

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

GUYANA FOLK

And Culture

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Issue
10

Diwali Greetings

**Romane
Kalicharran**

Where Kathak
and Bomba
Meet in Me

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Greetings online newsletter readers: We certainly hope you are enjoying the change of season. Now that the summer months are behind us and we look forward to new beginnings in autumn, we focus on tomorrow. October is indisputably the loveliest month of autumn, full of beauty and change. It is also inspiring and motivating as it emphasizes and brings about utmost awareness of several important changes both in our lives and our lifestyles. This year, the end of October carries with it a projection into the upcoming general elections in early November, where for the first time in the history of the United States a female democratic nominee in Hillary Rodham Clinton is on the threshold of making an unprecedented landmark.

It is truly evident that the very hot days have passed on as the leaves on the trees have absolutely taken on the brilliant colors, while others are constantly falling and drifting with the wind, lining the corridors of our streets making a gorgeous kaleidoscope of color. At the Guyana Cultural Association, almost all our events have come to a close. We await our final scheduled activity of the 2016 season, as we collaborate with the Ministry of Education; Department of Culture in the "Masquerade Jamboree" which kicks off on December 19th in Guyana. The temperature begins to dip here in the Diaspora and we turn our clocks backward - Daylight Saving Time - at 2 a.m. on Sunday, November 6th in most of the United States and autumn will soon turn to winter.

Indeed GCA had a successful season packed with honor, glory, accomplishments and challenges, recognizing our "Because Of You" celebrants who supported us over the last fifteen (15) years.

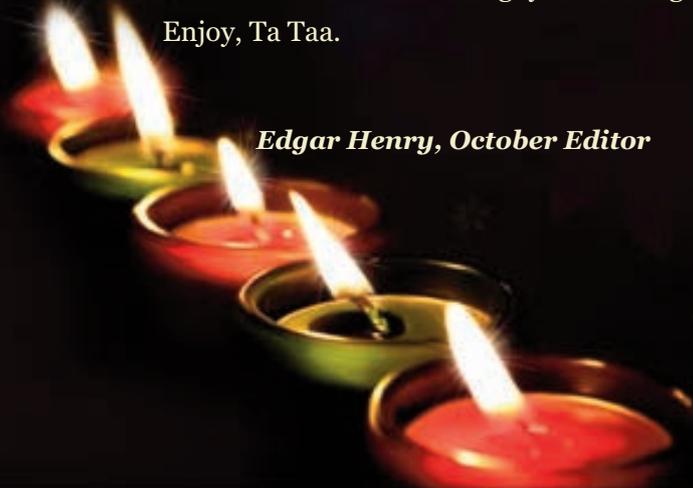
This month, we are reminded of the eternal light that pierces through the darkness and enlightens us as we celebrate our true culture and identity in Diwali. Our own Romanee Kalicharan brings together "Kathak and Bomba meet in me" demonstrating dignity and unity of purpose. Read Dr. Juliet Emanuel's description of the New York launch of the autobiography of Carmen Jarvis; the Tutorial High school Alumni Gala bringing back fond memories of the Cavalcade of Sports by Dr. Lear Matthews; Piano improvisations and reflections of Dr. Patricia Cambridge's recital illustrated by Dr. Vibert Cambridge and many more interesting articles and events.

Congratulations GCA of New York for the marvelous and inspiring team work in sustaining our cultural traditions throughout 2016, and a special thanks to all sponsors, advertisers et al, for the support and enthusiasm which made our season a tremendous success.

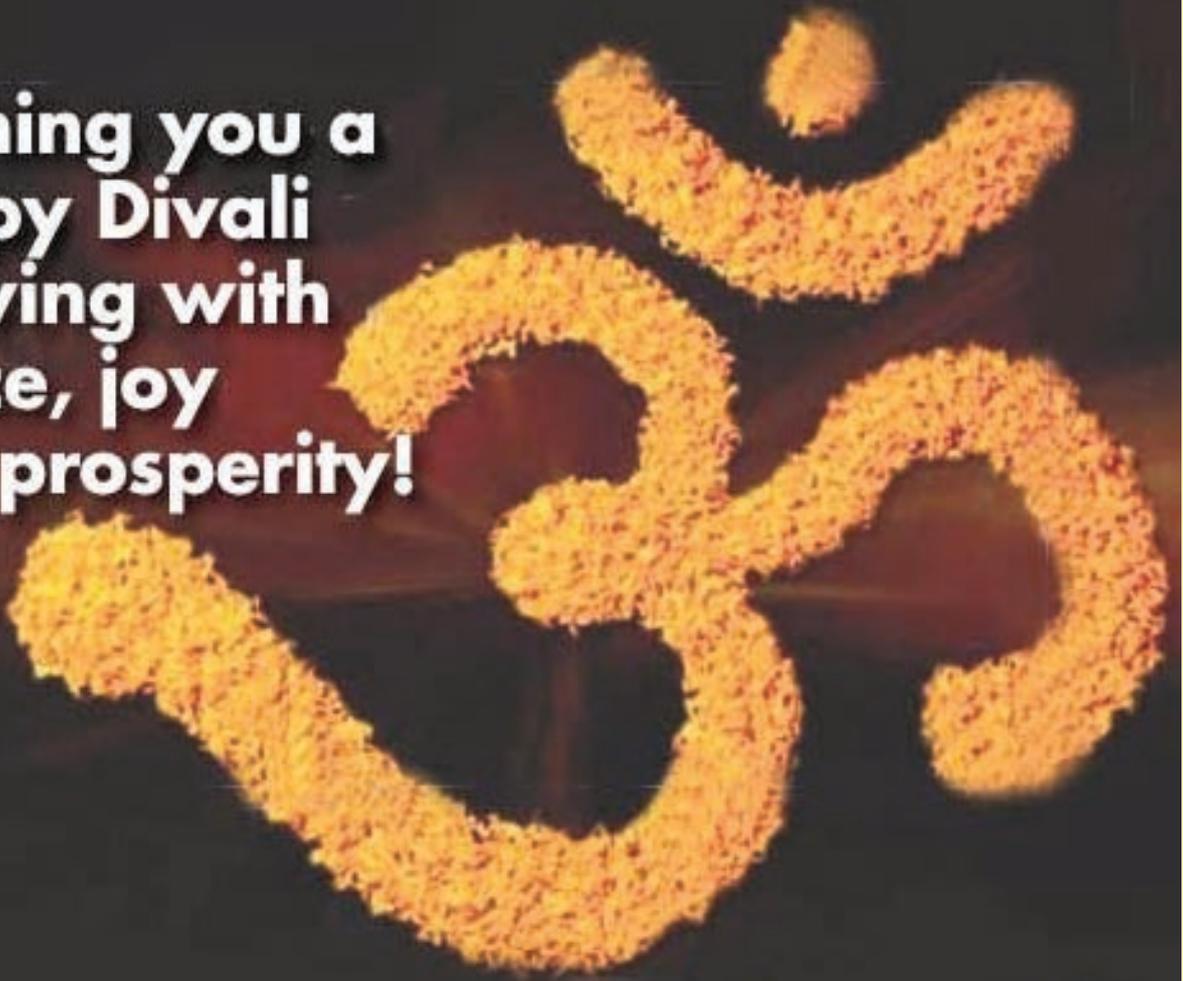
Please feel free to visit our website at www.guyfolkfest.org.

Enjoy, Ta Taa.

