USS COLE’S SAILOR OF THE YEAR

PETTY OFFICER FIRST CLASS

ALAIN SUE
LETTER FROM THE EDITOR

Dear Friends:

It is a special privilege for me to present GCA’s editorial in the month of May, a month of birth and rebirth. Here we are at the height of spring, anxiously awaiting a summer that is close on its heels, and watching those early spring blossoms fall from the trees. Spring never disappoints, for with the fallen blossoms we take in the lushness of nature that brings this season to its full glory. Our wait is almost over, and we look forward to warmer days of summer.

The gradual warming of the season this side of the Atlantic serves as a reminder of the beautiful Caribbean weather and we try as best as we can to mirror the lifestyles to which we were once accustomed: rushing around to plan outdoor activities, looking for ripe mangoes and other tropical fruit and generally being in better spirits than when we experienced our last (brutal) winter.

The month of May brings with it especial significance as it highlights many aspects of creation. Our mothers are honored on Mother’s Day with praises and gratitude for our birth and existence. We celebrate the birth anniversary of Guyana’s Independence on 26th May. Of historical significance is Indian Arrival Day which is also commemorated in May, on the 5th of the month. Read Seeta Roath’s presentation on Nrityageet 35 and the celebration of Indian Arrival Day.

This is also a time for international school reunions and our May issue features Tutorial High School as they commemorate their 75th anniversary of existence.

Among the many interesting features in this month’s issue are the achievements of our youth. We salute Petty Officer Alain Sue (cover) as he receives the prestigious honor of USS Cole’s Sailor of the year; Suraj Singh and Sara Bharrat on receiving the Walter Rodney Foundation award for creative writing; Damali Abrams on her nomination for Outbound Residency in Seoul, Korea.

We also congratulate Leroy Beresford on achieving the HHC Award for outstanding outreach work.

Other featured articles include the theme “We Bridgin”, an ongoing conversation about the “Guyaspora” with Dr. Vibert Cambridge.

We remember Uncle Basil Rodrigues, our 2003 GCA Awardee in Rohan Sagar’s tribute to a man who dedicated his life to keeping the spirit of the Arawak tribe alive through his signature “word song”.

Ever wondered how some of our streets got their names. Check out “They named our Streets”. And always a topic of interest to many is that of alternative (bush) medicine.

Visit our Literature and Art section and save the date for Dr. Lear Matthews’ book signing on June 21st. Read about this, and about Doris Harper-Wills’ “The Wings of Iere”. Enjoy Hubert Williams’ poetry about the coconut tree. Let Bernard Haydorne entertain you in his take on the mystical magic of brooms.

As we bid farewell to this “merry month”, we take time out to reflect on the life of Dr. Maya Angelou and the legacy she has left us. Likewise, let us not forget the thousands of lives lost in wars in our quest for freedom as we celebrate Memorial Day.

Happy Reading!

Gail A. Nunes,
May Editor
Dear land of Guyana, of rivers and plains; Made rich by the sunshine, and lush by the rains; Set gem-like and fair, between mountains and sea, Your children salute you, dear land of the free

Dear land of Guyana, to you will we give, Our homage, our service, each day that we live; God guard you, great Mother, and make us to be More worthy our heritage, land of the free.
I took two books with me when I travelled to St. Lucia in early May to attend a workshop on remittances, diaspora engagement, and development in the contemporary Caribbean. The books were by two New York-based Guyanese. Using her family’s history as the framework, Gaiutra Bahadur explores the history of Indian indentured immigration to Guyana in Coolie Woman: The Odyssey of Indenture (University of Chicago Press, 2014). Lear Matthews’ English Speaking Caribbean Immigrants: Transnational Identities (University Press of America, 2014) explores the contemporary realities of Guyanese immigrants in New York.

These two books explored migration an underexplored aspect of Guyanese history. For more than 5,000 years, Guyana has been the site of dramatic experiences in human migration. With the establishment of the Dutch colonies of Essequibo and Berbice during the 17th century, dominating themes in the human migration story in Guyana have been plantation agriculture, slavery, and indentureship.

According to the World Bank’s Migration and Remittances Factbook 2012, with 89 percent of its tertiary-educated population emigrating, Guyana leads the Caribbean in the “brain drain.”

Vibert Cambridge, Ph.D.
Table # 1

“Top Locations of the “Guyaspora”
Based on UN 2010 Data

<table>
<thead>
<tr>
<th>Country/Region</th>
<th>Size</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>263,147</td>
<td>UK (24,970), Other European: Ireland, Norway, Finland, Sweden, Poland, Germany, France, Spain, Portugal, Italy, Greece (852)</td>
</tr>
<tr>
<td>Canada</td>
<td>101,505</td>
<td>Surinam (10,924), Venezuela (6,551), Brazil (1,613), Other Latin America (359)</td>
</tr>
<tr>
<td>Europe</td>
<td>25,822</td>
<td>There are significant Guyanese populations in Antigua, Barbados, St. Lucia, and Trinidad and Tobago.</td>
</tr>
<tr>
<td>South America</td>
<td>19,507</td>
<td></td>
</tr>
<tr>
<td>CARICOM</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>Australia</td>
<td>631</td>
<td>Japan (9)</td>
</tr>
<tr>
<td>Asia</td>
<td>n/a</td>
<td>In recent years, small numbers of Guyanese have been migrating to Botswana.</td>
</tr>
<tr>
<td>Africa</td>
<td>n/a</td>
<td></td>
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Bahadur’s Coolie Woman explores themes in Guyanese history such as the nature of the relations between African and Indian peoples during the indentureship experience, sex and Guyanese society, and female assertiveness. She exposes some of the deep-seated mythologies and negative stereotypes that haunt relations between Guyanese of African and Indian ancestry. Coolie Woman is a valuable contribution to that needed conversation among Guyanese on Who are we? How can we live together? What can we become?

Since World War II, Guyanese have established diasporas in Europe, North America, the Caribbean, Latin America, and Australia. Lear Matthews offers important sociological insights into the nature of the contemporary Guyanese diaspora in New York.

And now for the workshop … April 23 & 24, 2014

According to data provided during the workshop, remittances to Caribbean home countries from the diaspora exceeded US$8.5 billion in 2012. Private remittances to Guyana grew from US$29.2 million in 2000 to US$225.9 million in 2006, and the upward trend has continued, outpacing foreign direct investment and official development aid.

In addition to being a source of foreign exchange, remittances to Guyana are crucial in alleviating poverty, facilitating access to education, investing, and caring for the aging. Current research on remittances to Guyana reveals spikes at the start of the school year and at Christmas. Guyanese women are the largest recipients of remittances.

According to the World Bank’s Migration and Remittances Factbook 2012, with 89 percent of its tertiary-educated population emigrating, Guyana leads the Caribbean in the “brain drain.” This has significant implications for Guyana’s development.
The Guyaspora and the Homeland

Residing in Guyana’s diaspora is a rich and relatively underused asset—its cultural heritage. Since 2000, the Guyana Cultural Association of New York, Inc. has recognized this asset as crucial in the development of identity, trust, and national cohesiveness. It has developed a model of diaspora engagement in the study and celebration of Guyanese heritage and the promotion of creativity. This engagement will intensify as GCA develops partnerships to commemorate Guyana’s 50th anniversary of Independence during the 2016 Guyana Folk Festival season.

