

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

GUYANA FOLK



And Culture

Feb. 28
2014
Vol 4
Issue 2

CELEBRATING GUYANA'S 44TH REPUBLIC ANNIVERSARY

MASHRAMANI 2014

“Cultural Folklore: Celebrating 44”



**FLOAT PARADE STEELBAND
CALYPSO MASQUERADE
BRIGHT UP GUYANA LITERARY FAIR
SENIOR CITIZENS CONCERT
REPUBLIC LECTURE SERIES WORKSHOP
FLAG RAISING CEREMONY
CHILDREN'S COMPETITION
ART COMPETITION & EXHIBITION
ESSAY COMPETITION**

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LETTER FROM THE EDITOR

Greetings!

Welcome to the February issue of the Guyana Cultural Association News Magazine. The month's theme captures significant dimensions of our cultural traditions, ornately expressed through Mashramani or MASH, the Guyanese festival marking the attainment of republic status in 1970. This annual event seeks to promote an inter-cultural fusion, which emphasizes collective effort and a "job well done". It intersects befittingly with the GCA 2014 motto: We Bridgin, and the Guyana 2014 Theme: Cultural Folklore, Celebrating 44.

The theme reflects Guyanese educational, artistic and enriched aspects of diverse cultures such as folklore, customs and beliefs, as practiced by the six peoples of the nation. February also marked the anniversaries of significant milestones for the various ethnic groups in Guyana. The lived experience of Guyanese has been characterized over the years by extraordinary historical, social, economic and political transformations. Every step of the way, amidst successes and failures, disappointments, frustrations, ambivalence and the wish to re-create selected periods in our glorious past, we endeavor to lift our spirits despite the challenges. As we come together to display revelry, merriment and folklore at the 44th MASH, our purpose is to join together regardless of our differences and commit to cross the bridge and work cooperatively.

We highlight the events of MASH in a kaleidoscope of color, literary pronouncements and voices of the youth; in celebration of Black History Month, we include an article on the life of Dr. Wesley McDonald Holder, a son of Guyana's soil and champion of New York politics and Black social consciousness; a new monthly section on "We Bridging"; remembering Terry Holder and Laurence Clarke; the need to address mental illness; Guyana's first Rupununi Music Festival, and much more.....

Read, Enjoy and Share!

Walk Good!

Lear Matthews.

February Editor

*Keith Waithe*

award winning flautist,

"Mashramani 2014"

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"Cultural Folklore: Celebrating 44".



INTRODUCING NEW MONTHLY SECTION



Participants in the 2013 “*Who are We*” symposium were of the opinion that there was pervasive unawareness of Guyana’s common, collective multi-ethnic history, among Guyanese at home and abroad. Similarly, participants were also of the opinion that Guyanese are equally uninformed about Guyana’s folk heritage---the communally owned reservoir of wisdom, knowledge, and creativity that emerged out of the more than 5000 years of human encounters in the Guyana space. Specifically, it was felt that these assets can be used in building the trust needed to resolve some of Guyana’s contemporary challenges.

There was unanimous appreciation of the pivotal role the colonial experience played in determining contemporary population geography, race/ethnic relations, cultural expressions, leadership styles, politics, and migratory practices. The symposium concluded that this condition has contributed to the :

- Lack of appreciation of the geographic scope and the natural resources diversity of the Guyana territory, including the responsibilities as custodians of the environment;
- The inability to distill and apply the spiritual and philosophical wisdom resident in the communally generated heritage;
- The perpetuation of negative stereotypes and the associated hates and fears. This undermines feelings of belonging, serves as a barrier to inclusion, and does not contribute to the building of trust and national cohesiveness;
- Contributes to maladaptive behaviors, especially the practices of physical, psychological, and legal domination evident in governance and in inter-personal association;
- The inability to develop and implement an equitable and sustainable national development strategy;
- The inability to situate Guyana in the global scheme of things and as a contributor to human civilization.

As a result of the conclusions and recommendations from 2013 “*Who are We Symposium*,” GCA has adopted the theme “*We Bridgin*” to orient our work through to 2016---the 50th anniversary of Guyana’s independence. The “*We bridgin*” theme will guide a

Vibert Cambridge, Ph.D., President
Guyana Cultural Association of New York, Inc.

program of activities which will (a) encourage research on commonalities in Guyana’s history and heritage and (b) the production of multi-media projects which will share knowledge about these commonalities in Guyana’s history and heritage.

An example of the “*bridgin*” approach is the launching of the “*We buildin*” section in this edition of our monthly on-line magazine. The article “*All ahwee is waan family*” explores how different African ethnicities came together in a new space and created something larger than each. It is an inspiring story about encounter, interaction, and exchange in Guyana. An article about living in Guyana’s mountainous regions is scheduled for our March edition. This article is a response to a call made during the 2013 symposium for actions that will help Guyanese visualize Guyana beyond the “coastal island.”

The article about living in Guyana’s mountainous regions will be illustrated by photographs from members of the Facebook group--Guyana Photographers. The relations with this group will ensure protection of their intellectual property and introduces another model of partnership that characterizes GCA’s commitment to preserving, promoting, and propagating Guyanese heritage and creativity. We invite submissions of articles from the public to the “*We bridgin*” section of the on-line magazine.

Generally, articles should be approximately 500 -750 words and illustrated with up to three photographs. Articles must be received by the 15th of each month for consideration. Potential contributors are requested not to introduce divisive political rhetoric, especially comments aimed at inflaming ethnic tensions through direct personal attacks or innuendo. Contributors are also expected to adhere to practices that respect intellectual property rights.

GCA expects that the “*We bridgin*” initiatives will culminate in 2016 with the responses of global Guyanese to the three interrelated questions that engaged at the 2013 symposium: Who are we? How can we live together? What can we become?

All ahwee is waan family!

Solo drummer captioned: 'A Konga musician' article: "African immigrants after freedom" by J Graham Cruickshank IN 'Timehri' September, 1919, pp 74-85

"WE BRIDGIN"

Nation, ah whey yuh nation? Nation, ah whey dem deh?

Nation, me ab call ahwee nation,

Nation, ah whey dem deh?

Nation, cum me tell me yuh nation,

Nation, a whey dem deh?

Nation, ah whey yuh nation? Nation, ah whey dem deh?

Two songs are associated with the start of Kwe Kwe, the iconic African Guyanese pre-marriage ritual. One is "Nation," and the other is "*Open de door an leh de man come in/All ahwee is waan family.*" These two songs speak volumes about the

African experience in Guyana, especially the ability to transcend ethnic differences. This experience is of value in addressing a fundamental and ongoing challenge in contemporary Guyanese society. The lyrics from these two songs bring with them across four centuries stories of encounter, interaction, and exchange. These lyrics also open up conversations about the African contribution to the making of the contemporary Guyanese nation.

These songs were born out of the encounters of the multiple African ethnicities that came to Guyana and through their myriad encounters, interactions, and exchanges created that influential aspect of the Guyanese civilization recognized as African Guyanese heritage. The first Africans came to Guyana around 1621. They were Akan from West Africa in present-day Ghana. Kofi/Cuffy means "born on Friday" in the language of the Akan."

The last African immigrants came to Guyana during the indentureship era. These included the Yoruba, Kru, and Kongo. Africans from other parts of West Africa, Central Africa, and East African also came to Guyana.

In Cultural Power, Resistance and Pluralism: Colonial Guyana 1838 -1900, Brian Moore noted:

After emancipation, among the native born Africans in Guyana several nations or tribes were represented including the Abuna, Akan, Aku (Yoruba), Egba, Effa, Fulla (Fulani), Ibo, Ijesa, Kongo, Kru, Ondo (Doko), Oyeh, and Yagba.

Clearly, it was these nations [ethnicities] that were invoked by the bride-to-be's "Tuta" when the groom-to-be (the boy) and his party arrive at the gate of the bride-to-be (the girl). "Nation" seeks to find out which ethnic group the potential groom is from. It was a kind of communal "Who is yuh father and mother?" question. After that sequence is completed and it is recognized that the potential groom is "acceptable," the "Tuta" from the groom's side request, "Open de door an leh de man come in" because "All ahwee is waan family."