Edgar Henry, October Editor



**Wishing you a
happy Divali
glowing with
peace, joy
and prosperity!**



Happy Divali

May the beauty of the Divali season
Fill your home with Happiness,

**THE GUYANA CULTURAL ASSOCIATION
OF NEW YORK, INC.**

The Nationalism in Diwali

Alva Solomon

Diwali or Deepavali is a Hindu festival, marked by nighttime celebrations each year in Guyana during the month of October. It is said to be the darkest night of the year but one thing is for sure about the event, not only does it signify bountiful supplies of sweet foods, curries or dozens of Diyas.

Rather the colourful motorcades bring out the entire nation and can be seen as a cultural catalyst binding diverse Guyana.

Diwali motorcades have been one of the most anticipated events on the Guyanese calendar and can be seen as one of the national celebrations which will continue to bring out the crowds along the Kitty /Liliendaal seawalls. Traffic along the East Coast Demerara corridor, Sheriff Street and other connecting streets to the seawall area drags at snail's pace, almost to a halt at various points in that section of Georgetown.

This year , the event is marked by some degree of controversy over the dates. However , while the organisers of the event may disagree or agree about the ruling of those in authority , the people have shown that unity lies in most public events , and Diwali is a pivotal example in that regard. Non-Hindus make up a large, if not the largest section of the gathering which congregates on the seawall to view the glittery and spectacular creations on display.

Prior to Diwali night, some organisations in other parts of the Coastland organize their motorcades in the days leading up to Diwali. Those events attract large crowds as well, mainly persons of the Hindu faith. The events also draw crowds from villages along the route of the motorcade as persons would peer out of their windows and later emerge on their parapets to view the parade of vehicles.

In recent times, the festival of lights has been characterized in Georgetown by fire-crackers, squibs and steel-wool being spun while lighted. It's a marked development which appears to be the only glitch in the meaning of the festival. However, even in erring, their appears to be a demonstration of nationalism, for the young and the old, male and female and more importantly many Guyanese partake in the latter.

As the years roll by, the Festival of Lights will continue to attract large crowds to her motorcades across the country and Guyanese will continue to celebrate with their Hindu brothers and sisters the festival of lights, as long as motorcades remain embedded in the celebrations.



NEW YORK LAUNCH OF AUTOBIOGRAPHY BY

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Carmen Jarvis

FROM SEEDTIME TO HARVEST

Dr. Juliet Emanuel

Photographs by Jackie Smartt



The USA launch of *From Seedtime to Harvest*, the autobiography of Carmen E. Peterkin Jarvis took place on Sunday October 9, 2016 at the Guyana Arts and Cultural Center, 2806 Newkirk Avenue Brooklyn, New York.

Subtitled “An Account of My Life and My Times,” the memoir was presented to a very large and appreciative audience on an afternoon that was at odds with the dull, bleak weather of that day; for, there was a warm and loving atmosphere on the second floor of the Center.



The awe with which the distinguished Mrs. Jarvis, called Auntie Carmen, and remembered with the loving Peter Pan and Jeeves, was held during an afternoon that, containing reminiscences, and accelerating seamlessly in readings and commentary through a life still being well lived, incorporated the acknowledgment of a woman whose bravery, whose chutzpah, underpinned her own, her family's, her colleagues' and her students' lives. In the introduction to *From Seedtime to Harvest* her daughter, Jennifer King, wrote that the book is *"both personal and historical retrospective of an era in Guyana's history, that produced an important generation of talented and highly effective Guyanese, many of whose contributions and achievements are acknowledged here."* She continued that, *"(a)s the country emerges from years of colonialism into early sociologically and politically experimental phases of its independence, she (Carmen Jarvis) chronicles some of the cultural and national changes that unfolded over the span of her remarkable sixty-one year professional career."*

And what a profession, national and international, from school room to boardroom, it has been and, in this icon of Guyana's call to reflection, still is. For could not the history placed before both the reader and the audience of Sunday, October 9 not encourage a renewal of strength and purpose. Mrs. Jarvis is in her ninth decade. She is as sharp and witty as ever. To see her hugged and kissed by the girls of Bishops' High School for Girls and the boys, old ex Bishops' in its new form, and the first olds, ex Queens College, was a joy to behold.

Part of the *Legacy Series* produced by GCA, *From Seed Time to Harvest* is available from the publisher. Contact Jennifer King at jeni_king@hotmail.com for information.





FROM SEEDTIME TO HARVEST

“both personal and historical retrospective of an era in Guyana’s history, that produced an important generation of talented and highly effective Guyanese ...”

NOTICE OF DEADLINE SUBMISSION EXTENSION

CEA 48th Annual Conference

March 30-April 1, 2017 | Hilton Head Marriott Resort & Spa
Hilton Head Island, South Carolina 29928
Theme: Islands

*"Be not afeard; the isle is full of noises,
Sounds, and sweet airs, that give delight and hurt not"*

Shakespeare's The Tempest



Miranda by John William Waterhouse

For our annual meeting in beautiful Hilton Head, SC, the College English Association invites you to join us in exploring the idea of the island. The Sea Pine shell ring, over 15,000 years old, once sheltered Native Americans who occupied Hilton Head seasonally. Gullah and Geechee culture emerged on the island as freed slaves sought sanctuary there at the end of the Civil War. How, then, are islands in literature and film, as in life, places of desperate refuge and welcome escape? What respites do they provide? Are islands imagined utopias, or do they offer only barriers and isolation? Finally, is the study of composition, film, language, literature, and writing, a kind of island amidst the tempest of the current attack on the humanities?

Presentations by enthusiastic academics, from professor emeriti to graduates, are solicited in all areas of literature, language, film, composition, pedagogy, creative, professional, and technical writing.

For a full and detailed CFP, go to <http://www.cea-web.org>.

Thank you.

Juliet Emanuel, Executive Director, CEA

Lynne Simpson, First Vice President, Program Chair, CEA

TUTORIAL HIGH SCHOOL ALUMNI ASSOCIATION GALA BRINGS BACK FOND MEMORIES OF CAVALCADE OF SPORTS

*“I was transported to a time and place of profound joy
as I imagined what that day was like”*

The above comment is a patron’s response to a featured presentation at the Gala sponsored by the New York Tutorial Support Group Inc. on October 1, 2016 at Antun’s. One of the popular High School’s top sprinters during the 1960’s, Richard Jones, was honored along with former teachers Tessa Clark-Persico and Keith (Monty) Stull. New York State Senator and Tutorial alum, Roxanne Persuad was the guest speaker.

Below are excerpts from this writer’s presentation, which appeared to have had a nostalgic appeal that delighted and mesmerized attendees.

Dr. Lear Matthews



Board Members of the New York Tutorial Support Group at the Gala.

Good evening! I would like to add my congratulations to Richard Jones and the other honorees by sharing with you a track and field moment that would surely bring back some memories. I was inspired to write this piece because of the desire to reach back to the good old days, a sort of nostalgic re-creation of the glorious past.

Known for its excellence in academics and sports, Tutorial High School was a beacon of hope for a large cadre of working class youth. In their quest to acquire a secondary education and prepare for the world of work, many students were also given the opportunity to display their talents

in extracurricular activity.

The following memorable moment, befittingly demonstrates the athletic prowess of Tutorial students. The event does not only provide the context for Richard's extraordinary performance and represents a tribute to unsung heroes. It also demonstrates the athletic abilities of former high school students in Guyana.

It was an overcast day at the Cavalcade of Sports and members of the Tutorial High School track and field team were participants in one of the Invitation Races.



