The poems' familiar settings images and characters expose the underbelly of the iceberg the points folks know exist but are happy to ignore.



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