The Kwe Kwe ceremony demonstrates a communally developed framework for identifying cultural similarities and addressing ethnic differences among the multiple African ethnic groups interacting in Guyana. It has demonstrated its perennial value as this cultural expression still resonates in Global Guyana.

All ahwee is waan family!

Vibert C. Cambridge, Ph.D.



"WE BRIDGIN"

Many other pan-Guyanese cultural expressions have resulted from the encounters, interactions, and exchanges among African ethnicities over the past almost 400 years. The expressions have made an indelible impression on Guyanese civilization. Brian Moore along with other students of the Guyanese experience, has provided us with impressive surveys that isolate and discuss the contributions of Guyanese of African ancestry to Guyanese language, public expressive culture, religiosity and spirituality, moral and ethical value systems, aesthetics, science and technology, dress and style, culinary arts, domestic life, and, through the village movement, a proto-type for participatory democracy.

The African experience in Guyana has been complex, and elements of the participating ethnicities still remain. In Central Africa in the Caribbean, *Transcending Time, Transforming Culture*, Maureen Warner-Lewis reported on the strong evidence of the Kongo presence in Guyana's drums and drumming practices. The palm oil trees found on the West Bank of the Demerara are closely associated with the Yoruba (Aku) heritage. Guyana's African experience is still a relatively understudied aspect of the African experience in the Americas.

The African experience in Guyana has never been an isolated one. It has been one of engagement—sometimes coerced and at other times voluntary and in solidarity with all of the other ethnic groups that have peopled Guyana. It has been about the reciprocal relationships in the shifting patterns that characterize social, cultural, and political life. However, current citizens wish to refer to it or to engage with it, proudly or disparagingly, it will continue to be an essential element of the Guyanese civilization and an important ingredient in the construction of "all ahwee".

The story about how different African ethnicities came together in a new space and created something larger than each is an inspiring story. It offers a direction forward.

Exploring and celebrating the survivals, retentions, engagements, and contributions is a story not only for Black History Month but for all months. It is a story of bridgin'.

Sources: Vibert Cambridge. *National Governance and Musical Life in 20th Century Guyana*. University of Mississippi Press, (In press). Lynette Dolphin. "Nation" in *One Hundred Folk Songs of Guyana*. Georgetown, Guyana: The Department of Culture, 1996, p. 53. Barbara P. Josiah. *Migration, Mining, and the African Diaspora: Guyana in the Nineteenth and Twentieth Centuries*. New York: Palgrave Macmillan, 2011 Brian L. Moore. *Cultural Power, Resistance and Pluralism: Colonial Guyana 1838 -1900*. Montreal and Kingston, Canada: McGill-Queen's University Press, 1995. Maureen Warner-Lewis. *Central Africa in the Caribbean: Transcending Time, Transforming Cultures*. Jamaica: University of the West Indies Press, 2003.

FRIEND OF GCA, KAY TURNER, DIRECTOR OF FOLK ARTS, BROOKLYN ARTS COUNCIL RETIRES



Friend and supporter of the Guyana Cultural Association, Kay Turner has retired after an outstanding career as Director of Folk Arts, Brooklyn Arts Council.

As director of Folk Arts, Brooklyn Arts Council and adjunct professor, Performance Studies Department, New York University, she has directed the Brooklyn Arts Council's (BAC) folk arts program since 2000, working with Brooklyn traditional artists practicing in a range of disciplines—music, dance, material arts, narrative, and other verbal arts.

Turner began her public folklore adventure in the mid-1980s in Texas, where she served as interim director of the Folk Arts Collections at the San Antonio Museum of Art and co-founder (with Pat Jasper and Betsy Peterson) of Texas Folklife Resources (TFR), one of the first stand-alone, non-profit arts organizations in the nation dedicated exclusively to regional folk arts and folk life.

With Kay Turner's support, Brooklyn Arts Council sponsored the 2012 Guyana Cultural Association "Poetry Night" and has also supported individual Guyanese artists and their work.

Kay has been a popular supporter of the annual "Kwe-Kwe Night" attending the events and enjoying the rituals associated with this pre-marriage tradition, an important part of the Black Guyanese culture.

Kay, thank you for your support and best wishes for the future.

The Guyana Cultural Association of New York, Inc.

TERENCE O. HOLDER & LAURENCE C. CLARKE TWO DISTINGUISHED SONS HONORED

These have been reaffirming days in the Q.C. family. Since the start of the year, two distinguished sons have passed on. The ways we have honored them for their service reaffirm the high esteem the QC family has for service: FIDELES UBIQUE UTILES –Loyal and Useful Everywhere.

Both Terence Ormonde Holder and Laurence Clairmonte Clarke epitomized loyalty and service. Their footprints have resonated across their beloved Guyana and around the world. T.O. Holder's work as a broadcaster made an impact in the Caribbean and North America. Laurence Clarke's work as an international public servant transformed lives in the Caribbean and in Africa.

The funeral and memorial services for these distinguished sons have been testimonies to the deep respect they earned from the alumni, fellow Guyanese, and their international colleagues.

On February 23, 2014, the Guyana Cultural Association of New York, Inc., the Queen's College of Guyana Alumni Association, the Guyana Radio Group, Caribbean Media Enterprises, and the Guyana Tri-State Alliance held a memorial service to celebrate the life of T.O. Holder. It was a dignified moment and an example of what is possible for Guyana—their beloved land.

For the past 170 years, Queen's College has made

invaluable contributions to Guyanese society. Irrespective of origin, ethnicity, economic standing, or gender, Q.C. alumni share some common values and experiences. One of them is singing the Carmen Collegii Reginae, the School song. This song, words by Cecil Clementi and music by Sir Wilfred Colet, was first sung in public in 1916. It was an integral part of the general assembly rituals. Handwriting the song multiple times was a staple punishment in the detention room culture. Whenever Q.C. alumni congregate, it is very possible that this song would be sung. It is wonderful inter-generational glue. And so, this song had to have a place in the program. There was one problem. Where was the musical score?

The featured musicians for the memorial service were Dr. Moses Telford, Dr. Keith Proctor, and Edgar Henry. Dr. Telford, a Berbician like Terry Holder, is a renowned pianist who was a member of the New Amsterdam Music Society that dominated musical life in Guyana during the 1950s. Dr. Keith Proctor was the accompanist on the Guyanese radio talent show "Teensville," which during the late 1950s and 1960s launched the careers of many Guyanese popular musicians. Edgar Henry, has spearheaded GCA's efforts at community-level music education, promoting compositions on Guyanese themes, and encouraging new arrangements of Guyana's folk repertoire.

FIDELES UBIQUE UTILES – "LOYAL and USEFUL EVERYWHERE."

*Vibert C. Cambridge, Ph.D.,
Alumnus 1955-1961*



FIDELES UBIQUE UTILES



*Vibert C. Cambridge, Ph.D.,
Alumnus 1955-1961*

The search for the musical score was an international event. In Atlanta, Dr. Colin Forde, a general assembly pianist, noted that he was unaware of a score and that

he had learned an arrangement by rote from Lynette Dolphin. Raymond Eytle in Jamaica corroborated that experience. Stanley Ridley in Canada reached out to

Marilyn Dewar in Guyana to find out whether, perchance, a copy of the music was there. This triggered

an early morning e-mail to her sister Joy Hunte, an alumna and general assembly pianist. Joy provided a handwritten version and sent it to Stanley who then

added the vocal lines for all three verses.

The score came in time as was played by Dr. Telford on the pipe organ of Our Lady of Victory Church during the memorial service. For me, the sound of the School Song on the pipe organ was majestic and a fitting sonic

tribute to Terence Ormonde Holder. The outcome of this effort to locate music that binds a community was successful as a result of unselfish cooperation. The score will be distributed by ICQC to all alumni chapters. As mentioned earlier, five organizations worked together

on the memorial service. This brought together

Guyanese from New York, New Jersey, Connecticut, Washington, D.C., Maryland, and Virginia to work on a common project. Resources were pooled, and a truly dignified moment materialized. It was a moment of reunions and reaffirmations.