Bourda (GCC) was packed with spectators, including students who came to watch their hero athletes perform. It was time for the men's 4 by 100 meters relay race, and Tutorial was represented by one of the best high school teams in the country, perhaps in the region: Richard Jones (Jonesee), Maurice Emanuel (Manchi), Ian Robertson (Raabo), and Ronald Bamfield (Bamuh). "Dem boys fass baad!" shouted a young enthusiast, as the athletes warmed up on the sun-singed grass track, some in street clothes because tracksuits were not affordable gear at that time.

No sooner did the first leg runners, including Richard Jones take up their starting positions, than the Starter raised his pistol. "On Your Marks"! A deafening silence suddenly resonated across the popular Bourda stadium. "Set"! One could almost hear a pin drop. BANG! As if serving as a queue for both athlete and spectator, a thunderous roar emerged from the crowd, increasing in intensity as the athletes propelled from the start line. Apparently some of the runners at the far side of the ground were not aware of the command for the start of the race, due to a malfunctioning public address system. This resulted in the failure of one of the Tutorial athletes to remove his long pants in time to receive the baton.

Anticipating the possible calamity that could befall the favorite team, the crowd's roar was now intermingled with nervous laughter. Jonesee came out of the blocks like a rocket, leaning forward slightly, accelerated at incredible speed, opening an early lead. The spectators went wild as he handed the baton to Manchi. "Clean!" yelled an excited fan in the bleachers, referring to the flawless baton exchange. Manchi was magnificent as he dashed around the track between the unevenly painted lanes, widening the gap further, giving an unforgettable exhibition of speed, strength and skill.

The third-leg scene, however, could be described as mellow-dramatic. Robertson was still struggling to "take off" his long pants as Manchi approached him at top speed. Wishing to avert what would have been certain disaster, Robertson abandoned any further attempt to disrobe, took the baton in one hand while holding up his unzipped trousers at the waist with the other. The spectators were almost in frenzy, screaming and cajoling while flailing their hands. An overzealous patron, with both hands on his head belted out: "Oh lawd is wuh gon happen hay?" Amazingly, Robertson in perfect stride and a display of astounding athleticism, negotiated the northwestern Bourda bend with surgical precision, extended the lead even further, leaving the competition in the dust.

The noise in the stands escalated to a deafening crescendo.

Then, with a remarkably smooth hand-off from his



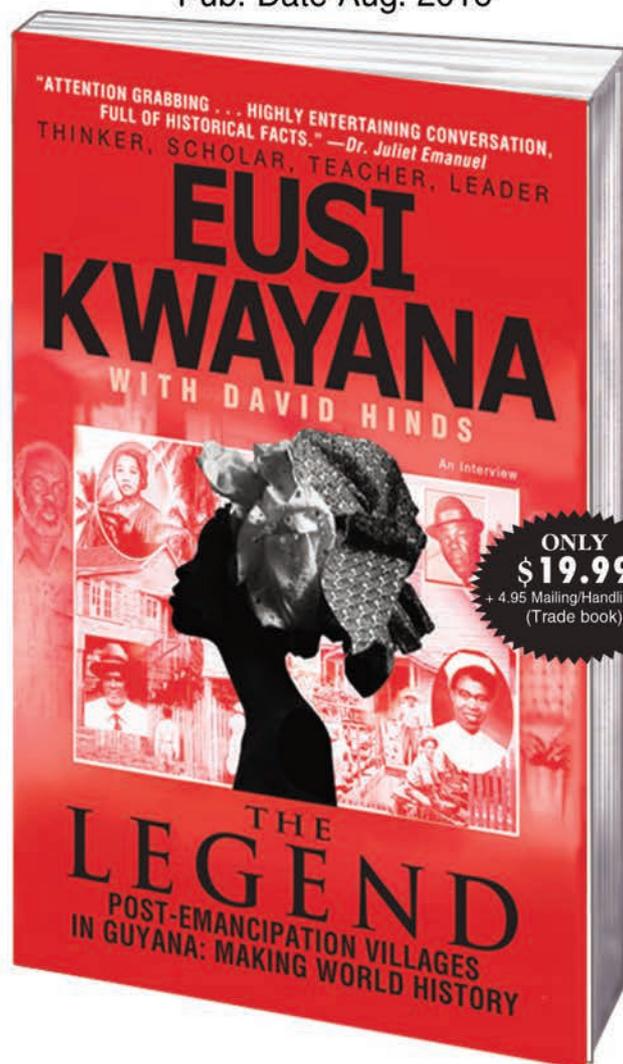
unruffled teammate, his familiar bounce and perfect form, Bamuh, the consummate anchor, majestically sprinted unchallenged toward the finish line and brought home the win in record time, to the delight of ecstatic fans.

What a memorable event in the legacy of the athletic competition of Tutorial students! The next day, sportscaster B.L. Cromby of Radio Demerara described the performance as "a classic." Such nostalgic moments are forever etched in our memory with a sense of pride in the accomplishment of former students such as Richard Jones, who is known for his discipline and calm demeanor. Richard is one of the few athletes from Guyana who has continued to compete successfully at the Masters level of international track and field competition, following the tradition of iconic sprinters Rocky McPherson and Cliff Murray. Congratulations Richard! Well deserved.

In describing the presentation, several patrons stated that they felt as if they were "at Bourda on that day" and one aptly posted: "Lear's description of THE RACE was absolutely captivating and really should be memorialized as a source of tremendous elicitation of pride amongst the thousands of Tutorial Alumni around the world.... I was transported to a time and place of profound joy as I imagined what that day was like" (Dr. Frank Denbow, MD.)

THE LEGEND IS HERE IN TIME FOR YOU

Pub. Date Aug. 2016



This book was spun like a silk thread into existence, linking 'our then' with 'our now', linking our dawn with our dusk. This book was spoken, a real audio book, by Eusi Kwayana interviewed by David Hinds. Eusi is a legend in his own time. He is a consummate educator, a thinker, a teacher, a leader, a giant of a man!, a "village man," an elder at ninety-one . . . a griot at best.

It is a rare and long awaited historical interview. It is a conversation of how former enslaved Africans in Guyana collectively bought villages. They pioneered human living, civic rights and social change. The conversation outlines the general course of change going forward, winning and losing, but enduring. Being their own lawgivers, Africans created rights they previously didn't have.

Hard facts, glimpses of culture, custom, and opinions of scholars are included in this book. Many important persons, unknown as villagers, infused with life again, leap off the pages. This book celebrates the celebrated with many pages of a black-and-white photo insert. It's a chronicle of the effect of African people on Guyana's socio-economic history against the back-drop of the Caribbean world stage.

The interview took many years from 2004 to 2011, the UN International Year for People of African Descent. The conversation starts from the year 1839. "We give thanks for the ancestors who sent forth 'Dada' Eusi to teach us."

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A year ago, my husband, Vibert, and I were talking about Guyanese music. We reminisced about composers and performers from days gone by and reflected on music today.

“Why don’t you record some Guyanese music?” he asked.

“Hmm. That’s a thought,” I replied.

Intrigued at the idea, I began to think about my favorite Guyanese songs and how I could play them as piano solos.

And so began my journey to the Piano Improvisations CD and the recitals in Athens, Ohio; Brooklyn, New York; and Georgetown, Guyana. I am very grateful to all those who attended and all those who have bought my music so far. I felt especially honored that Guyana’s president, David Granger, attended the recital in Georgetown.

I especially thank the Guyana Cultural Association, Inc., for launching the recitals. My thanks go also to Christ Lutheran Church, the Ministry of the Presidency in Guyana and all the individuals who made the recitals possible.

The first recital was held at Christ Lutheran Church where I worship. The recital in Brooklyn was held at the beautiful historic St. John’s Episcopal Church. In Guyana, I played on the National Cultural Center’s new Steinway grand piano.