All of the indicators suggest that Guyana’s diaspora has an important and even pivotal role to play in the future of Guyana. This has been recognized by the Guyana Ministry of Foreign Affairs which has established a Diaspora Unit. In doing so, Guyana joins other countries such as Jamaica, Mexico, Nigeria, India, and China which have developed innovative strategies to engage their diaspora in investing in economic development and turning “brain drain” into “brain gain.”

The systematic and sustained engagement of the diaspora represents a new frontier in the development of the Guyanese nation. This will require new attitudes. Those who live in the homeland will have to retire the tired “Like all you want fuh tek ova” or “Whey you bin when we did struggling.” These reactions are invariably a defense mechanism to cover the inability of many organizations to take advantage of the opportunities that are possible from systematic engagement with the diaspora. They are also reaction to those whose-who, who “pompasset” when they return home.

There is a lot more to this conversation about the “Guyaspora and the homeland.” At GCA we will continue to facilitate and contribute to the conversation.

Vibert Cambridge, Ph.D.


Some unofficial sources suggest that when “undocumented” Guyanese immigrants are factored in the “Guyaspora” is approximately one million.
The names of many of the streets in Georgetown bear a lot of history and speak heavily of those who were prominent personalities, especially in the past century. Some contributed greatly to the development, not only of Georgetown, but of the country as a whole, while others left only their names as legacies.

**DURBAN STREET:**
Durban Street bears the name of Major General Sir Benjamin D’Urban. He was governor of the colony at the time when Essequibo and Demerara were united with Berbice to form the colony of British Guiana.

**SMYTH STREET:**
Smyth Street carries the name of his successor. Major General Sir James Carmichael Smyth was chief executive of British Guiana at the time when emancipation from slavery was declared throughout the British West Indies.

Throughout the century, streets continued to be named after governors of the colony and so we have Irving Street which bears the name of Sir Henry Irving who was governor from 1882 to 1889.

Mayors also featured prominently in the naming of streets of Georgetown. Croal Street, for example, bears the name of the first mayor of Georgetown, John Croal, Esquire. He became Mayor in April 1837, a year before total emancipation was declared.

Other streets bearing the name of later mayors are Holmes Street after Sir William Holmes (1860, 1861, 1864); Winter Place after F.A.R. Winter (1866)

Barr Street after E.G. Barr (1867, 1868); Hunter Street after Andrew Hunter; Drysdale Street after R.P. Drysdale; Forshaw Street after G.A. Forshaw Street and Woolford Avenue after J.B. Woolford.

Robert Pate Drysdale had an interest in sugar at first, though later he became a businessman on Water Street. He was president of the Reform Association which fought for the constitutional changes of 1891.

George Anderson Forshaw, being a colored man, broke the tradition of whites holding the position of mayor in Georgetown. He was a solicitor and businessman among other things and through him, the site of the present Town Hall was acquired. He was also prominent in securing the purchase of Queenstown from the proprietors of Plantation Bel Air.

Joseph Barrington Woolford was also a solicitor. In 1990 he was recorded as the oldest legal practitioner in British Guiana. In 1892 he was made a Justice of the Peace and Commissioner of Oaths. He also held the position of Town Clerk.

There are other personalities who contributed to the naming of some of the streets in Georgetown and who played important roles in their own spheres.

Joseph Hadfield, after whom there is Hadfield Street, was one such person. He was the architect who designed the present Public Buildings which was occupied in 1834. Also a land surveyor, he made the layout of Newtown after the 1828 fire. He is also believed to be the architect of St. Andrews Kirk.

Another person who played an important role in British Guiana and who had a street named after him was William Russell. William Russell belonged to the planter class and while his works were aimed at benefiting the sugar industry, in the long run, they proved even more beneficial to a wider cross section of the generation that followed. He founded the West Demerara Conservancies and promoted the Boerasirie Water Supply Scheme.

Following the pattern, the naming of many of the streets in Georgetown were done after personalities. In almost a similar pattern the appointment of Georgetown into districts was based on the former plantation boundaries which existed.

As such, we have Kitty after Plantation Kitty, LaPenitence after Plantation LaPenitence, Ruimveldt after Plantation Ruimveldt and BelAir after Plantation Bel Air.
This year, Nrityageet 35 Celebrated Arrival Day with “Expressing Traditions; Exploring Diverse Futuristic Fusions”

Thirty-five years ago, the Nadira and Indranie Shah Dance Troupe, MS, first started celebrating the arrival of the first batch of East Indians, to the then British Guiana, with Nrityageet. This year Nrityageet 35 once again celebrated Arrival Day observed on the 5th of May every year.

Art Critic, Al Creighton wrote: “Nrityageet, directed by Dr Seeta Shah Roath, represents a demonstration of history, dedication and endurance… Nrityageet is a tradition in Guyanese dance theatre. It demonstrates artistic pursuit and perseverance creating a monument that refuses to go away. Merely to sustain an annual dance production as consistently and for such a long time as this, is in itself alone, worthy of high praise. But to have done it when most of the major players lived overseas for most of that period, surviving the untimely death of one of them, and to have grown to celebrated standards, winning a national award and various theatre awards, is the achievement of history on the Guyanese dance stage.”
The Nadira and Indranie Shah Dance Troupe, M.S., was formed by Nadira and Indranie Shah and Mother Bhanmattee Shah in 1979, with sister Seeta Shah doing the research and exploring into historic dance dramas. In the initial years, Nrityageet first explored pure Indian dance, researching and performing various forms of classical and folk dances and major dance dramas such as Da Sout Tar, and Omar Kayam, before their interests widened to include local artistic dance dramas including those with historic influences that involved a number of other performers including the National Dance Company and a University of Guyana’s writers group of which Seeta Shah was a part. Andre Subryan who partnered Nadira in many presentations, was also a major instructor, performer and choreographer.

Nrityageet’s presentations over the years showcase multiple dance styles reflecting the diversity of Guyanese roots and contemporary lifestyles. Although with an Indian classical, semi-classical and folk dance base, Nrityageet dance theatre explores modern ballet, Caribbean and fusion pieces with spectacular costuming, sets and multimedia settings that set the standards for dance and indeed theatre arts presentations in Guyana.

The dance theatre presentation also features Tulsidas Ramlila, a folk theatre tradition brought to the plantation villages of Guyana by the early East Indians. Fusion dances with Kathak, Bharatnatyam Kuchipudi, Folk and Popular, Chutney, Soca and Guyanese roots based influences are all part of the repertoire of this diverse troupe.

“New dancers are joining all the time learning and exploring the world of dance, learning from the greatest while adding their flair for the modern and different,” said the Director of the troupe, Dr. Seeta Shah Roath. “Nadira Shah Berry, Suzanne Shah Nilsson, and Rewattie are also currently training new dancers in traditional and modern even as they explore new trends and create different experiences. I am exploring futuristic dance theatre with ballet and modern dancers blending with influences of traditional styles.” Shah Roath added that the dream of the group is to have a building for their dance school as they currently use their family home for classes.
“New dancers are joining all the time learning and exploring the world of dance, learning from the greatest while adding their flair for the modern and different,”

“We are desperately trying to raise funds to build a school of Dance Theatre dedicated our late sister, Indranie Shah who died of cancer in 2012. Our family home has been our dance school for 35 years but we have really grown out of that space.”