In 1994, as part of his contribution to Q.C.'s 150th anniversary, Dr. Laurence Clarke published Queen's

College of Guyana: Records of a Tradition of Excellence (1844 – 1994). This is a definitive work as the data used by Laurence were destroyed by a fire at the school in November 1997. John Piggott's photo-

graphs of Laurence Clarke's funeral services at Plaisance, East Coast Demerara, on February 26, 2014 provided an opportunity to further appreciate the Q.C. family in a context of respect and celebration of a life of service. Those photographs spoke not only to a community's respect for a native son, but they reaffirmed the intergenerational bonds that characterize the Q.C. heritage.

In the photographs was the Hon. David Granger, Q.C. alumnus, and Leader of the Opposition. In the crowd were faces of an earlier generation of scholar-athletes--

Dr. Winston McGowan and Dr. Rupert Roopnarine.

Also in the audience were his peers and representatives of alumni associations in North America. What was heartening to see in these photographs was the black and gold (the Q.C. colors), symbolizing continuity.

MASHRAMANI CELEBRATES THE SHOWCASING OF THE MULTI-ETHNIC STRENGTH OF THIS NATION

It was conceived as an event that would tap into the best in every region of Guyana and while maintaining respect and reverence for all ethnic traditions nevertheless fomenting and cementing a national cultural affinity from a diverse ethnic tapestry into a single national festival.

...an exhilarating blend of diverse cultural traditions, exceedingly popular, enjoying strong, unqualified, broad-based interest and support at the very top of the national calendar of celebratory activities.



*Children's Costume Competition:
Little Anthony Archer of South
Ruimveldt Primary performing his
dramatic poem "A Special Child".*

A HAPPY MASHRAMANI AND PLEASURABLE NOSTALGIA

Hon. Dr. Frank Anthony, Minister of Culture, Youth and Sport

MASHRAMANI MESSAGE

MASHRAMANI 2014

*Hon. Dr. Frank Anthony,
Minister of Culture, Youth and Sport*

**FLOAT PARADE STEELBAND
CALYPSO MASQUERADE
BRIGHT UP GUYANA LITERARY FAIR
SENIOR CITIZENS CONCERT
REPUBLIC LECTURE SERIES WORKSHOP
FLAG RAISING CEREMONY
CHILDREN'S COMPETITION
ART COMPETITION & EXHIBITION
ESSAY COMPETITION**

In Guyana, cultural entertainment is best exemplified in the annual national festival of Mashramani. Here is an exhilarating blend of diverse cultural traditions, exceedingly popular, enjoying strong, unqualified, broad-based interest and support at the very top of the national calendar of celebratory activities. The annual Mashramani celebrations facilitate the annual showcasing of the multi-ethnic strength of this nation. The name Mashramani is not without tremendous significance. The idea, behind the choice of the name, was to establish a celebratory event with a truly distinct national character. It was conceived as an event that would tap into the best in every region of Guyana and while maintaining respect and reverence for all ethnic traditions nevertheless fomenting and cementing a national cultural affinity from a diverse ethnic tapestry into a single national festival.

It is however important to recognize the dynamic nature of the festival. Yes, the calypso and steel pan are conspicuous. So too the float parade and accompanying street dancing 'mas fuh so' But significantly, there is also the Masquerade, Cultural Practices, Cultural Concert and a Senior Citizens' Concert, in addition to Bright up Guyana which takes the festival into every village, town and region in an effort to celebrate the notion of a clean, healthy and brightly lit community space

Sometimes, if we are not particularly reflective, we could so easily forget that the Mashramani festival, in its origin, was conceived as a cultural extravaganza celebrating the attainment of republican status. As a nation, we cannot allow ourselves such a serious lapse. In the circumstance we have, over the years, constructed ourselves ample space for deliberate reflection. There is, therefore, the annual Flag Raising Ceremony littered with pomp and pageantry reflective of the lowering of the Union Jack and the first emotionally charged hoisting of the National Arrowhead. There is the Republic of Guyana Distinguished Lecture Series, presented this year by Professor Clem Seecharan of London Metropolitan University. There is as well the Republic of Guyana Distinguished Lecture Series Workshop. This year the focus is on Creative Industries as a Pillar for Economic and Cultural Development. The workshop was facilitated by Jamaican born cultural consultant Dr Dennis Howard with Dr Hilary Brown, Programme Manager, Culture and Community Development, CARICOM Secretariat presenting the lead paper. There is also a Republic of Guyana Literary Street Fair and the Republic of Guyana Photographic Competition and Exhibition Capturing Guyana

Children are an integral component of the celebrations and annually the Children's Competitions assemble the creative energies of parents, teachers and pupils from every region of Guyana to thrill an appreciative audience of thousands while the Children's Street Parade is an annual cultural assignation not to be missed. On the intellectual creative side there is an Art Competition and Exhibition and an Essay Competition that both enjoy surprising popularity

Mashramani is now some forty four years in its celebration and over this time its multi ethnic nature has expanded in ways previously not considered, making it a truly national cultural festivity of which its original creators would have been very proud indeed.

This year, as we contemplate the 44th anniversary of both an ebullient Republic and an exuberant celebration, I welcome the opportunity to wish all Guyanese, those at home as well as those in the near or wide sprung Diaspora, a Happy Mashramani and pleasurable nostalgia.



**Ball o' fire,
raise up high
Raise up till you
touch de sky.**

**Land 'pon top somebody roof,
Tr'ipse in through de keyhole - poof!**

Open you ol' higue eye.

OL' HIGUE
by Wordsworth McAndrew



MASHRAMANI 2014: "CULTURAL FOLKLORE: CELEBRATING '44"

"It was an admirable display of true Guyanese patriotism to see folks brave the sun's sweltering heat in their determination to participate in, or simply witness the costume band and float parade; be involved in the ubiquitous picnics on the grass verges; or indulge in whatever other activities formed part of the cultural festivities of this auspicious day."

Guyana Chronicle, February 23, 2014



John 'Slingshot' Drepaul

'Guyana Get Fit' theme was Slingshot's strategy to tackle an important health issue and raise awareness of the need for Guyanese to adopt healthy life styles.

Slingshot's costumes depicted the dangers of obesity and its related illnesses, and the need for individuals to get fit in 2014 to ensure they live longer and healthier.

Female costumes were indeed colourful and enticing, but were certainly not scandalous," according to Drepaul; while the male pieces were a fusion of creativity, showcasing sporting activities as methods that can be used to get fit and stay healthy.

"Guyana Get Fit" Costume Band





*Back in de days we use
to live Charlotte Street
Jus learn to walk and speak
Meh wudda grab a bucket,
two stick a milk tin
And gone in de yard and beat.
Ms Paul use to suck up she teeth,
we din kay cause de music sweet
yo cudda hear meh lil
voice in Regent Street*

Chorus
*But im still in de game
On de stage im keeping duh flame
Use to jam with Leon and Shane
Use to mek nuff noise in
de neighbourhood
Get vex and call ova Dwain
Tell them music run in meh vein
Yesterday and tomorrow again aaaaaaa ain
We use to drive the neighbours insane.*

*Well im still in de game on de stage a
mekking meh name
Use to jam with Leon and Shane
Use to mek nuff noise in de neighbourhood
Get vex and call ova Dwain
Some a meh fren dem gone down de lane,
Pour a shot till we see dem again aaaaaaa ain
Now we ram de parties insane*

*When ah was a little boy, ah was naughty
Mirror pun meh foot watch de girls dem
panty*

*I remember Ms. Mc Kenzie caught me
Ishamel crew turn de class to a party
Copy plenty, cheat in a test
Rodwell walk and a puff up him chest
Me and nesto use to beat on de desk
And Otneil sing all de hip hop de best.*