Dr. Patricia Cambridge, National Cultural Center, Guyana (October 7m 2016).

Photography: Tangerine Clarke

PIANO IMPROVISATIONS REFLECTIONS

Dr. Patricia Cambridge



Dr. Patricia Cambridge with Ms. Jady George at the master class, National School of Music, Georgetown, Guyana. (Sunday, October 9, 2016). Photography by Dr. Vibert Cambridge. A

Photographs by Dr. Vibert Cambridge

I also had the privilege of conducting a master class while I was in Guyana. It was exciting to meet young musicians and to hear them play on the National School of Music's new Steinway upright piano. I was able to share some of the technique I had learnt through my many years of study.

The school provides an opportunity for Guyana's children and young people to acquire the skills to express themselves not only on the piano but also on the steel pan and other instruments. I hope more children will be encouraged to sing or to play a musical instrument, as well as to read music.

The students and the teachers seemed particularly interested in the fact that I was accepted into the Boston Conservatory based on my academic performance and, more important, my audition tape recorded at a studio in the old Radio Demerara. It speaks to the importance of making the most of where you are with what you

have. I hope they were inspired by the fact that a great deal can be accomplished in Guyana with hard work.

Although I still play classical music (indeed, I played a few classical pieces in the recitals), I've always loved improvising. When I was growing up, it was the forbidden fruit—the thing that you couldn't let your piano teacher know you were doing.

Of course, I didn't think of what I was playing at home as improvisation. I was just a kid having fun trying to play the pop music I heard on the radio. Even when I arranged music for the Bishops High School steel band without writing any of it down, I didn't realize the significance of what I was doing.

During my studies at the Boston Conservatory, I had opportunities to hone this talent playing at church. I love gospel music, and it provided an additional outlet for my creativity. As you might have guessed, improvisation was not part of my studies at the conservatory.

These recitals were the first time I had done a full-length program of improvisation. Indeed, they are my first recitals in more than 30 years. The audiences seemed to enjoy them as much as I did. The fun of an improvised recital is that no one, including the performer, knows exactly how things will go. The music is composed in the moment.

Someone asked me about my approach to improvisation. Well, it varies. It depends on the song, and it depends on my mood. The challenge is always to make the performance interesting while conveying the emotion behind the song, especially because it is instrumental music without words.

Sometimes, it can take much thought and several attempts before I'm happy with the direction of a song. At other times, I'll sit at the piano, and it just happens. I've also played the same song in a different style at each performance. That's the beauty of improvisation. You get to express whatever you're feeling at the moment, making the music fresh for yourself and the audience.

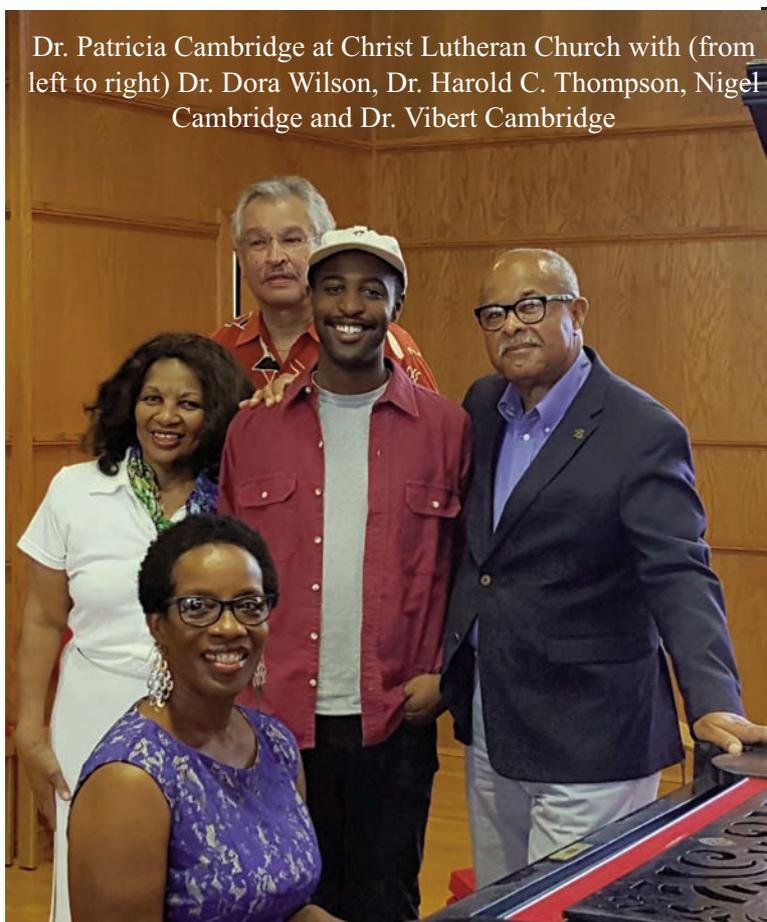
I love the melodies and harmonies of "My Native Land" and "To The Hibiscus." They express the words of the poems so beautifully, so I just ornamented them to create piano solos.

Improvisation gives you the latitude to re-imagine a familiar piece of music. This is what I did with "Itanami." It doesn't sound like a folk song, and it's different every time I play it. But I'm always thinking about the pork-knocker's (gold prospector's) fear of drowning in a small boat going over the waterfall. I weave the original melody throughout. The style is a mix of classical and jazz with rapid passages and some dissonance to convey his fear of the water and his pleas to be "put ashore."

This is a wonderful time for me musically. I took early retirement from Ohio University's E. W. Scripps School of Journalism last year. Now I have more time to play the piano, even though I still do some teaching at the university. I look forward to more opportunities to share my talent with the Guyanese community.

My interpretations of "My Native Land," "To The Hibiscus," "Let Us Cooperate," "Itanami" and "Sitira Gal" are recorded on my album *Piano Improvisations*.

The music is available from Amazon.com, iTunes, CD Baby (downloads and disc), Google Play Music, YouTube and other popular outlets for music downloads.



Dr. Patricia Cambridge at Christ Lutheran Church with (from left to right) Dr. Dora Wilson, Dr. Harold C. Thompson, Nigel Cambridge and Dr. Vibert Cambridge



The piano at St. John's Episcopal Church, Brooklyn, New York.
Photographs by Dr. Patricia Cambridge

Patricia Cambridge

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PIANO IMPROVISATIONS

[Amazon.com](https://www.amazon.com)

[iTunes](https://www.apple.com/itunes/)

[YouTube](https://www.youtube.com/)

[CD Baby](https://www.cdbaby.com/) (discs & downloads)

5 Guyanese Songs

Romance Kalicharran

Where Kathak and Bomba Meet in Me

a series of interactive presentations in New York City (Manhattan, The Bronx, Brooklyn) beginning Tuesday, November 8th and culminating on Sunday, November 20th with a spectacular intercultural performance:

Come join Romanee Kalicharran of Romanee and Company on their launch of **WHERE KATHAK AND BOMBA MEET IN ME** – An Intercultural series from Tuesday, November 8th to Sunday, November 20th in New York City (Manhattan, The Bronx, Brooklyn) to learn and engage in a fun intercultural series of events.

For more information and venue listings, visit the event calendar here:

<http://www.romaneeandcompany.com/upcoming-events>.

October 19, 2016 (New York City) “Where Kathak and Bomba Meet in Me” as described by the artist is an explorative journey into our true selves – who we are, and how we came to be where we are. It appeals to a generation of forward thinkers, a deep understanding of the soul as portrayed through remarkable insight and melding of her Puerto Rican and Guyanese (East Indian) extractions. Moreover, the artist seeks to appeal especially to hybrid cultures within the young in the diaspora, many of whom are on a quest to find and define themselves in an era of volatility.