The troupe has performed for national and international programmes such as the Inter-Guiana Cultural Festival, CARIFESTA, World Expo and many other programmes around the world.
The MetroPlus Marketing Department held their Performance Awards. Awards ranged in categories like 'Best New Rep,' 'Medicare Sales,' and 'MVP.' This team's dedication reached out to their communities, held events, spoke with their neighbors, and enrolled thousands of new members.

At the Awards Ceremony, two MetroPlus Certified Application Counselors were acknowledged by HHC President, Dr. Raju. Monica Castillo, Woodhull Hospital and Leroy Beresford, Kings County Hospital helped nearly 1,500 New Yorkers enroll, doing home visits, working at malls, and reaching out to the Latino and Guyanese communities across the city.
Tutorial High School will commemorate its 75th anniversary of the founding of the school with a gala International Reunion from July 27th to August 3rd in Guyana. Alumni and friends residing in the Guyanese Diaspora are expected to join current students, teachers, staff, well wishers and friends to celebrate this most important milestone in the school’s history. Established in 1939 by two brilliant educators and entrepreneurs, Brothers Austin and Joseph Castello were the founders. The institution is well-known for providing secondary education opportunities for the children of working class families of all ethnicities. Historically, the school boasts an excellent reputation for promoting both academics and extracurricular activities under the astute leadership of the Castellos and a cadre of dedicated teachers. Together they created the foundation for discovery and critical thinking among students. THS is currently situated on Woolford Avenue, Georgetown, but the earlier locations of Bent Street, Malteenoes and Fifth Street ring nostalgically to many former students.

Informed by the theme, Celebrating the Past, Challenging the Present, Creating the Future, the celebrants of this 12th Triennial Reunion will participate in a number of events that highlight the school’s rich tradition and accomplishments. During and after the reunion, overseas Tutorial High School Alumni Chapters (Toronto, New York and London) will collaborate with the host,
the Guyana THS Alumni Chapter, to promote the continued development and expansion of academic programs and material resources at the school. Former students based overseas arguably have been among the pioneers in instituting the first High School Alumni Association outside of Guyana. The maiden THS reunion was held in Washington DC in 1980. Since then, support for the school among local and expatriate alumni has broadened, primarily through fundraising activities.

This reunion will be much more than a gathering of old friends and classmates to reminisce, fraternize and celebrate. For some, it is a chance to visit their homeland after a long hiatus. More significantly, the event will also provide a forum to reaffirm a commitment to sustain and recapture the stellar reputation of a beloved alma mater through planning, organizing and collaboration. In this regard, among the scheduled events is a business meeting at which the needs of students, teachers, staff, parents and the school’s environment will be identified and assessed. An integral part of the deliberations will be announcing the official launch of the Castello Commemorative Fund, a systemic conduit for disbursing funds for variously identified projects, including student academic scholarships and sports programs. Participants will include financial members and chapters’ executive, although other interested alumni are welcome at that meeting.

The last Tutorial reunion held in Guyana was in 2002. The attendees reported having a wonderful, exciting time. Some overseas-based alumni took their children and second generation immigrant grand children, many of whom were visiting the homeland for the first time. Some were mesmerized by dimensions of what to them must have been a vastly different cultural experience.

The deadline for registering for events of the Reunion has been extended to June 15th. Those who are interested in attending should contact: Ms. Faye Caleb at: Caleb_thsa.gy@gmail.com Or -592-674-5146.

TUTORIAL HS 75TH ANNIVERSARY

This reunion will be much more than a gathering of old friends and classmates to reminisce, fraternize and celebrate. For some, it is a chance to visit their homeland after a long hiatus. More significantly, the event will also provide a forum to reaffirm a commitment to sustain and recapture the stellar reputation of a beloved alma mater through planning, organizing and collaboration.
Petty Officer First Class Alain Sue is a native of Guyana, South America and migrated to Brooklyn, NY in 1993. He enlisted in the United States Navy in July 2003 and completed basic training at Recruit Training Command Great Lakes, IL in September 2003. Following basic training, Petty Officer Sue attended Store Keeper (SK) “A” school in Meridian, MS from October 2003 to December 2003. Upon completion of SK “A” school he reported to his first duty assignment onboard USS GUNSTON HALL (LSD-44) in January of 2004. His subsequent sea and shore duty assignments include: USS GUNSTON HALL (LSD-44) 2004-2009, Fleet Readiness Center Mid-Atlantic Oceana (FRCMA) 2009-2011, USS COLE (DDG-67) 2011-PRESENT.

While stationed at USS GUNSTON HALL Petty officer Sue served as the Work Center Supervisor for S-1 Division and the Financial Store Keeper. He was promoted to Third Class Petty Officer on May 2005 and to Second Class Petty Officer May 2007.

While stationed at FRCMA, Petty Officer Sue served as the Tool Control Program Manager and IMRL Manager for 22 Tenant Commands onboard NAS Oceana. He was promoted to First Class Petty Officer on 15 November 2010. He is the USS COLE’s current Sailor of the Year.

Petty Officer Sue’s personal awards include the Navy and Marine Corps Achievement Medal (fifth award), and Good Conduct Medal (second award) and various unit awards.

The son of Gillian Sue, he is married to Kelly Ann Sue who is a 2nd class Petty Officer in the Navy. They have 3 children Madison, Allyson and Delon and live in Suffolk Virginia.

PETTY OFFICER FIRST CLASS
ALAIN SUE
USS COLE’S SAILOR OF THE YEAR

Sailor of the Year Alain Sue, Veteran of the Day, also honored at Mets game,
CELEBRATING YOUNG GUYANESE ACHIEVERS: YOUTH EXCELING, AN INSPIRATION TO OTHERS

WINNERS OF THE WALTER RODNEY FOUNDATION AWARD FOR CREATIVE WRITING

University of Guyana students Subjraj Singh and Sara Bharrat were the inaugural winners of the Walter Rodney Foundation Awards for Creative Writing. Singh won in the short story category for his piece, ‘Rebelle,’ while Bharrat won in the poetry category for her work, ‘Without you.’ They received their prizes at an award ceremony at the University of Guyana. (Photo by Gaulbert Sutherland)

DAMALI ABRAMS NEEDS YOUR HELP TO GET TO SEOUL, SOUTH KOREA
SHE NEEDS $1500.00

I am so excited that I have been nominated for a month-long apexart residency in Seoul, South Korea. Travel expenses are covered but I am raising funds for food expenses.

Apexart’s Outbound residency program recognizes the necessity of time for contemplation in the creative process and residents are asked to consider their stay as a break from their professional life. In lieu of applying the pressure of production and career promotion, apexart’s program provides a more introspective and academic alternative that encourages residents to take a step back to consider, interpret, and discuss artistic work and practices.

For the month of July I will be in Seoul, experiencing the culture and taking a break from art production and deadlines. It is a great opportunity for me to leave my comfort zone and experience a culture that I am completely unfamiliar with. I will keep you updated about my adventures on my blog.