Guyana Calypso Monarch From 1980 - 2014

1980	Mighty Spuring	WE AIN'T TURNING BACK
1981	Mighty Distructor	BAD TALK
1982	Hilton Hemerding	WE STANDING TOGETHER
1983	Lady Guymine	BABYLON
1984	Sweet Kendingo	FACTS WE FACING
1985	Lady Neema	MUSIC FEVER
1986	Smasher	THAT'S MY COUNTRY
1987	Lady Guymine	GRANNY FIT
1988	Mighty Rebel	SECOND HAND MAN
1989	Lady Neema	HOSPITAL BACANAAL
1990	Ras Marcus	JUDGE DE JUDGES
1991	Kaiso kid	SHOCK OUT TO MOVE ON
1992	Sweet Kendingo	WE WANT MORE MONEY
1993	Mighty Rebel	DESI YOU WRONG
1994	Sweet Kindingo	GET READY
1995	Lady Tempest	IS ONLY TALK
1996	Ayambo	VOTE FOR ME
1997	Mighty Rebel	POLITICAL LIES
1998	Mighty Canary	AT TALKING BOUT WOMAN
1999	Winfield James	WE GOT TO MOVE ON
2000	Lil Joe	PAGALEE MAN
2001	Mighty Rebel	ASK DE PRESIDENT
2002	VJ	VOTE VJ FOR PRESIDENT
2003	VJ	POWER SHARING
2004	Tempest	DON'T DIS MY ABILITY
2005	Tempest	HANDS OF DE FATHER
2006	Mighty Canary	SHARE DE LOVE
2007	Mighty Rebel	IS WE PUT YOU DEY
2008	Young Bill Rogers	WE'RE STILL A PARADISE
2009	Lester Charles "Professor"	SAVE DE LAND
2010	Young Bill Rogers	TOGETHER WE CAN CHANGE DAT
2011	Lester Charles Professor	DEM GET IT SO
2012	Young Bill Rogers	SOUP DRINKERS
2013	Lester Charles , "Professor"	GOD NAH SLEEP
2014	Lester Charles "Professor"	DE TRUTH

Lester Charles Professor



DAY CARE CENTERS, PLAY SCHOOLS & CHILDREN'S MASH COMPETITIONS



Precious Angels Day Care Dancers



Aba Crawford of Richard Ishmael Secondary enacting 'Bring back Guyana' in the dramatic poetry section



Mariah James of Winfer Gardens Primary School performing her dramatic poetry piece titled "Raised By Granny".



This duo, Mekyla Belgrave and Angelica Bassoo from the Resource Unit for the Blind and Visually Impaired won first place in the Calypso competition (8 – 10 years) with the song, "I Can"



DESPAIR AMIDST REVELRY: Mental Illness and Guyana's socio-cultural reality

by Lear Matthews.

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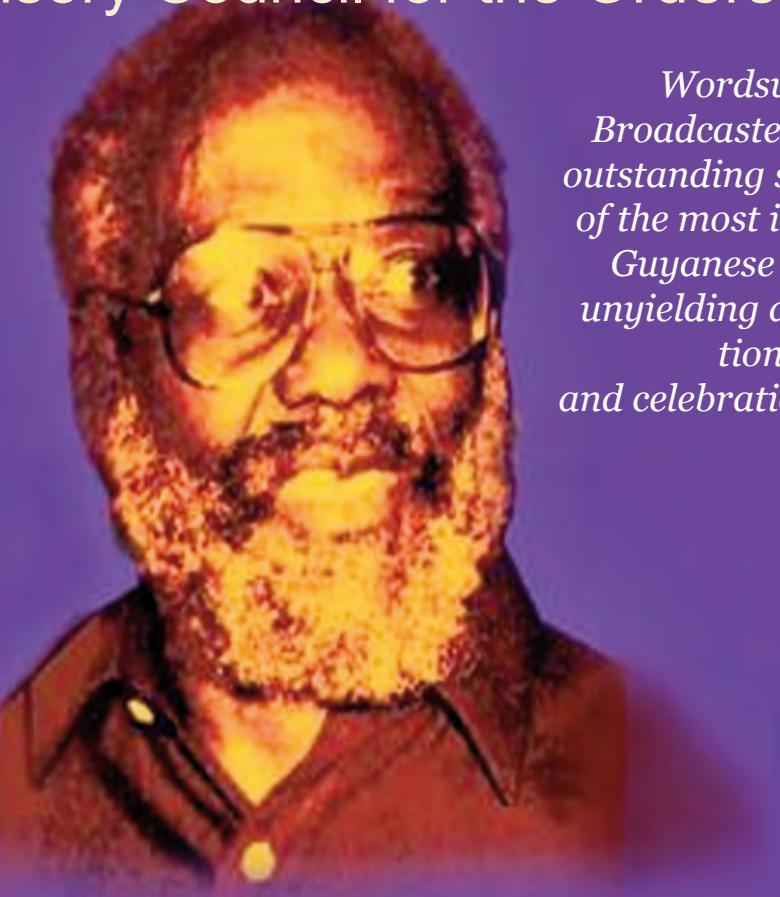
Photograph: **Fidal Bassier**

<https://www.facebook.com/Fidal.B.Photog>

The poignant image depicted in this **Fidal Bassier photograph** amplifies the problem of mental illness. This man appears to be out of touch with reality. Ironically, he wanders into a Mashramani parade that celebrates "a job well done", yet he is invisible and perhaps hearing his own music. Vulnerable populations, invariably the victims of stress caused by fractured families, as well as economic and political dysfunction – often neglected, living in the streets, delusional, depressed or manic, paranoid and unkempt, find a way to survive. Unfortunately, resource allocation for mental health is not a priority. The mental health and public health of a nation are intricately linked to the development of that nation. Not only is there a need to focus on the former, but also an urgent need to de-stigmatize and seriously address the problem of mental illness, which transcends race, ethnicity and class. The graphic visual portrayal of wanton neglect of society's ills (as in this photograph) stimulates a conversation about possible solutions to such problems

UPDATE: WORDSWORTH McANDREW'S NOMINATION FOR A NATIONAL AWARD

among other nominations, to be presented for consideration at the next meeting of the Advisory Council for the Orders of Guyana.



Wordsworth McAndrew, Broadcaster, Folklorist, Poet and outstanding son of Guyana, was one of the most influential folklorists in Guyanese history, and was an unyielding advocate for the collection, preservation and celebration of Guyanese folk life.

The Cultural Director of the Guyana Cultural Association of Guyana, NY, Inc., has received confirmation from the Secretary-General, Advisory Council for the Orders of Guyana, that the nomination, submitted by the GCA, for a national award to be given to the late Wordsworth McAndrew has been received.

McAndrew's nomination, together with other nominations, will be presented for consideration to the Advisory Council for the Orders of Guyana at its next Meeting. The date of that meeting, to be confirmed, should be within the next quarter

A BLACK HISTORY MONTH TRIBUTE:

DR. WESLEY McDONALD HOLDER

a pioneer in the struggle for civil rights, human rights and inclusion

Lear Matthews

Dr. Wesley McDonald Holder, a pioneer in the struggle for civil rights, human rights and inclusion, was born in Buxton Village, British Guiana on June 24, 1898 and transitioned in 1993 at the age of 95.

He migrated to the United States in the 1920's, where he dedicated his life to addressing the injustices experienced by the disenfranchised. He represented an exceptional cadre of Caribbean immigrants of the 20th century, working tirelessly, through community organizing and politics, advocating for civil rights while promoting black social consciousness.

During the early phase of his residency in the US, Dr. Holder became an active member of the Marcus Garvey Black Nationalist Movement, representing that organization in southern states to promote black pride and independence. This resulted in him being arrested and jailed for protesting and denouncing the bigotry of the Ku Klux Klan among other activities. These experiences only strengthened his resolve to continue his mission. He worked for many years as a news investigator for the Amsterdam News, a popular NY publication which focuses on African American issues. In addition, this versatile professional, politician and highly respected citizen, was a trained mathematician drawn to politics with a nationalist orientation. Perhaps his Buxtonian roots explain such an orientation. He worked as a statistician for the War Products Board of Washington DC; researcher in the Brooklyn District Attorney's Office and founded a literary society and debating club for young people and Black intellectuals.