Romanee employs music and dance as the artistic connection to ancestry. For those grappling with the peculiarities of cultural identity, this will be an engaging demonstration of ideas and lessons in streamlining one’s existence.

“While the series highlights my countries of heritage, this project is beyond me, beyond the countries shown. It is about the appreciation of both the distinct and similar artistic dynamics and common ancestral experiences across the globe, throughout history and in current times.”

–Romanee R. Kalicharran

Some of the presentations that will be exhibited during this series are:



TAKE A JOURNEY THROUGH INDIA, GUYANA & PUERTO RICO

20 ENTER THE REALM OF INTERCULTURAL PERFORMANCE as artistes go back in time and return to the present in this inspiring narrative of overcoming oppression through the arts. The character gives both a reaction and reenactment of plantation life, a common denominator in both Puerto Rico and Guyana. Listen carefully to the references to Spanish, Guyanese Creole, Hindi and English as this universal story unfolds.

LEAP into the rhythms as the drummers respectfully exchange, influence, and borrowing of from each other while freeing the chains of the past through music and dance, ultimately cultivating cultural identity.

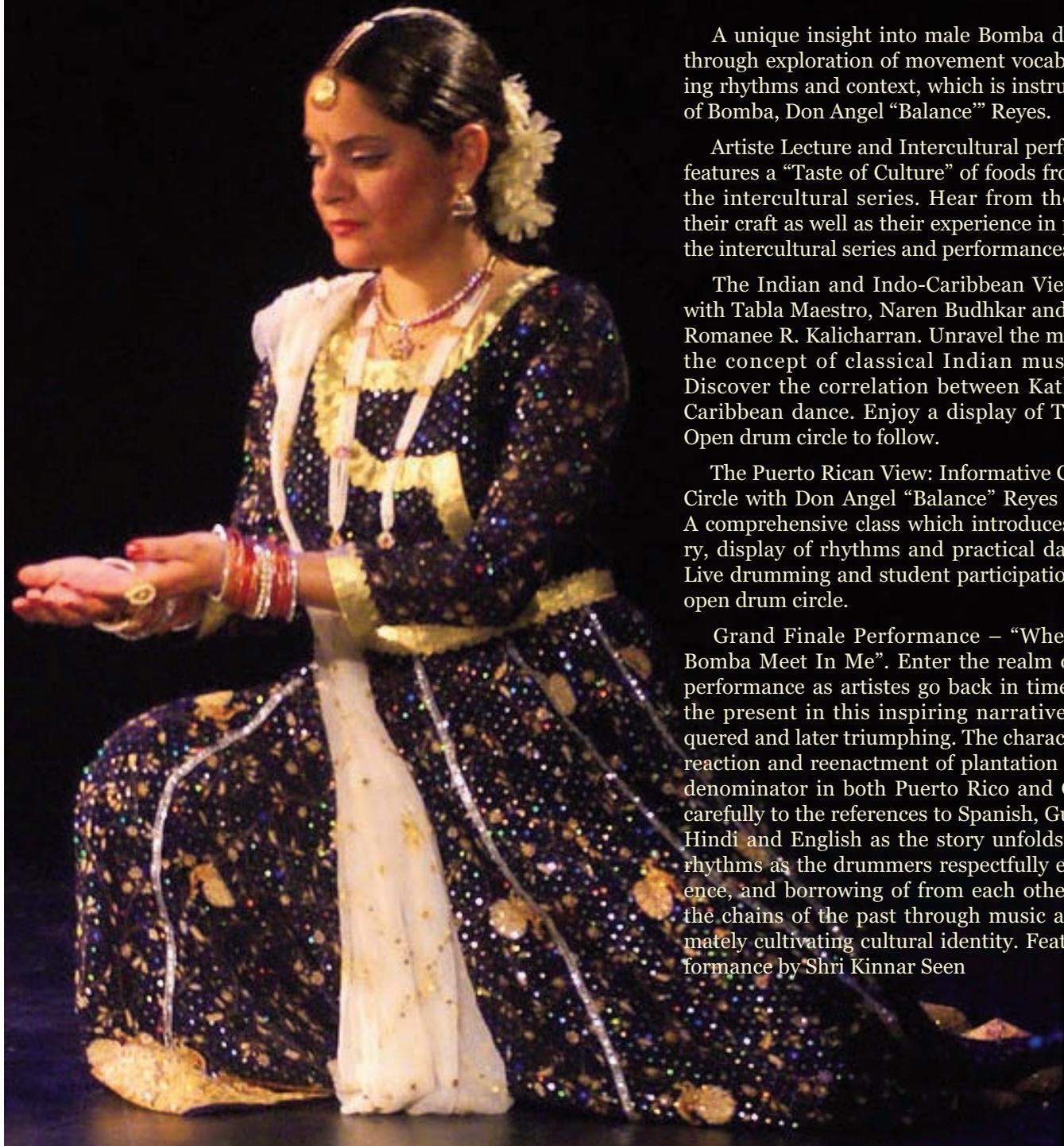
A unique insight into male Bomba dance technique through exploration of movement vocabulary, correlating rhythms and context, which is instructed by Master of Bomba, Don Angel "Balance" Reyes.

Artiste Lecture and Intercultural performance which features a "Taste of Culture" of foods from countries in the intercultural series. Hear from the artists about their craft as well as their experience in participating in the intercultural series and performances.

The Indian and Indo-Caribbean View: Exploration with Tabla Maestro, Naren Budhkar and Dance Artiste, Romane R. Kalicharran. Unravel the mysteries behind the concept of classical Indian music and dance. Discover the correlation between Kathak and Indo-Caribbean dance. Enjoy a display of Tabla Rhythms. Open drum circle to follow.

The Puerto Rican View: Informative Class and Drum Circle with Don Angel "Balance" Reyes and Dr. Drum. A comprehensive class which introduces Bomba history, display of rhythms and practical dance technique. Live drumming and student participation leads into an open drum circle.

Grand Finale Performance – "Where Kathak and Bomba Meet In Me". Enter the realm of intercultural performance as artistes go back in time and return to the present in this inspiring narrative of being conquered and later triumphing. The character gives both a reaction and reenactment of plantation life, a common denominator in both Puerto Rico and Guyana. Listen carefully to the references to Spanish, Guyanese Creole, Hindi and English as the story unfolds. Leap into the rhythms as the drummers respectfully exchange, influence, and borrowing of from each other while freeing the chains of the past through music and dance, ultimately cultivating cultural identity. Featured Sitar performance by Shri Kinnar Seen



CALENDAR

Location: Andrew Freedman Complex
1125 Grand Concourse Bronx, NY 10452

EVENT 2 - Artiste Panel and Performance

Saturday 11/12 at 6:00-8:00pm

Location: Andrew Freedman Complex

1125 Grand Concourse Bronx, NY 10452

Fee: \$15 In Advance, \$20 at the Door

Grand Ballroom: Doors open at 5:30pm

Come early for a "Taste of Culture" – Foods from countries in the Intercultural Series

Panel Discussion: Artists discuss their experiences as cultural ambassadors and intercultural phenomenon in the performing arts. They delve the ever present debate of tradition vs. innovation along with the audience Q & A

Performance: Excerpt of WHERE KATHAK AND BOMBA MEET IN ME. Purposefully intercultural performance which displays Kathak and Bomba technique and ways in which the artist and viewer can relate music/dance forms interculturally without affecting the integrity of their traditional features.