I am raising $1500 to cover my food expenses. For the duration of the residency, I will not be producing any new work. The perks that I am offering are my poetry/recipe chapbooks; sharing information on how to begin a career as an artist; all natural herbal remedies; and sharing information on how to create your own all-natural herbal remedies.

Any contribution is greatly appreciated. However, even if you are unable to contribute financially at this time, please help me to spread the word.

To contribute to my Indiegogo campaign:
https://www.indiegogo.com/projects/so-excited-that-i-m-going-to-seoul/x/7679900

Guyana Cultural Association of New York Inc. on-line Magazine
An American icon with Caribbean roots:

DR MAYA ANGELOU has emancipated millions. Generations have been liberated by the wisdom of her words. And many more have been freed by her voice. It is spiritual; a salve for the soul that soothes all kinds of pain. Some of the deepest wounds have been healed by her honesty. There were times when she held America tight in her bosom, rocking the troubles away, with a bountiful liturgy of everyday prayer that she wrote to quiet even the tiniest fear. On other occasions, she illuminated the land with her broad smile; making an entire nation celebrate its commonalities and differences.

MAYA ANGELOU
Miss Calypso

Renee Cummings,
Trinidad Guardian
August 4, 2012
She made African-Americans honour their Africanness and she made America understand why these traditions were worth celebrating. For people of colour all over the world, she came like an answer to a prayer. "West Indians and African-Americans are more alike than we are different. Culturally, we also share the same experience; the way we use music, literature and lyrics; and that feeling for family is very tight in African-American and Caribbean communities." Her voice is powerful and overpowering; same as the day I met her 13 years ago, at the National Arts Club in historic Gramercy Park, on Manhattan’s East Side; she was receiving its highest honour. "We both love telling these long tales with no documents to back them up," she laughs. Her laugh is one of the most recognised in America; full of all kinds of emotions, all sorts of stories and experiences, journeys and joys, tribulations and triumphs. "The black man in the Caribbean and in America has had to fight, every step of the way, for his own dignity, and sometimes, he thinks the black woman is his enemy. But we are not his enemy," she adds. "We were sold together and bought together. We were on the auction block together." Her voice is full of magic and music. There’s a rhythm to her reasoning. She has lived the blues and in 82 short years, her life has hit all the highs and lows of jazz. Iambic and insightful, every word she speaks tells a story, independent of the sentence it belongs to; her voice is also full of calypso. "My mother’s father jumped off a ship, in Florida, at the turn of the twentieth century," she says. "But then, he went back to Trinidad, got his father and then they both jumped ship in Tampa."
Her grandfather travelled north. "He became a porter, in St Louis, on the railroad, married and had a pile of kids; six: four boys and two girls." He died in the early 1930s, when she was very young. "My grandfather had a mantra," she laughs. "He was a big man, mighty, and he would tell his sons, if you get in a fight and go to jail, I will sell the house to get you out. But if you go to jail for stealing, I'm leaving you there. My grandfather was a tough man but he was a fair man. He didn't suffer fools gladly. He didn't believe in whipping his children. He spoke so severely that they would weep. He could scold you that severely." She has little memory of him. "I met him but most of what I know is through what my uncles and mother said. I learned a lot about Trinidad's culture from my mom. The food and the recipes. I learned to cook the codfish, the ochroes, and the greens. And my best friend, the famous writer Paule Marshall, is also West Indian."

She's a storyteller like no other; so good at it, that 40 years ago she inspired a new genre of American literature. Her autobiographical work is celebrated as the advent of a revolutionary literary tradition of Black Women Writers. Her poetry is some of the most recited in the world, and her inspirational sayings are probably some of the most emailed, in the world. She told women all over that we were phenomenal, as she took the ordinary details of womanhood and made them extraordinary. "We still have these men to deal with," she laughs. "We have to be strong and at the same time we have to be tactful. We want our children to have fathers and we want the fathers to be kind and responsible."

Her words are a stockpile of hope.

It took four books to tell her life story. I Know Why The Caged Bird Sings captured her early life, from three to 16. The first 10 years were in Arkansas with her father's mother and the last three were spent between Los Angeles and San Francisco, with her mother. It was a life of displacement, humiliation, loss and rape, at eight, at the hands of her mother's boyfriend. She described her pain as "an unnecessary insult" and "the rust of the razor that threatens the throat." Living in fear of the Ku Klux Klan made her life in the South an abomination against God and man. She punished herself with a self-imposed silence when the rapist was killed in an act of revenge. It took many years before she would speak again.

Her voice is solemn. "I would encourage adults to not blame the child. The child is the victim. And don't allow the child to blame her or himself. Try to love that child. Tell her or tell him that they are clean and it had to nothing to do with them; that they are the victims and it was nothing that they did."
She endured one of the most brutal coming-of-age stories, followed by an unwanted pregnancy, at 16, when her only child, a son, Guy, was born. A teen mom, broke and bored, she shared her life with pimps and prostitutes. In Gather Together In My Name, she wrote of the dehumanising experiences. She worked as a short-order cook, moonlighted as a prostitute, did double-duty as a madam in charge of her own prostitutes, and fell in love with a drug addict. She was on the brink of destruction; "like a tree on a river responding to the winds and the tides".

She eventually rescued herself from spiritual waste and the oppression of underclass living and began Singin' and Swingin' and Gettin' Merry like Christmas. She had picked up the pieces and put them all together. From down in the dumps, she had pulled herself up. She was signing calypso and dancing. She appeared in the legendary African-American musical Porgy & Bess; an amazing accomplishment. In her late twenties, she did the unthinkable — married a white man — and took off to Egypt. Her Pan-African awakening, The Heart of a Woman, is liberating and life-transforming. In Ghana, she met Kwame Nkrumah, became good friends with Malcolm X and also with Oliver Tambo, leader of the African National Congress. She worked as a journalist for the Arab Observer and joined the African Liberation Movement. She also met Stokley Carmichael, a Trinidadian, who would become Kwame Ture, a stalwart of the Black Power Movement.

"He and I didn't get on. He was quite rude to me in Algeria because of something he thought I said about his then wife. So he embarrassed me in public," she says. "I agreed with him politically but socially I require courtesy. So I disagreed with him on that." She hastened to add that he leaned over her chair and whispered, "I'll talk to you back at the hotel." In her laughter, it was obvious she considered it an apology. When she moved back to America, she took root in Harlem, married an abusive freedom fighter but found the courage to leave him. She met Billie Holiday and heard Dr Martin Luther King speak. She was inspired to achieve the unimaginable. But she never knew she would speak at the funeral of his wife Coretta Scott King.

She stood proud, at the inauguration of President William Jefferson Clinton, and held the morning by its pulse, telling all of America to look into each other’s eyes and simply say 'Good Morning'. Majestic, in height and heart, the world watched a legend and wondered how this girl named Marguerite, who didn’t speak for years, became one of the greatest voices ever heard. "I really can’t say which one of my poems brings me the greatest joy. Evaluating my poetry is like evaluating your children." She has written collections and sold millions of copies. Her cookbook was also a bestseller. Her life was made into a movie; she has acted and directed. She has mentored generations of American scholarship and talent. Black and White America look up to her.