As a "street smart" progressive democratic politician, Dr. Holder helped to launch and sustain the careers of a number of Brooklyn politicians.



Other accomplishments included: organizing the campaign of Errol Lewis Flagg Jr. as the first Black to be elected judge in Brooklyn; campaign manager for Shirley Chisholm (also of Guyanese heritage) the nation's first Black Congress woman; advised a number of Black elected officials to the City Council, State Legislator, Congress and the Courts; in 1985, he was instrumental in rallying the Black Assembly district in Brooklyn in the election of Mayor Ed Koch; as a mentor to Mayor David Dinkins campaign, he played a key role in breaking the racial and ethnic barriers to elective office at that time; he was the engine behind the election campaigns of many Brooklyn Democrats including Una Clarke, Roger Green, Priscilla Wooten and Ed Towns. His niece, Dr. Violet Stephenson, who he mentored and guided throughout her career, was the Medical Director of Bedford Stuyvesant Community Mental Health Center in Brooklyn. Known endearingly to family members and friends as "MC Holder", a section of Schenectady Avenue in Brooklyn, New York was renamed in his honor. He was memorialized by a number of Public Officials as an icon, "giant among men", and a man to whom "all of New York Black officials owe a debt of gratitude".

In celebrating Black History Month, we pay special tribute to this iconic figure. During his tenure here on planet earth, he truly exemplified the achievement of Blacks in the Caribbean Diaspora.

*Some information for this article was drawn from Black History Notes.



A
TRENDSETTER
IN CREATIVE
FASHION

Michelle Cole

SCOOPS "FASHION
DESIGNER OF
THE YEAR" AT
YOUNG, GIFTED & BLACK
AWARDS, 2014

HONORING AFRICAN- AMERICAN
AND CARIBBEAN
PROFESSIONALS

STYLEDMAKER, TRENDSETTER, Michelle Cole

Awarded 'Fashion Designer of the Year Award' from Young, Gifted & Black (YGB)

Michelle Cole, renowned Guyanese designer, was the recipient of the 'Fashion Designer of the Year Award' by the Young, Gifted & Black (YGB)

Awards on Sunday, February 23rd, 2014 in New York City.

The YGB Awards program places an emphasis on individuals that continue to reach levels of success through hard work and determination. There is not a formal selection criterion to receive this award rather, there is a peer-to-peer acknowledgement and appreciation of an individual's drive for success outlined by where the recipient has come from in life to become an ambassador of the entrepreneurial spirit.

The YGB Awards, launched in honor of Black History Month, recognizes talent, ambition and achievements toward the "Continued Pursuit of Success." The program honors African-American & Caribbean professionals who are the "unsung heroes" within their communities.

A trendsetter in creative fashion by making statements of elegance and class that is simply irresistible. Michelle Cole is an international designer and corporate executive of her brand COLEFACTS.

As a teenager designed the wardrobe for a high school fashion contest and hasn't looked back since and by using her unique creative ability she has made herself and her brand an international trademark. Michelle love working with natural fabrics and specializes in hand designed painted and decorated fabrics that creates comfortable

exquisite and fashionable clothing. Models and sponsors have used her design creations in local, Caribbean and International Exposé and Pageants.

She has acquired a vast knowledge of various cultures and lifestyles, from traveling the Caribbean Islands, North America and the UK; attending and participating in workshops and exhibitions.

Michelle is a designer who also wears many hats by volunteering her time and skills in giving back as co-founder of FACT (Fashion, Art & Creativity by Talented Students) she is also the winner of the Caribbean Designer of the Year -Best Country Designer Award for Guyana, 2008. She also served as Official Designer of the Accolade-the Guyana Music Awards -2009 and Co-Producer of GENESIS, Currently settling in New York, Michelle continues to shape and market her brand to fashion houses and various high end runway events and sits on the committee of Miss World Guyana as one of it's executive directors.



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VOICES OF OUR YOUTH



NORTH GEORGETOWN SECONDARY SCHOOL MASH CULTURE DAY

**“Motivating Cultural Harmony
while showcasing our History”**

Eric Phillips



NORTH GEORGETOWN SECONDARY SCHOOL CULTURE DAY:

“Exposing students to Guyana’s unique culture” and building school morale and competitiveness.

February is a very culturally rich month in Guyana. It is the month of Mashramani. It is African History Month. It is the Anniversary of the 1763 Berbice Slave Rebellion which saw Captured Africans turned slaves, obtain freedom from the Dutch for 10 months. This of course preceded the Great Haitian Revolution known as the 1000 Day War.

During February there are cultural competitions throughout each of the 10 regions of Guyana . Mash has become an integral part of the School curriculum. Drama, dance, spoken word, costumes, music, drumming.....are all part of this exciting Month. There are street fairs, books fairs, a Lecture Series and much more . Every culture is on display and there are events to meet the needs of all cultures and ages.

Of course, the big event is on February 23, the official Mashramani holiday. Commonly referred to as “Mash”.

One of the pioneers of new “cultural products” in Guyana is North Georgetown Secondary School. Six years ago, and a brain child of one of its Teacher Natasha Paul a new approach to Mash was created. Under the tutelage of Head Teacher Ms. Annette Pickett, and with the help of the Indian High Commission, the African Cultural and Development Association (ACDA), the Chinese Association, the Parent Teachers Association, Sankar’s Auto Works, Mr. Pradeep , Mr. Lennox Cush, Mr. Eric Phillips and the Alumni.....North Georgetown held its first “Culture Day” to celebrate Mash.



Eric Phillips



VOICES OF OUR YOUTH: MASH CULTURE DAY

Each year, there is a theme. For 2014, the theme for Culture Day was "*Motivating Cultural Harmony while showcasing our History*".

The objective of Culture Day at North Georgetown Secondary was to "expose students to Guyana's unique culture" and to build school morale and competitiveness. Proceeds of the day from selling foods and other cultural delicacies would be used for projects which would benefit students, teachers and the school.

Projects undertaken so far include the purchase of chairs for the auditorium, a Public Address System, to name a few. This year, the goal is to continue the establishment of a playground at the eastern end of the school compound.

All students are encouraged to participate and they do. Each student and teacher is asked to wear the outfits of their cultural origin.

Colourful. Beautiful. Patriotic. Unifying. These are the words uttered by all.

North Georgetown's pioneering effort has two integrated components. The first consists of a cultural display . This commences at 9 am until 12 noon. Booths with foods, books, clothing, drums, posters, videos, artwork, sculptures, banners...all depicting Guyanese life, history and our six wonderful cultures. African and Tassa drumming add vibrancy to this component.

The second component begins at 1 pm and includes poems, narrations, songs and dances. The objective is to reflect the concept and practice of "*Harmony*".

Groups from ACDA, the Chines Association and the

Indian Cultural Center add their contributions to the second component

Food is in abundance. Amerindian, African, Indian, Chinese, European.....make your choice. At North Georgetown, parents are asked to be part of the celebration as children bring their favourite cultural dishes to share with their friends and classmates.

Students show-off their recently won acts at Mashramani (North Georgetown has always been good with the likes of Lisa Punch and others). Dance, poetry, drama, music, song.....all punctuate the Main Hall from 12 to 3. Groups such as the African Cultural and Development Association (ACDA), the Indian Cultural Centre, the Chinese Association perform at this afternoon event . Over the years there has been drumming, dancing, tai chi, karate and storytelling.

This year was again another most gratifying event at North Georgetown Secondary . Led by Head Mistress Mrs. Deborah Greenidge-Hinds, Ms. Natasha Paul and a highly involved staff, the event produced its best cultural performances. Students have looked forward to this day and it showed in the quality of the acts they performed to a packed audience of their peers.

Foremost at North Georgetown Secondary is the genuine pride and camaraderie this event nurtures, promotes and rewards.