EVENT 3 - The Indian and Indo-Caribbean View and OPEN DRUM CIRCLE:

Exploration with Tabla Maestro, Naren Budhakar and Dance Artiste, Romanee R. Kalicharran

Andrew Freedman Complex

1125 Grand Concourse Bronx, NY 10452

Tuesday 11/15 at 6:00-8:00pm

Suggested Donation \$20

Unravel the mysteries behind the concept of classical Indian music and dance. Discover the correlation between Kathak and Indo-Caribbean dance. Enjoy a display of tabla rhythms...then join the beat! Student participation encouraged.

Ending with OPEN DRUM CIRCLE

*Bring ANY kind of drum and enjoy!

EVENT 4 - The Puerto Rican View:

Informative Class and OPEN DRUM CIRCLE with Don Angel "Balance" Reyes and Dr. Drum

Location: 1303 Louis Nine Blvd.,

Bronx, New York 10459

Wednesday 11/16 at 6:00-8:00pm

Suggested Donation \$20

A comprehensive class which introduces Bomba history, display of rhythms and practical dance technique. Live drumming and student participation leads into an OPEN DRUM CIRCLE

*Bring ANY kind of drum... and get ready to freestyle
In association with Bronx Music Heritage Center:
Bronx Rising! Percussive Routes. In celebration of Puerto Rican Heritage Month

EVENT 5 - Master Class with with Master of Bomba, Don Angel "Balancé" Reyes and Dr. Drum Bronx Music Heritage Center

1303 Louis Nine Blvd Bronx, NY 10459

Thursday 11/17 at 6:30-8:30pm Fee: \$15

EVENT 6 - Reading/Discussion and Intercultural Performance

Come early for a "Taste of Culture" – Foods from countries in the Intercultural Series

Bronx Music Heritage Center

1303 Louis Nine Blvd Bronx, NY 10459

Saturday 11/19 at 7:00- 9:00pm A Free event

"THE RAMIFICATIONS OF INTERCULTURALISM ON TRADITIONAL DANCE FORMS: An Exploration of Kathak and Bomba- written by Romanee Kalicharran

A Romanee and Company Extravaganza!

GRAND FINALE PERFORMANCE - WHERE KATHAK AND BOMBA MEET IN ME BROOKLYN MUSIC SCHOOL,

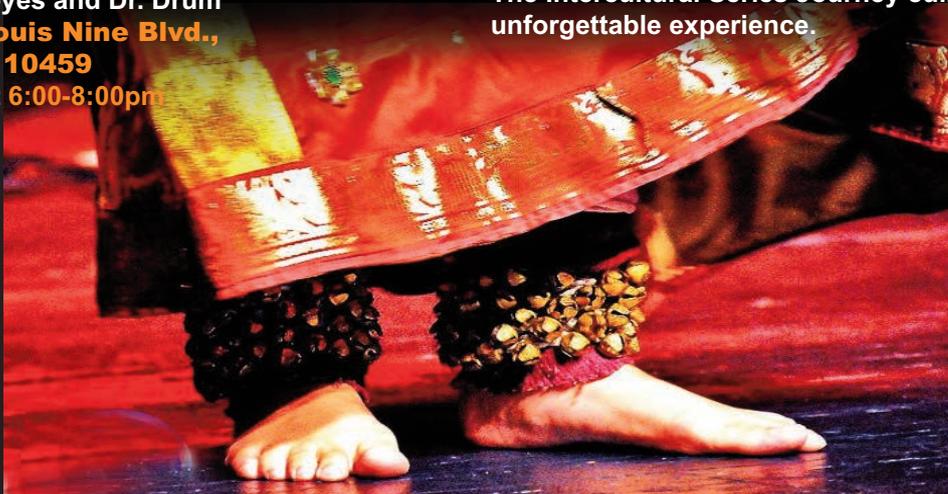
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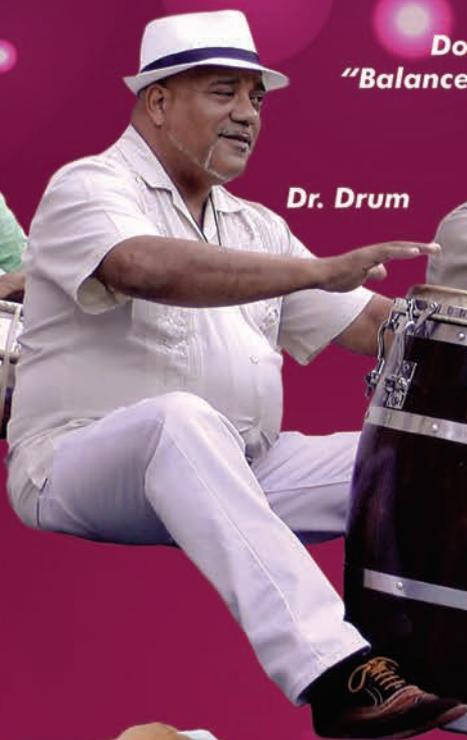
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Guyana Cultural Association of New York Inc. on-line Magazine

The Queen's College of Guyana Alumni Association (NY), Inc. ("QCAANY") created history by unanimously electing Karen Wharton as its first woman President. With her election, Ms. Wharton also became the first female to lead a Queen's College alumni association. This comes 41 years after the school first opened its doors to girls and during a year in which QCAANY is celebrating its 25th anniversary.

Also elected to the 2016-2017 Executive Committee were Mr. Michael Jones (Vice-President), Mr. Gordon Wilson (Secretary), Mr. Terrence Campbell (Treasurer), Ms. Saran Nurse (Organizing Secretary) and Dr. Terrence Blackman (Assistant Secretary/Treasurer).

Effusively praising outgoing president, Mr. John Campbell, for his strength and leadership, Ms. Wharton credited him with shepherding the Association during a time of transition. She pledged continuity for the initiatives that are underway while acknowledging the significant symbolism of her election.

Among her immediate goals is the expansion of public-private-philanthropic partnerships in order to more efficiently and cost-effectively support Queen's College and in so doing, the people of Guyana. She also plans to increase the engagement of QC alumni in the diaspora and to assist recent QC graduates, living in the tri-state area, during their transition to North American life. Ms. Wharton has been a member of QCAANY since 1993. She has served on the Executive Committee in several different capacities and on a variety of projects. Most recently, she facilitated "This is Ours", a visual literacy initiative that engaged students from Bina Hill Institute in North Rupununi and Queen's College in Georgetown. This resulted in the publishing of a book in 2015. She also

assisted with the 2016 Math and Robotics summer camp that was led by Dr. Blackman, Ms. Nurse and Mr. Campbell. However, when asked of which initiative she is most proud, Ms. Wharton immediately recalled the Association's push in 2004 to provide Internet service to QC. She noted that creating a mechanism for students to access the internet, regardless of their socio-economic status, is paramount to bridging the digital divide. Karen Wharton is active in Guyanese community. She is an Education Resource Ambassador supporting The University of Guyana's Renaissance. Specifically, she's a member of UG's NY Support Group. Earlier this year, she served on the Symposium Subcommittee, 50th Independence Anniversary Celebrations Committee, New York where she helped organize The National Symposium Series that was held during Guyana's Golden Jubilee celebrations in Georgetown and New York. Additionally, she is a Founding Member of the Queens-based Guyana Jamaica Friendship Association where she served as its first Public Relations Officer. Ms. Wharton attended Queen's College from 1976 to 1981. She is a graduate of Boston University with a B.S. in Mechanical Engineering and of Pace University with a M.S. in Telecommunications.