Early, in the last presidential campaign, she had thrown her support behind her close friend Hillary Clinton for whom she has "profound affection". But she realised "something great" was happening in America; changed her mind and endorsed Senator Barack Obama whose sister, she later found out, was named after her. "Hillary made it to the glass ceiling and she has left 18 million scratches on the glass ceiling," she said, in Greensboro, North Carolina, at a Women for Obama rally. "But we need someone to break that ceiling down and that's Barack Obama," she affirmed as she welcomed Michelle Obama to the podium. The day after he won, she was so overwhelmed, she cried, on national television. She said America was "growing up and beyond" it's idiocy and ignorance.

She’s considered the great master of words. She never attended college but holds several honorary degrees. She has always said it is "imperative that we learn humility" and exercise "an attitude of gratitude" for all those who have paved the way before us. Our conversation is coming to a close. She has much to attend to in Winston, Salem where she lives. "Right now, I’m working on being very good, like a good Christian, or like a good Muslim, it is hard, it is serious, it is so serious. I’m 82, so I’m really working on being good." And finally, I ask her, what has been her greatest life experience. "Talking to you," she says. "Yes, talking to you; you may be the last person I speak to because life is like that. I don’t compare what I did with what I’m yet to do."
A TRIBUTE IN MEMORY OF: BEAUTY WITH A PURPOSE

Uncle Basil Rodrigues

He rekindled and strengthened the values that sustained the Amerindian people
There is a necessary bonding between humans and their socio-cultural universes of complex norms, habits and behaviors that eventually shapes identities. In such societies the responsibility to give direction, determination and definition to evolving cultures were the burden of gifted citizens. Basil Cuthbert Rodrigues MS. AA. was rooted to the Arawak sub-set that bridged the pre-Independence Indigenous historical experiences with that of an emerging National Cultural Ethos. Born in 1932 in the Barima/Waini ‘Uncle Basil’ was immersed in those social and cultural habits whose activities provided self-sustenance. More particularly he gravitated towards music, specifically Country & Western and Joropo; it is the Joropo that gave expression to the Spanish Arawaks’ nostalgic experiences and national aspirations. But whilst these songs were the essential declamation to the Arawak’s historical memory, Uncle Basil externalized his own inner quality, that is, he was a gifted creator of the word song. Whether he was paddling down the Moruca River in the bright full moon, or entertaining the local Morucans along with his Mariaba Players, Uncle Basil found the space to create. Located within his repertoire of lyrical compositions he romanticized the very tranquil Moruca; in his autobiographical Hidden in A

Hidden in a valley, far far from the sea
In a sun drenched savannah, the water flowing free
There’s my own homeland, to Moruca I am bound.

Paddles bursting water, and canoes gliding by
From one isle to another, in the great Morucan style
What a pretty sight to see, in a land so good and free.

And a day and night silently, the fishermen I see
Taking from her waters, fish of every variety
You’re a mother to your people,
and we love you dearly.

Chorus: It’s the old Moruca that I love
It’s the dark, stained water that I love
It’s the tall, tall palm trees that I love.

Hidden in the Valley was adopted as the anthem of Moruca.

In the 1940s Uncle Basil accepted teaching as his vocation and was assigned to the Rupununi; in the land of the Wapishana and of the Macuxi he was able to transcend whatever cultural differences that emerged through that gift of music; as his preferred tool for building relations with his ever expanding community he wrote such songs as Shea Rock, I Shar Toon, and Rivers of Rupununi. These compositions not only testified to his creativity but each song actually found its way into his class curriculum. Needless to say Uncle Basil’s songs resonated within their community as each invariably expressed that underlying communal identity; eventually some were adopted as the local village/community anthems.

In 1992 Uncle Basil returned to Moruca after 40 years as a teacher in the Rupununi. His memory of the community that he left sharply differed with the reality that he met; and when he placed his thoughts into action these were institutionalized in the very art form that he truly loved – music. He resuscitated the Mariaba Players and began to teach his new Santa Rosa Primary School pupils the songs that he wrote; he was to be given a national stage in 1993 to perform (with his school’s musical group) at the very first Amerindian Heritage Month.

A TRIBUTE IN MEMORY OF:

Rohan Sagar

Basil Rodrigues
A TRIBUTE IN MEMORY OF:

Uncle Basil’s endearing legacy was to rekindle and strengthen the values that sustained his people; he bemoaned the disappearance of the kayap, the loss of Arawak as a language, and the lack of empathy among the youths towards their culture. His theme of cultural loss is located in The Ite Plea:

I grow in the savannah, I grow in the river,
I'm proud of my usefulness;
In spite of the fire and the long dry weather,
I serve the Amerindian of Guyana.

I give you the leaves you use on your house,
And save you from the rain;
Yet you cut me and cut me, wilfully cut me,
Again, again and again.

I give you the trunk you use on your fence,
And save you from pigs and cows;
Yet you cut me.................

What of my fruit, and my shoot turns to straw,
Which you turn into your sophisticated culture;
But you cut me and destroy me,
Wantonly burn me,
Again, again and again.

Chorus: Ite, Ite, I serve you in so many ways
Ite, Ite palm, STOP! Don’t do me more harm.

In a way the Ite Plea is a contrast of what Uncle Basil identified in his songs - the value of Indigenous consciousness and communal identity, love of the land, and the importance and rootedness of family and community. ‘Uncle’ Basil Rodrigues has gone on to happier hunting grounds, his music lives!

Rohan Sagar
ALTERNATIVE MEDICINE

BUSH MEDICINE OF GUYANA AND THE CARIBBEAN

Before modern medicine developed laboratory drugs, our ancestors all over the world used herbs and weeds for health. In many parts of the world today, they are the only treatment available and sometimes work better than manufactured drugs. Many plants exhibit the "Doctrine of Signatures" which is a concept that there is some physical characteristic about a plant that signals what it could be used for on the physical body.

One great example of this concept is the red peeling bark of the Gumbo-Limbo tree. Also called the "Sunburned Tourist Tree" parts of this tree are used to effectively treat poison wood exposure, sunburn, insect bites and most any other skin related problem.

In developed countries many store-bought medicines originate from "Nature's Pharmacy." When you use Aloe Vera gel for sunburn, you are benefiting from bush medicine. The active ingredient in aspirin comes from willow bark, a Native American healing plant. Over 25% of the world's commercial medicines come from plant based chemicals found in the tropical regions. Below are just some of the Natural Remedies found in Belize.

The information contained on this page is for educational purposes only and is not intended to be an endorsement of any of the remedies mentioned. Be very careful using any "Bush Medicine".

Native to Africa, aloe vera is commonly cultivated elsewhere.

Native from Sri Lanka and South India, lemon grass is now widely cultivated in the tropical areas of America and Asia. Its oil is used as a culinary flavoring, a scent and medicine. Lemon Grass is principally taken as a tea to remedy digestive problems, diarrhea and stomach ache. It relaxes the muscles of the stomach and gut, relieves cramping pains and flatulence and is particularly suitable for children. In the Caribbean, lemon grass is primarily regarded as a fever-reducing herb. It is applied externally as a poultice or as diluted essential oil to ease pain and arthritis.