Now in its sixth year, it is now copied by a large number of schools across the ten regions of Guyana.



GCA SUMMER HERITAGE CAMP YOUTH WRITERS

GCA Literary Hang 2013

REVIEW
BY EUSI KWAYANA

"From GCA workshops to Istanbul"

by Liann Aris Henry

She presented her remarkable *Odyssey* as a piece of motivating writing at the Literary Hang last September 2013, featuring her exciting experience as female student of Guyanese origin learning and contending in a language foreign to her origins. Her opening as perhaps the key to what she later revealed:

"I was only seven years old, four years ago when my parents enrolled me in the Guyana Cultural Association's workshop programmes spearheaded by Dr. Juliet Emanuel."

Her world began to expand first of all with these workshop experiences, in which she soon lost all strangeness, and she was to know before much longer that there were even new worlds to discover. She celebrated her tutors by name. Dr Keith Proctor and Mr. Hilton

Hemmerding who encouraged her "to focus on and somewhat master the art of singing." She was soon a frequent singer at community events.

Her parents, clearly having in mind a future of earth-bound global space travel for her, if she wanted it, enrolled Liann at a Turkish School in New York. It would be hard to find anything farther from day to day Guyanese interest than a Turkish school.

Liann tells the story of her navigation through the curricula of the Turkish school and seems to take success in stride.

It is nothing that she was adjudged to be among the best in various performances. It is also of passing note that she was the one who won the honour of representing her generation in Istanbul, where in a contest with the Turkish musical world in her division, she won the fourth place. Her presentation did not show her creative side. It was rather a Report Card on what her talents had achieved. Thus it was motivational rather than creative in itself. The poise and matter-of-factness evident in her presentation testify that her efforts have just begun, and that it takes a word to edge a purposeful child from the Community out. It is, more than all of this, an inspiration to her peers, and that there is a world to win.



"Aunt Patsy" and the Missing Key

by Valencia LaRose

This was perhaps the shortest story read by members of the young writers of the GCA's Literary Hang on September 30, 2013.

It is a handwritten volume-*et decorated* with a blue ribbon at the spine. It is illustrated by the author's own hand.

The story plot is not complex. On a certain day which is noted "Aunty Patsy" lost her front door key. Too bad, about the same time the lock to her back door broke. Clever Lennox and his friend fixed that lock, so that the door appeared firmly shut and safe.

There is local color. The author is attending GCA Summer Camp and her aunty has to pick her up. Here is a real annual event impinging on the story giving the little tale a historical backdrop. Aunty takes her home and without the lost front door key they enter through the back door,

"Aunty searched everywhere but she could not find the key. She decided to retrace her step. Still she didn't find it."

Next Aunty goes into the living room where Valencia is doing her work. There she notices something shiny on the floor and the search is over. Aunty screams "I have found my key!"

It is at that moment of truth that the niece author knows that she has her plot. She can write a story about "Aunty Patsy" and her missing key!

The scheme of the story dimly reflects the emergence of an age of the very young reaching beyond their apparent confines. In the case of Liann Henry it was the experience of a female student of Caribbean origin mastering the required level of the Turkish language to enable her to sing in the Turkish language choir and feature in a global Turkish choral.

The author of "Aunt Patsy" and the Key expresses another level of the reach. Whether it is typical of her peers or a peculiar ambition, she makes it artistic material seems to be looking on from a vantage point in literature and using her license not to say but to leave it to be concluded, "They bring us up but they are no more careful than we are.."

The inter-general dialogue, or rather, the timid counter counseling now begins. Fiction keeps it family friendly .

The Book

by Terrence Bobb:

Terrence wrote and presented the story of *the Book*. He sees himself as a finished fiction writer who is delighting audiences as he goes around spoken-word fashion, reading to audiences.

He hides what the story he reads is and tells the story of the story. He reads , delights his audiences, is satisfied, puts the book in a bag and moves on. So prevalent is the report of senior moments that one suddenly afflicts the precocious youth as he returns from down-stairs and finds that there is no book. He alerts security and they search one likely location after the other without success. He retraces his steps.

He sees himself s at several mini Literary Hangs faithfully restoring the book to its bag. Wonder of wonders. It is still there. He finds the book. "Those who hide can find." He succeeds in striking a balance. Along with credible suspense and challenge he offers the readers a small tool for resolving the mystery. Will he work on this technique? He has no doubt of his vision for his future.

A Travelogue

by Tiffany Herod:

Travellers to a new country or new place can be relied on to make some blunder in describing what they saw and experienced. Often there is some outlandish statement that the belongers cannot accept and causes either amusement or offence.

Tiffany's Herod's travelogue .Tiffany is an exception. Its descriptions are fair and flawless. She finds herself with family in their own setting. She is able to grasp the social settings and respect them as valid. She even warms to those unpredictable speed boats that ply the Essequibo River at everyone's risk, making movement practicable.

The writing is titled :"My vacation in Guyana in August, 2012." By then the airport was no longer Timehri Airport, but had been renamed Cheddi Jagan International Airport after a famous son.

Although the writer speaks of her family in Guyana, she does not reveal where she was born and whether she had ever seen Guyana before. It has every mark of a first visit to the ancestral land . There is no nostalgia. An adult writer might have needed a pardon!

This February, the AKWAABA Centre of the African Cultural and Development Association (ACDA) was the hive of cultural and economic activity for the celebration of African History Month. Three main activities attracted hundreds of school children, young adults and senior citizens to the Centre.

The first and busiest activity was the brainchild of Violet Jean-Baptiste, Aisha Jean-Baptiste and Shamane Headley and Aisha-Jean Baptiste. It was ACDA's first month long Cultural Exhibition. Entitled "Sankofa", fifteen schools and groups from Georgetown, Berbice and Essequibo visited the Exhibition and were treated to an emotional and educational experience comprised of a lecture, guided tour, video and storytelling by Violet Jean-Baptiste, Eric Phillips, Clementine Marshall, Shamane Headley and Aisha Jean-Baptiste. Individuals ranging in age from 6 to 72 attended the event. Photographs, sculptures, artefacts, books, cloth and wooden carvings were on display. The Museum of African Heritage provided the Guyanese history context by providing pictures and banners from slavery and the 1763 Slave Rebellion. This included a very detailed miniature sculpture of the 1763 Monument by the late icon Philip Moore.

In two months, ACDA will repeat this month long exhibition format with the theme of "Africans in Science".

The second event for African History Month was a very successful Youth Entrepreneurship Conference entitled "Creating and Sustaining Generational Wealth". Eighty young adults from the Pan African Organization (Guyana Branch); the African Cultural & Educational Association of Essequibo (ACEA); Youth Vision of Linden ; the Festival City Youth Organization; the Sea View Cultural Group of West Berbice, ACDA , the University of Guyana and the general public were in attendance. This one day event which was created by Eric Phillips to honour the 100th Anniversary of the establishment by Marcus Garvey of the United Negro Improvement Association (UNIA) and the 175th Anniversary of the Village Movement (Victoria in November 1839) , was supported by Ambassador Robert Kopecky of the European Union who spoke on Programs available to Guyanese from the EU; Audrey Gomes of the Small Business Bureau of the Ministry of Trade and Tourism; Kevin Bonnett of the Inter-American Development Bank (IADB); Hubert Forrester of the Multilateral Investment Fund (MIF) of the International Finance Corporation (IFC) ; Craig of the Partners of the Americas; K Chattergoon of IPED and Michelle hennery of The Guyana Youth Business Trust.

ACDA would like to acknowledge Mr. Terrence Campbell (CAMEX Inc); Mr. Derrick Cummings

MOTIVATING CULTURAL HARMONY WHILE SHOWCASING OUR HISTORY MONTH LONG CULTURAL EXHIBITION

"Sankofa"



YOUTH ENTREPRENEURSHIP CONFERENCE

"Creating and Sustaining Generational Wealth".