Karen Wharton

ELECTED FIRST FEMALE
PRESIDENT OF QUEEN'S COLLEGE
OF GUYANA ALUMNI ASSOCIATION, (NY) INC.



CONGRATULATIONS

Alwin Harris

WINNER OF
“BEST FLORIDA
PROJECT AT THE
CENTRAL FLORIDA FILM
FESTIVAL”
FOR HIS ACTION
THRILLER MOVIE
“**HAIMA.**”

Cloyette Harris-Stoute



With his vivacious imagination and admiration for the cinematic arts, filmmaker COLIN ALWIN HARRIS, is riding the waves of the buzz behind his recent action thriller movie, Haima. Since its premiere in September 2016, HAIMA, has won “Best Florida Project at the Central Florida Film Festival, “Best Feature Film” at the MAC Film Festival in Brazil, and received an Honorary Mention Award from the Indie Gathering Film Festival. Inspired by the classic action thrillers that he watched passionately while growing up in Guyana., Haima is Harris’s debut project as the writer, director and producer of a feature film.

A native of Bachelor’s Adventure on the East Coast in Guyana, Harris moved with his family to New York City 25 years ago at age 17. He later served six years in the United States Air Force, then became a dedicated member of the Federal Aviation Administration Civil Service, where he currently works as an Airways Transportation System Specialist in Orlando, Florida. Harris earned a Master’s degree in Management from Troy University and an MBA certificate in Leadership from Post University. He is currently pursuing a Doctoral degree in Instructional Technology from the University of West Florida.

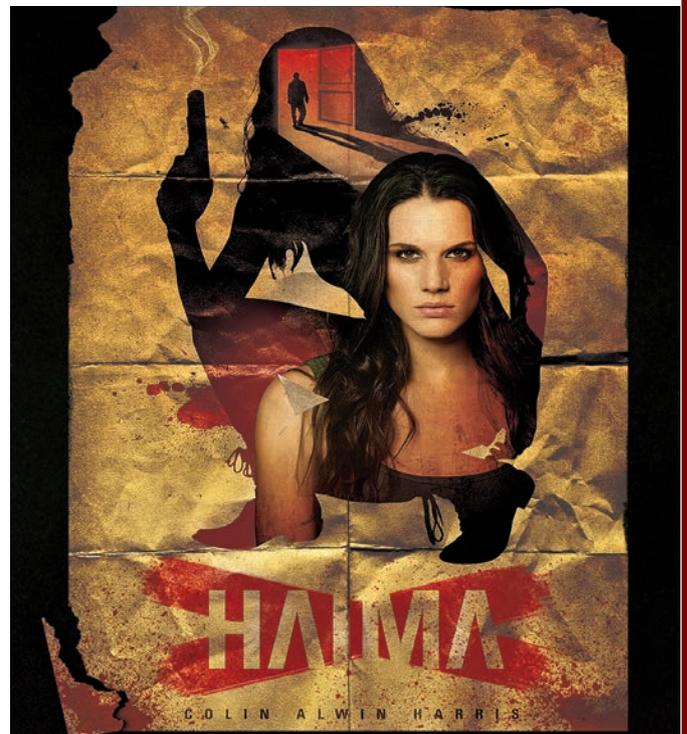
Harris’s interest in cinematography began in 2002 when he started his own production company, Global Impact Empire Entertainment, and began producing projects on the Florida Gulf Coast. In 2004 he shot and edited "Universal Martial Arts Hall of Fame Expo “ and in 2006 he directed and produced a 21-minute short film, "Flawed Proposal". In 2012, he assisted in the production of the award winning documentary "Pui Chan: Kung Fu Pioneer". In 2009, the busy husband and father switched his focus to sharing his knowledge and founded Central Florida Institute of Technology, an online educational institution, where he also serves as an instructor of cinematic studies.

Haima is a dark and gritty tale about a young woman

who embarks on a journey to discover the truth about her tragic childhood. While searching for answers about her mother’s murder, her life changes dramatically as she is beaten into an amnesiac state. The young woman battles for survival at the hands of her attackers.

“I was determined to make a movie filled with all the elements I find to be most compelling in films; richly layered storytelling, action, and suspense.” Harris shared.

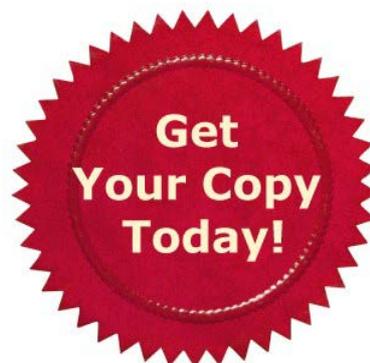
“My inspiration for HAIMA is that I wanted my first feature film to be a movie that I would want to see.” I hope to someday bring my filmmaking skills back to Guyana and work with some of the amazing talents that my homeland has to offer.”



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**A 50th Independence Anniversary
Masterpiece from the mind of
an accomplished Guyanese author
PETER HALDER**



The Resurrection is a work of fiction by renowned writer Peter Halder. Set in British Guiana, now Guyana, it is a supernatural thriller, woven in a tapestry of macabre and black magic episodes that startle the mind and chill the soul. The story opens a window on the super-natural folklore of the country such as obeah, moongazer, aspect of cumfa, raising the spirit of the dead. However, The Resurrection is also about love, betrayal, greed and murder.

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Reflections on Educational Service

Keith Williams

What service can one provide to one's country of origin? What can be a significant contribution at this crucial time of its development? How can I give back? These were questions which propelled me to do some introspection. Why, may one ask? The true answer to this question may be somewhat enigmatic, but simply put, I have reached that juncture!

Having acquired a few skills along the way of my life - teacher, engineer, educational technologist, to name a few, I was really debating the many options available to me. The opportunity came in the form of an invitation to provide support to the University of Guyana in the field of education, but more specifically in the area of Integration of Educational Technology into Teaching. I took this opportunity against the backdrop of having

started my tertiary education journey being a trained teacher at the Government Training College, now Cyril Potter College of Education.

I made my choice! I concluded, "What better way than to educate teachers who can in turn mould and nurture the young minds in our country and consequently improve the quality of our education system?"

So off I went to give my service to the land of my birth - Beautiful Guyana, Land of Many Waters, to share my knowledge and skills with teachers at the University of Guyana who were reading for their Bachelor of Education Degree. This move of mine caused me to reflect on that time in Guyana when every Guyanese pursuing tertiary education was required to do National Service.



The inevitability of Technological Change

Educational technology is a term that refers to the use of technological tools and processes in instructional settings. This can involve the use of audiovisual and other types of communication media for delivery of instruction, instructional systems and instructional design, and computer systems. This technology enhances student's problem-solving skills.

Additionally, there must be the "marrying" of these tools and processes. We are currently living in the Communication Revolution age. The three "R's" or reading, writing and arithmetic, as we knew it in Education Principles no longer applies.

The current trend is on 21st Century Learning, the 3R's + 7C's (Critical Thinking and Problem-solving, collaboration, creativity, Computing and ICT Fluency, cross cultural understanding and career learning), consequently, the creation of 21st Century learning and "Digital" Learners.

Today's teachers, in delivering instructions, for example, tend to move seamlessly between the Smartboard or the Promethian Board to the document camera, to real time internet activities. The use of computers for lesson planning, online collaboration, emailing and grading is now standard practice. In the last 20 years or so, much has changed in the area of educational technology. Educators and students as well, once used technology as an addition; now, it is standard. Students have access to more computers than before. They use tablets, smart phones and laptops more than ever before. It is a way of life!