Breadfruit leaves are used for high blood pressure. The leaves slightly crushed, are also bound on the head and forehead as a cure for headache.

It is said that the fruit of the Calabash Tree when roasted is a good treatment for menstrual cramps or to induce childbirth and that the leaf can be used in tea to treat colds, diarrhea, dysentery and headaches.

Carilla/Cerasee A tea made of the vine is used for diabetes, hypertension, worms, dysentery, malaria and as a general tonic and blood purifier. It is also very effective to relieve constipation and colds and fevers in children.

Women in the Caribbean use the leaf for menstrual problems to promote discharge after childbirth. The tea is taken for 9 days after giving birth to clean out and tone up all the organs involved in the delivery. It is also used as a natural method of birth control, by taking two cups each day after intercourse, for three days. It is said that women who drink Carilla/Cerasee daily will not conceive during that time.

As a wash, the tea is used externally for sores, rashes, skin ulcers and all skin problems. A Cerasee bath is good for arthritis, rheumatism, gout and other similar ailments.

Guyana Cultural Association of New York Inc. on-line Magazine
BOOK LAUNCH
AND SIGNING

Saturday, June 21, 2014
11:30 am to 2:30 pm
Venue: SUNY Empire State College
(Brooklyn Unit) 177 Livingston Street (6th Floor).

This book is a must read for Caribbean immigrants, students of social science, human service practitioners, demographers, and those interested in the immigrant experience. It highlights a diverse range of issues applied to English speaking Caribbean immigrants in the United States.

At the core of each chapter is the exploration of the lived experiences of Caribbean immigrants and the institutions through which they bridge nation-states while maintaining a transnational lifestyle.

Few students of international migration envisioned the changes in migration trends, policies and events that have shaped the immigration process at the onset of the 21st century. Informed by their role as educators, researchers and community advocates, the contributors focus on the successes made and challenges that confront this population as they sustain connections and identities with the home country.

LEAR MATTHEWS, DSW, is professor at State University of New York, Empire State College. A former lecturer at the University of Guyana, Faculty of Social Science, he is a member of the Editorial Board of the Caribbean Journal of Social Work. He served as Clinic Director of the Bedford Stuyvesant Community Mental Health Center for over ten years. A Guyanese by birth, he has written extensively on the adaptation of immigrants in North America, cultural retentions and coping with the trauma of natural disasters. He remains involved with academic institutions and community projects in the Caribbean.

This book could be ordered on Amazon, or by e-mail Lear Matthews: lear.matthews@gmail.com

PHONE 718 216 4505
BOOKS, FILMS & MUSIC:

Doris Harper Wills
THE WINGS OF IERE
AMERINDIAN LEGENDS

Amazon
Kindle: $3.99
Paperback: $51.00

THE WINGS OF IERE is a collection of stories and songs, adapted from the Amerindian oral tradition and re-written to appeal to readers of all ages. Caribbean poetry, modern rap, traditional dances, interpretive dances have all been interwoven and presented in this book just the way the stories have been told by Doris Harper-Wills live on stage with audience participation.

BOOK 1 AMERINDIAN LEGENDS are adaptations from oral tradition stories. These legends have been tweaked, elaborated, re-invented and re-mixed by the author during her educational workshops with schoolchildren across the continents.

BOOK 2 AMERINDIAN MELODIES contains tunes from the oral tradition filled with original lyrics by the author - a mnemonic to facilitate learning about the past. Maps and photographs are also included.

THE AUTHOR

DORIS HARPER-WILLS of London was born in Guyana, South America. She uses costumes, poetry, music, chants and dance to enhance her storytelling. Her stories are rooted in the history, legend and lore of the people who came to the Caribbean; her songs derived from the oral tradition. Schoolchildren the world over have participated with her on television, on radio, or live on stage and in parks. She has conceived, scripted and choreographed for Educational & Cultural Pageants (Guyana), the Lincoln Center Summer Festivals (New York), United Nations Day Celebrations (Zambia), Festival of Many Cultures (London Entertains), and the Commonwealth Institute Festivals (London). She has also written thematic stories commissioned for live performances around Britain notably The Nottingham and Bristol Museums, The Natural History & Science Museums, The Voice Box (Royal Festival Hall), and the BBC Radio 4 Schools Broadcast. Her stories have also been dramatised at The Yukon Storytelling Festival (Canada), Africa Theatre Exchange (Zimbabwe) and the Billie Holiday Theater (New York) Her awards and prizes include the Wordsworth McAndrew Lifetime Achievement Award (New York) the USAF Award (Lakenheath), Top Storyteller Award (Yukon), International Women’s Year Award (New York), the Carifesta Award (Guyana), The National History & Arts Council Poetry First Prize (Guyana), and the National History Short Story First Prize (Guyana). You can also find her songs and stories in the EEC Project and UNESCO Collection and in books published by A&C Black, the BBC, Bell & Hyman, Blackie, and Scholastics. Doris Harper-Wills is described in the Black Archives touring exhibition as “a guiding light focussed on teaching the history and culture of the Caribbean diaspora through her art-forms.”
THE COCONUT TREE

Hubert Williams

What other tree so well bears the weight of its huge head
Or loses so much of its soil yet remains as grounded as lead
Or produces so much of value
but desires so little in return
Or meet Man’s expansive needs in ways we clearly discern
Gives pina colada its alluring magic as connoisseurs have said

Forever, graciously, the coconut king bows to greet its foes
Sways to the rhythm of fierce annual hurricane woes
Seldom breaks in face of such natural recurring pressure
Always when the mighty sea roils up in great measure
The king dances the twist, resisting till the wind goes

How tall, most times straight and strong the trees stand
If royalty there be among all palms, strike up the band
The most useful to Man among all its kin
In any test for myriad products this tree must win
As it continues to multiply along our coastland
Big men make boast of great sexual strength to suit
From the water and soft jelly of this tree’s fresh fruit
By using science to help in extending coconut’s spans
Long shelf life, processed, packaged, exported in cans
Big business now leapfrogs road-vending coconut water
youth

Much wider commercial activity revolves on this tree

From housewives’ small efforts to wider industry
Fashionable hats, clothes and more come from its fronds
Bread, bakes, cakes and creams of very many brands
Made from the meat of this tree’s dried nuts – at times free
So long has this tree helped to feed and protect Man:
Its stout and stately trunk for new home-building can
And far more than clothes, the fronds have wider application
Plaited, they make leak-proof roofs for rural home protection
And then produce “pointer brooms” which sweep a wide span

An unusual coconut tree - at Letter Kenny
Village, Corentyne, Berbice, Guyana
Some industries thrive on the material in coconut husks:
Fiber mattresses wear well and exist in king/queen-sized busts
Coir rope and packaging bags resist the challenge of plastic
Today’s artists take well-dried coconuts and create caustic
Caricatures of human faces and birds to meet tourism’s lusts

Coconut Oil was best for smoothing children’s skin,
in Mommy’s view
Which far too often had discerning classmates ‘tantalizing’ oil-down you
But Guyanese age-old village tales regale its medicinal uses
Of how beaten spouses used that oil to soothe husbands’ abuses
And say in time the world will see
great coconut-linked cures that are new