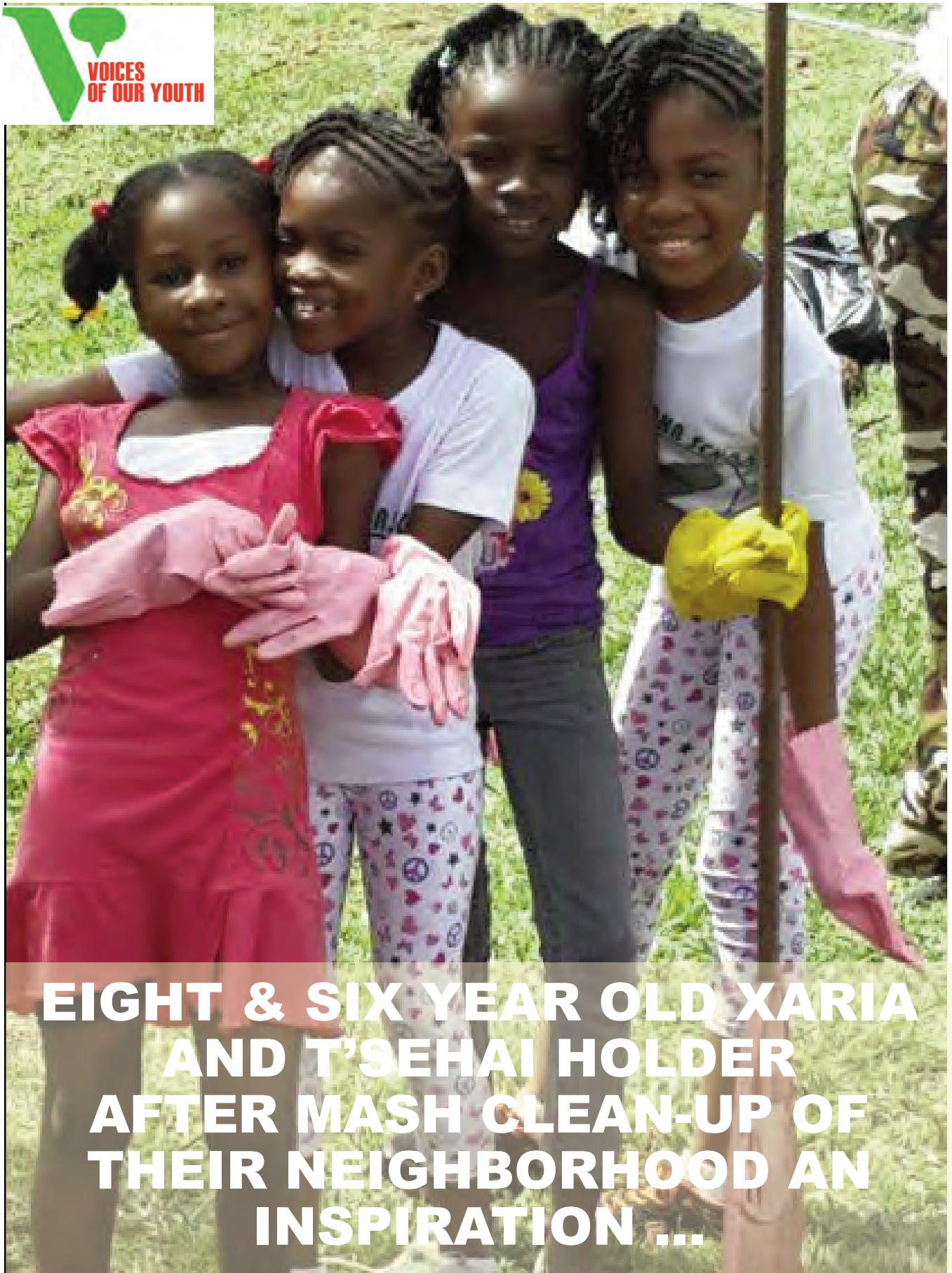
Eric Phillips

(SBB); Ms. Glenyss Adams-James (Commonwealth Youth Secretariat); Dr. James Rose (Director of Culture); Mr. Robert Persaud MP (Minister of Natural Resources); Ms. Violet Jean-Baptiste (ACDA) AND Mr. Nigel Johnson (NIGELS) for financial help for this endeavour

This will be an annual event every African History Month.

The third major activity in ACDA for African History Month was the visiting of schools to assist them in their own activities. ACDA visited the Berbice Multilateral School IN New Amsterdam and participated in the very colourful North Georgetown Secondary School 6th Annual Culture Day. Apart from this, ACDA visited the St. John's Golden Jubilee Club comprised of seniors at their request and later hosted them at the Akwaaba centre for a Lecture Tour. These 16 women are all above 65 years of age and meet every Wednesday to keep each other companies in well-structured activities.

ACDA of course continued its regular free programs of Literacy classes every Wednesday and dancing, drumming, storytelling, sports and culture classes every Saturday from 10 am to 2 pm.



**EIGHT & SIX YEAR OLD XARIA
AND T'SEHAI HOLDER
AFTER MASH CLEAN-UP OF
THEIR NEIGHBORHOOD AN
INSPIRATION ...**

VOICES OF OUR YOUTH

Drive down any street in the Georgetown area after the Mashramani Float Parade and you're sure to see lots of garbage piled high along the route.

Helping their students to navigate their life journey with initiative, courage and optimism was obviously the reason the teachers of Xaria and T'Sehai Holder challenged their students to clean-up the area along the route where they viewed the parade with family and friends.

Eight year old Xaria and six year old T'Sehai Holder, students at New Guyana School, took it a step further and eagerly invited some of their friends from school and church and their relatives to join them in their "clean-up" exercise; they selected to clean the area around Vlissengen Road & Church Streets. Their 2 year old sister, Nnenayah who attends Agape Christian Pre-School, was also an eager participant. Parents Duane & Sheama Holder and grandmother June Daniels ensured they were well protected and had the right gloves.

When asked why they thought it was necessary to vol-

unteer, Xaria and T'Sehai said "At school, we are taught that we must be part of making Guyana a better place." In addition, they felt it would have made their grandfather and grandmother, the late Terry and Yvonne Holder happy.

These young people went above and beyond to meet a need they see with their heart's response. They are an inspiration to all of us.

INSPIRATIONAL KIDS: YOUNG KIDS WHO TOOK THE INITIATIVE TO MAKE A DIFFERENCE IN THEIR NEIGHBORHOOD

Eight year old Xaria and six year old T'Sehai Holder along with their two-year old sister Nnenayah and their school and church friends cleaning up their neighborhood after the Mash Parade in Georgetown.



RUPUNUNI MUSIC & ARTS FESTIVAL

The three-day Rupununi Music and Arts Festival at the Rock View Lodge in the Annai community of Region Nine was an event that brought performers from across the world to Guyana's interior.

This festival was the first of its kind in Guyana and was an insight into Amerindian culture, an opportunity to discover Guyana and a feast of uplifting music from around the world!

The location of the festival was ideal for the visitor wishing to understand the culture of the Amerindian people whilst revitalising life through the natural beauty of the surroundings. The North Rupununi extends from the Siparuni River to the Kanuku Mountains and from the Essequibo River to the Brazilian border

FIRST

and the savannah grasslands, perfect to underscore how living in harmony with the environment is a critical issue in survival.

Today the Amerindians continue to live in harmony with nature and, although the influence of the west has had an impact, life around Annai remains mainly traditional. The festival offered an opportunities to hear rich stories, sample Amerindian cuisine, appreciate local hospitality and enjoy traditional forms of Amerindian culture.

Rock View Lodge, nestled between the Amerindian villages of Annai and Rupertee where the Pakaraima foothills meet the tropical rainforest, was the main accommodation and performance site with additional accommodation with other partners in the area.