As we become familiar with a new product, another one which is faster and better, suddenly appears! There is a proliferation of "Apps" for use on phones, laptops and other digital devices of our choice! The range of these tools is wide! Teachers rely more and more on the use of technology. We also need to realize that we should depend on these "Digital Learners," i.e. the children with whom we interact to compliment us in their use.

My journey into teaching this course enlightened me on some of the challenges presented to teachers, and students in Guyana and the concomitant need for those of us in the Diaspora to provide critical support by sharing what we have been fortunate to acquire, regardless of the "road" we had to take.

For me, teaching without the use of technology is a non-starter! Furthermore, teachers need to be able to integrate technology into teaching in the most effective and efficient way!

It is heartening to note that Guyana is making the right moves in this direction through its ICT in Education program.

Yes, there are problems with communications, infra-

structure and the internet, hardware and software, reliability and equipment generally, to name a few, but we have to pool our combined resources in order to achieve that goal set. As noted by the Education Technology for Teachers program of the University of Guyana, "The primary focus will be on assisting student teachers in 'making the link' to the internet and applying its practical uses to the classroom with the intention of increasing student interest and achievement."

The few problems identified above provided a great opportunity for participants in the course to be involved in a practical way, apart from learning about the principles. What do you do when you do not have internet connection or even connectivity, limited resources for a class of forty or the bandwidth is not enough to support the number of computers available? Finding solutions to these and similar problems were some of the challenges explored.

Facing these challenges made me realize that there is need for training. There is the need for sensitization to the situations existing in Guyana's education system and become a catalyst of change. I am energized! I am affected! Infected even, with the desire to give back! As Mahatma Gandhi said "The best way to find yourself is to lose yourself in the service of others."

Guyana is extremely fortunate to have a skilled and knowledgeable cadre in the Diaspora, especially the USA, Canada and England. I am encouraged and emboldened to encourage my fellow Guyanese to go, Give Service! It is important to note that to be successful in providing such service, we must acknowledge and recognize the skills and talents that do exist in Guyana and the cultural context of application and practice.

INTRODUCING

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For more information and history of coffee from Pomeroon, Please visit us at www.pomeroonfoods.com

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Coffee trees in Pomeroon

When one thinks of fine coffee, the Countries of Brazil, Columbia, Ethiopia, Guatemala and other Central American Countries among others, come to mind. For such coffee of the *Coffea Arabica* species, the fineness comes from its aroma and taste. However, if we were to time-travel back to the early 19th Century, the Country British Guiana would have been associated with fine coffee. Then, British Guiana was one of the largest exporters of coffee in the world. For example, in 1810, British Guiana exported over 22 million pounds of coffee. By comparison, Brazil in 1800 exported only 1,720 pounds and even twenty years later in 1820 its coffee exports at 12.9 million pounds could not match the peak level of British Guiana's coffee exports. Amy's Pomeroon Foods Inc. wants to recapture some of those glory days with its copyrighted brand Amy's Pomeroon Coffee ("APC").

So what happened to Guyana's coffee industry? Due to low yields from planting this variety on low-elevation plains (it better adapts to higher elevations as the mountain sides of Ethiopia, where it was discovered), high labor costs in British Guiana and low coffee world prices, coffee estates switched to sugar cultivation, a much more rewarding crop for the Planters. Coffee production was relegated to the Pomeroon River where sugar was never an option given the small-sized Grants there. Almost three centuries after it was introduced to the Country, Pomeroon remains the only bastion of coffee production in Guyana. In 2008, the last year surveys were done, the production of coffee cherries in the Pomeroon stood at 590 metric tons.

But that wasn't always the case. Coffee was introduced to the Colonies of Berbice, Demerara and Essequibo in 1721 from Dutch Guiana, as the Dutch were the Colonial Administrators of all of these Colonies. The variety was Typica from *Coffea Arabica* species. Arabica varieties are preferred for taste and aroma and occupy 70% of the world market. The introductory time-frame makes it the oldest coffee variety in the New World. But the Colonies didn't start exporting until 1753 when Berbice exported 66,067 pounds. Production and exports grew rapidly until early 19th Century after which they gradually declined as crop switching took place. Demerara was a major producer and the Village of Mocha, located on the East Bank of the Demerara River, was a coffee estate which got its name from the Yemeni port of Mocha on the Red Sea, a major marketplace for coffee during the fifteenth to eighteenth Centuries.

As is expected with any plant, growing in a different environment to what it's accustomed, it adapts to this new environment. Pomeroon coffee no longer resembles Typica. It produces a much larger cherry and bean than it originated with, similar to what happened to Typica in Maragogipe, Brazil. In Maragogipe, Typica evolved into a large bean and scientists determined that these changes were significant enough to form a new varietal. It was renamed Maragogipe, and when combined with another varietal, Pacas, formed the varietal Pacamara, one of the most desirable varieties in Central America. Pomeroon varietal had a similar evolution as Maragogipe.

COFFEE FROM GUYANA

But by 2010, Pomeroon farmers were beginning to cut down their coffee trees for lack of demand and low prices. There are some cottage processors in the River with rudimentary processes dating several generations who could not afford the price increases needed to keep the farmer attention which costs had increased due to the short-supply of pickers. Most young farmers had gravitated to the gold mines which offered a much better income. In stepped Amy's Pomeroon Foods Inc. and through price increases, guarantees to maintain that pricing level and commitment to taking all supplies, coffee production is back on a solid footing.

Now how is APC processed? The least costly is the "dry" method used by many countries of drying the cherries and hulling (removing the dried covering shell consisting the exocarp, mesocarp and endocarp). This method compromises superior taste for lower costs. Since APC is a premium coffee, it uses the "wet" method comprising washing at which stage defective cherries are discarded as they float in the water, pulping (removing the thick exocarp and mesocarp), fermenting to remove the mucilage covering the parchment, drying, and finally hulling which removes endocarp or shell. It is costly but is necessary for great taste and aroma.

The resulting green beans from the wet process is then roasted to a Full City level in a computer controlled roaster, ground and packaged in three-layered (PET/PE/AL) air-tight sachets with one-way air valves and with tin-ties for proper storage after opening. This is how a premium coffee is born, processed and stored. If you are one who likes fine things in life, and want to try a fine, premium coffee brew, visit APFI on pomeroonfoods.com.





NEW YORK GROUP, H.E.R.O.C. JOINS FIRST LADY SANDRA GRANGER AT STRIDES FOR BREAST CANCER WALK IN GUYANA

The First Lady was also joined by Minister Public Telecommunications and Member of Parliament, Mrs. Catherine Hughes, Dr. Latoya Gooding, nurses and other representatives of the Oncology Department of the Georgetown Public Hospital Corporation (GPHC), representatives of the Ministry of Social Protection, the Cancer Institute of Guyana, the Periwinkle Club, the Giving Hope Foundation, the Guyana Responsible Parenthood Association (GRPA), the Demerara Harbour Bridge Corporation, cancer survivors and their relatives and friends, all marching under the theme 'I have hope!'.

The walk commenced from Parade Ground, proceeded east along Middle Street, south into Waterloo Street, east into Church Street, north into Irving Street, west into Lamaha Street, south

into Camp Street then headed west into Middle Street to culminate at the starting point. Along the way, marchers paused at Merriman's Mall on Church Street and at the cancer treatment ward of the GPHC on Lamaha Street to spread the message that "early detection saves lives". They also waved at several cancer patients warded at the hospital who looked out their windows in response to their chant.

The Guyana Police Force Band provided musical accompaniment along the route.

Today's walk was one of several activities the First Lady has thrown her support behind to observe Breast Cancer Awareness Month 2016.