In Caribbean sport, the tree has surely
helped cricket history grow
Inspiring greats like Sobers, Richards, Worrell, Weekes,
Walcott, Rowe
Adorned sometimes in swim trunks and old straw hats
They developed amazing strokes
with home-made coconut bats
Just youths willing to provide
the many onlookers a beachfront show

The coconut tree continues to stand tall in times of peace
But its role was crucial before
the order for hostilities to cease
During World War 11 it helped
to produce Allied gun-powders
Thus, Caribbean states colonial to England
were special exporters
Ships braved German subs to take
coconut shells on the increase

In my father’s knowledge, the shells inflicted military blows
Aiding in the British manufacture of explosives to inflict

woes
And I believed, from evidence aplenty in Guyanese frames
Nothing could match the shell’s fierce, clean burning flames
In “coal-pots” where ‘flat irons’ were used to ‘press’ clothes

These many idyllic islands of our emerald Caribbean Sea
So steeped in tourism and visitor approval as they be
Would have scant beauty to boast about without such trees
Head always up, gracing rugged shoreline
to hills of steep degrees
Roots widespread, daring the sea,
protecting the beach abidingly

There are times, though rare,
when flaunting its elegant crown
The trunk twirls into an S or mimics the rainbow’s gown
Or produces two bearing heads, or even the mystery of three
Defying nature’s design......
and Man wonders: how could this be?
That’s when the coconut tree becomes
a master class of its own

THE COCONUT TREE

Hubert Williams

“Poems may be submitted for publication to:
Lear.Matthews@gmail.com”
I am a superstitious person. Some people call me “a see far man’, a griot, a person who looks into the future and past. I am not an obeah man, a fortune teller, a palmist, a seer or an astrologer. If I had that kind of vision I would have won the lottery a long time ago. However my wife says that I always put my mouth on things and people, and inevitably what I predict happens – especially if it is something bad! It’s scary. Perhaps it’s because my planet is Aquarius or the fact that I was born with caul.

Caribbean people love their folklore, traditions and their superstitions. Being Guyanese, I cannot avoid it. That’s the reason I wake up and say “White rabbit! White rabbit!” on the first day of each month, before I speak to anyone. This has convinced my wife that she is married to a lunatic.

As a result, I have great respect for the broomstick and especially the pointer broom. Old higues (suck your blood) and witches like to ride around on their broomsticks to attend meetings. According to superstition, a new broom must first be used by a woman and especially an old woman and not a “good fuh nuttin’ man!

According to superstition, a new broom must first be used by a woman and especially an old woman and not a “good fuh nuttin’ man!

The Gypsy Look: This is no other than Reshma of the Friday Night Group focusing more on the camera than on the job at hand which is, to sweep with the pointer broom (jhaaroo in Guyana; cocoyea in Trinidad).

To bring good luck, a broomstick (broom) should always be left standing and not lying down. It should never be lent out to anyone as it takes with it the happiness of your house and transfers it to another. Remember a new house always needs a new broom. In that way, it doesn’t bring the sorrows and worries of the old home. If you have a visitor who has overstayed his welcome, especially a late night visitor, and you want to go to bed, turn the broom upside down and place it by the door. That was a favourite trick of my father, especially after food and drinks had run out when he was entertaining.

When a broom is worn out, it must be burnt and not thrown away with the garbage. That would bring sorrows and bad luck to the family. If you do throw out your old broom, your only hope is that somebody will see it in the garbage and take it away - a garbage picker. They will then get the bad luck!
New brooms sweep clean, but old ones know the corners!

Bernard Haydorne

If you want to have money, never let your broomstick lie down flat. If you want to bring bad luck to a neighbour, throw a half burnt broomstick over the fence. The broomstick must be entirely burnt and the ashes buried to nullify the spell.

They say a dead body dries out better when it is beaten by a broomstick. Some parents also used the broom to beat their offspring or an intruder. My father used to tease my mother and tell her not to let the broom touch his feet when she was sweeping as he wanted to get married again. Remember to sweep your house clean on New Year’s Eve for it will bring good luck in the New Year. Sweep vigorously to get evil spirits out of a house and then sprinkle the rooms generously with a newly opened bottle of rum (for the spirits).

There is the traditional “jumping the broom” in African wedding ceremonies. You may describe a person who is tall and skinny as a toothpick or a broomstick. If you want to have money, never let your broomstick lie down flat. If you want to bring bad luck to a neighbour, throw a half burnt broomstick over the fence. The broomstick must be entirely burnt and the ashes buried to nullify the spell.

I remember the PNC political party in Guyana had the broom as their symbol during election time in the 1950’s and 60’s. Their supporters walked around shouting “We gun sweep dem out!” They were swept out of power in free elections.

I don’t know how far the spell of brooms extends from the pointer brooms to other brooms such as straw brooms and bristle brooms. In Trinidad and Tobago, I believe the pointer broom is called the cocoyea broom, coming from the shaft of the coconut leaves on a branch. The dried fronds are used in handicrafts, bird cages and carnival costumes. The cocoyea brooms are used for sweeping and in certain rituals. As children, we also depleted our pointer broom at home at Easter time by making the frames for light kites like bird and box kites.

It’s hard to find a pointer broom around here where I am living. I could certainly use some good luck.

Although new broom sweeps clean, remember that old broom know all dem corners, as old people say. Have respect for your elders; they know the corners and angles of life from experience. In life, there should be a blend between the old and the new.

Ah got tuh go. My wife shouting saying that I have to sweep up the mess I made in the kitchen. Ah gun grab a broom and hopefully do the right thing so that I don’t offend her or the spirits. If the creeks don’t rise and the sun still shines I’ll be talking to you.
The Guyana Tri-State Alliance, Inc, and The Guyana Consulate, NY is proud to announce that nominations are now being accepted for the commemoration of the 48th Anniversary of Guyana’s Independence.

These awards recognize the accomplishments of youth and young adults between the ages of 9 to 39.

The goal of the awards is to emphasize the positive achievements of Guyana’s Youths and young Adults by recognizing those who have distinguished themselves in such areas as volunteerism, arts, citizenship, academics, athletics and/or who have overcome obstacles to achieve their goals.

Also those who aspire to make a difference by contributing in positive ways within our community and encourage them to continue to make a positive contribution to the community.

These young people send a message of hope to the community that the next generation is full of promise, and inspire us all to do our part to make a difference.

Recipients will be recognized and honored at the Awards Ceremony and Reception for The Celebration of The 48th Anniversary of Guyana’s Independence at Brooklyn Hall 209, Jorelemon Street, New York, Wednesday July 09, 2014, under The patronage of The Borough President, The Hon. Eric L. Adams, and The Hon Mathieu Eugene, Councilman of the 40th District, Brooklyn, NY.

Attached is a copy of the nomination form.

Nominations must be returned by June 20th, 2014 to Patricia Jordon-Langford President, Guyana Tri-State Alliance, The Guyana Consulate, 308 West 38th Street, New York, NY 11003, or faxed to 212-947-5163.