Rupununi Music & Arts Festival

**CELEBRATING AMERINDIAN &
GUYANESE CULTURE**



Photographs by Amanda Richards

Surama Cultural Group

RUPUNUNI MUSIC & ARTS FESTIVAL

Performances were intimate, acoustic/semi-acoustic, dynamic and interesting with ample opportunities for visitors to gain an insight into local Amerindian culture through a range of 'hands on' activities. Additionally, there were music workshops with international tutors. This was achieved through a combination of music and arts activities, recalling the traditional way of life of the local people in their music and arts and collaboration with other musicians from Guyana, England, Brazil, Senegal and the Caribbean.

Among the musicians who participated was Keith Waite (LRSM)(PGCEA) an award winning flautist, composer, teacher and expert proponent of a vocal 'gymnastics' system. Keith is the founder and leader of the Macusi Players – a world music jazz band that blends rhythms from the Caribbean, South America, Asia and Africa. Keith mixes many sounds from his collection of over 207 flutes, fusing enigmatic musical forms in performance. He established Essequibo Music to work in educational settings and, also works on radio productions, theatre and television projects.

Formally opened by Prime Minister Samuel Hinds, who commended the organisers for launching an event that brought performers from across the world to Guyana's interior.

He said that tourism has been identified as a sec-

tor that can foster development by attracting overseas visitors to experience the unique flora and fauna.

The fact that Guyana has been listed as one of the top 21 places to visit in 2014 by the prestigious National Geographic Traveler Magazine was also noted by him. The Prime Minister also took the opportunity to announce the presentation of a \$5M cheque to the organisers as a show of Government's support for the inaugural event.

Co-ordinator Colin Edwards said that the event was not easy to organise, and whilst he acknowledged that some mistakes may have been made inadvertently, next year's festival would build on and improve what was described by many who attended as a wonderful event.

Edwards thanked all the entities that made it possible such as Government, the Ministries of Tourism and Amerindian Affairs, Embassies, local banks and a myriad of private sponsors.



Ras Camo

RUPUNUNI MUSIC & ARTS FESTIVAL

Annai's Toshao, Mark George, also welcomed the hundreds of visitors and urged them to enjoy what he termed as, "the most beautiful part of Guyana". He asked them to encourage others to come and experience what the community has to offer.

Guyanese performers living in the UK, Marc Mathews [spoken word] and Keith Waithe [jazz & world flautist] returned to their homeland to share poetry and music that have been nurtured in Guyana and continue to evolve throughout the world.

Home grown and home-based performers were afforded opportunities to mix and play with Keith and Marc along with several other artistes.

(GINA)

Rupununi Music & Arts Festival

*... an opportunity to discover Guyana
and enjoy a feast of uplifting music
from around the world!*



Marc Mathews



Raghu's Indian Tassa drummers

Rupununi Music & Arts Festival

Performances were intimate, acoustic/semi-acoustic, dynamic and interesting with ample opportunities for visitors to gain an insight into local Amerindian culture through a range of 'hands on' activities.

Additionally, there were music workshops with international tutors.

The local performers included 'Chuckie' (Marlon Adams) and the talented children in Buxton, Fusion African drumming, and rolling up gently with Raghu's Indian Tassa drummers. Ras Camo played anything from 'classics to calypsos' on pan and was joined by Indus Voices & Dance Worqs, who mixed it up with classical, Indian folk music and Bollywood pop and Trevor Rogers, Desmond Atherly and Desmond Atiwell jazzed things up.

In keeping with the traditions of the region, the Surama Cultural Group presented traditional Amerindian movement and music.

Buxton Fusion Drummers

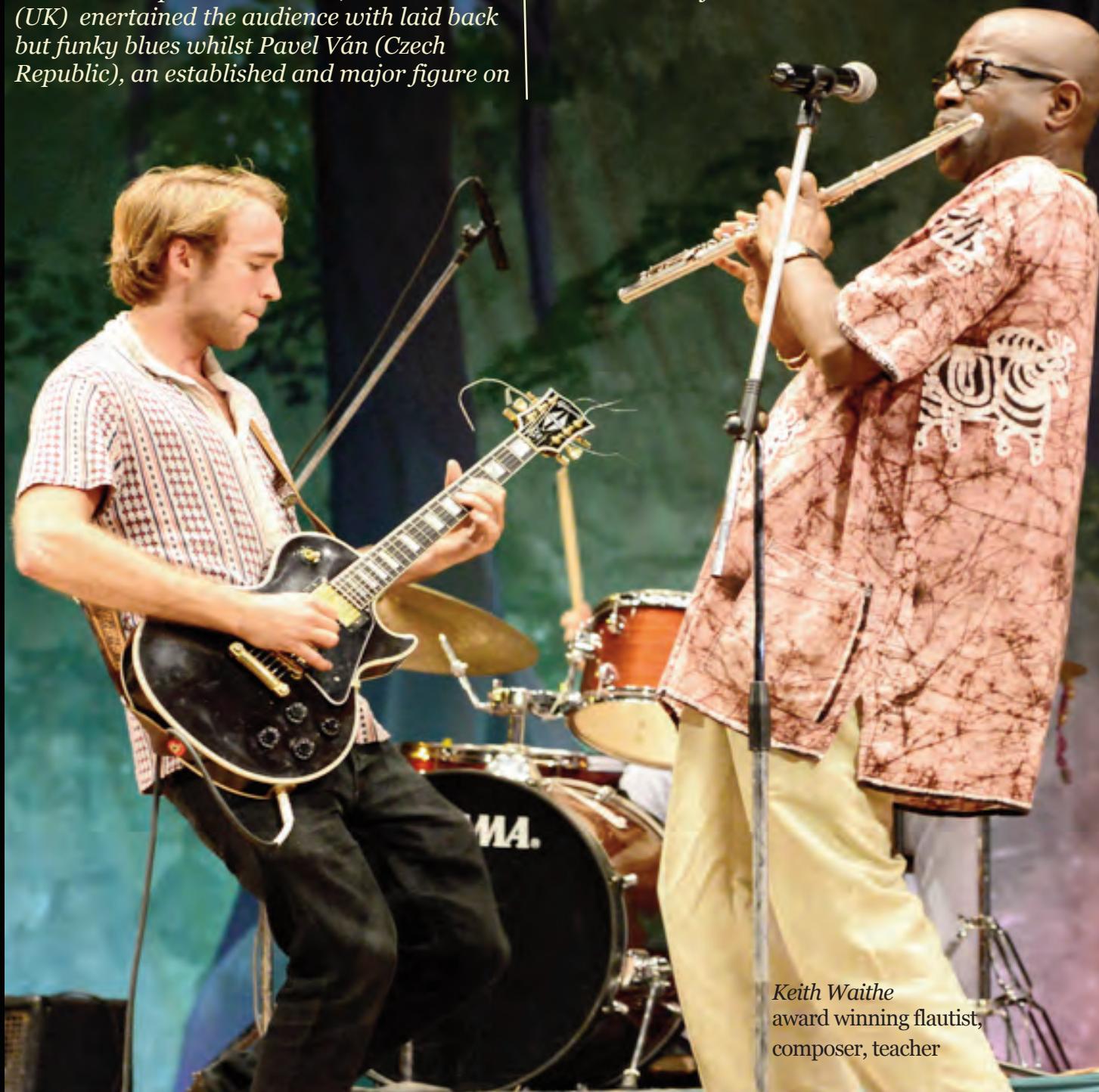


RUPUNUNI MUSIC & ARTS FESTIVAL

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From the international arena singer/guitarist Namvula blended folk and urban traditions of her Zambian homeland with London's vibrant eclectic music scene; Filligar (USA) influenced by classic rock, blues, and American trad rock. Iryna Muha (UK/Ukraine) offered traditional songs from Eastern European and Russia; Ramon Goose (UK) entertained the audience with laid back but funky blues whilst Pavel Ván (Czech Republic), an established and major figure on

the Czech music scene delivered rock music in a simple formula. Aref Durvesh (UK), a celebrated and prolific tabla artiste captivated the audience with his intricate rhythm, and Drew Gonsalves (Canada via Trinidad) with his cuatro and guitar entertained the spectators with 'deeply rooted in old time calypso and Caribbean folk music'.



Keith Waithe
award winning flautist,
composer, teacher