Questions or comments can be directed to Patricia Jordon-Langford at pjordonlangford@aol.com

(Nominations will be accepted electronically)
Thank you in advance for taking the time to nominate deserving youth/young adults in our community.

Yours sincerely,
Patricia Jordon-Langford
President,
Chair, Nomination Committee
917-541-4101
YOUTH AWARD - NOMINATION FORM

Guyana is fortunate to have many outstanding young people who, by their own actions, have established themselves as the foundation of our hope for the future. In order to recognize the outstanding achievements and contributions that our youth and young adults have made in our community, and as Ambassadors for Guyana, we encourage you to nominate those deserving for the Golden Arrowhead Award of Achievement and Distinction Presented to our Leaders of Tomorrow.

We are looking for young people who are high achievers in their disciplines of choice, have dedicated themselves to utilizing their talents, who have committed themselves to helping others or who have overcome obstacles to accomplish their goals.

HOW TO NOMINATE: If you know a youth or young adult between the ages of 9 - 39 who meet these qualifications, please take the time to fill out the following application and attach a one page document highlighting the reasons for your nomination. (Please print clearly)

Nomination deadline – June 20, 2014

Please highlight briefly on a one-page document (short Bio):
1) How the candidate has excelled,
2) How they have helped others in the community and/or
3) How they have overcome obstacles.
4) Picture of the candidate

AREAS OF ACHIEVEMENT: We are looking for young people who have been outstanding in such areas as (but not limited to) community service, arts, citizenship volunteerism, academics, athletics and overcoming obstacles.

Nominations must be submitted by June 20, 2014 to Patricia Jordon-Langford, The Guyana Consulate, 308 West 38th New York, NY 11003 or emailed to pjordonlangford@aol.com or faxed to 212-947-5163.

Selected Awardees will be honored at an Awards Ceremony and Reception for The Celebration of The 48th Anniversary of Guyana’s Independence at Brooklyn Hall 209, Jorelemon Street, New York, Wednesday July 09, 2014, under The patronage of The Borough President, The Hon. Eric L. Adams, and The Hon Mathieu Eugene, Councilman of the 40th District, Brooklyn, NY.
The Guyana Tri-State Alliance Inc.
The Consulate General of the Republic of Guyana
The Permanent Mission of the Republic of Guyana to the United Nations

Invite ALL GUYANESE to Celebrate

THE 48th ANNIVERSARY OF THE INDEPENDENCE OF THE REPUBLIC OF GUYANA

Wednesday, July 9, 2014
Event and Reception starts at 5:30 p.m. thru 9:00 p.m.
At Brooklyn Borough Hall
209 Jorelemon Street. Brooklyn, NY

Under the Patronage of
The Honorable Eric L. Adams
Brooklyn Borough President
Councilman Dr. Mathieu Eugene
40th Council district, Brooklyn, NY

Reception----“A Taste of Guyana”

Directions By Subway: 2,3,4,5 to Boro ugh Hall; R to Court Street; A, C, E F to Jay St. Metrotec h station/Boro ugh Hall
By Bus: B25, B26, B38, B41, or B52 to Court Street near campus.
B45 to Livingston Street • B54, B61, or B67 to Jay St. Metrotec h st ation • B103 to Adams Street

For Further Information Call:
The Consulate of the Republic of Guyana (212) 947-5115; The Permanent Mission of the Republic of Guyana (212) 573-5828; Patricia Jordon-Langford (917) 541-4101; Yvonne Marcus (347) 256-4473;
Phyllis Cort (914) 456-0563; Lynette Marshall (718) 342-0842; Loraine Edinboro (347) 701-9293;
Mohamed Safie (347) 894-1217

Guyana -
Telling our own story
Dancers, drummers, and Guyana’s leading artists will perform

"Leaders in the Making"

Come and celebrate the Achievements of our Youth, and thank them for their skills and talents, and support them in their endeavors
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“FVSU students left with a debt average of $8,263. Other low-debt universities named to the list were Princeton, Howard, Hampton, Gallaudet and California State.”
- The Institute of College Access and Success (TICAS)

The average student loan debt last year was $29,400.

Visit us online at www.fvsu.edu

Fort Valley State University is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award baccalaureate and master's degrees. Contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097 or call 404-679-4500 for questions about the accreditation of Fort Valley State University.

Fort Valley State University is an affirmative action equal opportunity institution and does not discriminate against applicants, students or employees on the basis of race, gender, ethnicity, national origin, sexual orientation, religion, age, disability or marital or veteran status.
A Festival of Caribbean Cultures
Caribbean Heritage Month
Sunday, June 22, 2014
4:30 pm to 9:30 pm
Tropical Paradise Ballroom
1367 Utica Avenue, Brooklyn, New York
(Between Foster Ave. & Farragut Rd.)

Hosted by Progressive Democrats Political Association
General Admission $50 Benefactor $100
Sponsor $250 Patron $500
Gold Super-Sponsor $1,000

Enjoy Artistes from throughout the Caribbean Diaspora
Honorees Include:
REV. EDDIE ALLEYNE  STUART BOCOO
GOPAL BURGER  GEORGES CASIMIR
LESLEI CLARKE SR.  DESMOND ELCOCK
OSWALD HAMILTON   MAXWELL HAYWOOD
CLARENCE HIGGINS  DAVE NARINE
NICK PERRY  CLAUDE PIERRE-LOUIS
JAMES RICHMOND  EDMUND SADIO
LAMUEL STANISLAUS  MATTHIAS WILKIE

Demerara Gold is part of the Midtown International Theatre Festival this summer.
Performances at
Dorothy Strlesin Theatre
312 W. 36th Street, New York, NY 10018
Thursday, July 17, 6pm - 7:15pm
Friday, July 18, 8pm - 9:15pm
Saturday, July 19, 6:15pm - 7:30pm
Sunday, July 20, 6:45pm - 8pm
Thursday, July 24, 6:15pm - 7:30pm
Thursday, July 31, 6pm - 7:15pm

To purchase tickets go to:
www.MidtownFestival.org (click on Buy Tickets Here) or www.OvationTix.com
or call: 866-811-4111

For more information visit:
www.DemeraraGoldTheShow.com
@DemeraraGoldShw

Demerara Gold - A One Woman Show
A girl from Guyana taps into her wild spirit to break away and reunite with her parents in America only to find her battle has just begun.

BOOK SIGNING
by Handel Andrews
author of GUYANA’S TURBULENT JOURNEY TO INDEPENDENCE AND BEYOND (revised edition)
SUNDAY, JUNE 29, 2014, 3:00 - 7:00 PM
ST. GABRIEL’S PARISH HALL, 331 HAWTHORNE STREET (BETWEEN NEW YORK AND NOSTRAND AVENUES) BROOKLYN, NEW YORK 11225.
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In Collaboration with THEATRE OF THE LIVING WORD
Presents ATHOL FUGARD’S CLASSIC SOUTH AFRICAN COMEDY
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DIRECTED BY MARLON CAMPBELL

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L. Charles Gray Theatre
Presbyterian Church of Saint Albans
190-04 119th Avenue Saint Albans, New York
Rev. Dr. Edward Davis, Senior Pastor

FRIDAY / SATURDAY
MAY 30th, 31st 2014/ 7:30PM
SUNDAY
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