

GUYANA FOLK

And Culture

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Issue
6

GUYANA CULTURAL ASSOCIATION OF NEW YORK, INC. CONGRATULATIONS TO THE RECIPIENTS OF THE 2017 GCA AWARDS & WINNERS OF THE GODFREY CHIN PRIZE



GEORGE SIMON



DR. WALTER EDWARDS



GODFREY WRAY



MERCEDES PIERRE



AILEEN HINTZEN



CLIVE PROWELL



ROMOLA LUCAS



AMERINDIAN
RESEARCH CENTER
UNIVERSITY GUYANA



JOHN AARON



GUYANA CHRISTIAN
CHARITIES, CANADA



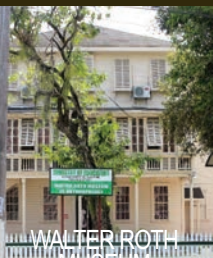
RUEL JOHNSON



DESMOND ALLI



LINGER FRANCISCO
"Mighty Sparrow"



WALTER ROTH
MUSEUM
OF ANTHROPOLOGY



ANYTHING GUYANESE
PHILLIPS, Founder



CANADA GUYANA
OUTREACH
MISSION



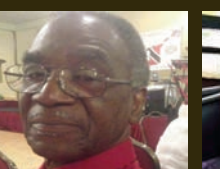
HEALTHFIRST



NEIL MARKS



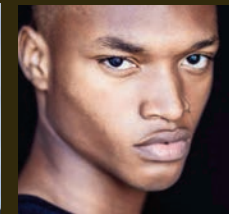
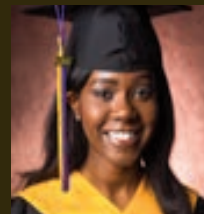
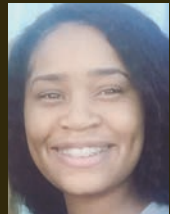
LEAR MATTHEWS



T. ERIC MATTHEWS



AMANDA RICHARDS



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EDITORIAL

Welcome to our 2017 Guyana Folk Festival season.

The mission of the Guyana Cultural Association is to study and to celebrate Guyana's rich multiethnic heritage, as well as to encourage and to promote Guyanese creativity.

In addition to sharing stories from the diaspora and the homeland, this edition focuses on the theme for this season— "Celebrating Our Indigenous Heritage."

Our theme represents another example of our "We Bridging ..." workplan, which we adopted in the 2013 "Imagining Guyana Beyond the Politics of Race" symposium. The consensus of the symposium was that a key challenge in Guyana is the ethnic tensions resulting from the pervasive ignorance of our collective history. This results in a focus on the hurts and agonies experienced by our root cultures instead of our commonalities. It reinforces the ethnic stereotypes created during the periods of encounter since 1498. It is manifested in demonization of the "other" and sustains Guyana's debilitating ethno-politics.

GCA's "We Bridging ..." initiative is a contribution to changing this dynamic. Our goal is to make our common humanity known. We believe that the intergenerational and transnational conversations of our folk festival seasons provide easy points of entry for starting and sustaining conversations about important societal issues—in this case, the creation of a stable and equitable society.

Our season started on July 5, with the Caribbean Heritage Summer Workshops for Guyanese and Caribbean youth in Brooklyn. The focus has been our indigenous heritage. From the photographs, we see that the participants are using folk lore, especially creation stories, music, dance, and arts and crafts to learn about the inheritance from our indigenous peoples.

In this edition, you will be introduced to our 2017 awardees. They reflect our commitment to community engagement and dialogue. The awardees were nominated by Guyanese at home and in the diaspora. They represent the values GCA considers when determining awards— originality, scope, impact/influence, contribution to harmony, innovation, and creative responses to challenges.

In this edition, we also provide confirmed details on venues and times for this season's signature events.

• Awards Ceremony [Wednesday, August 30, Brooklyn Borough Hall, 6:00 pm.]



The Dr. Desrey Caesar-Fox Memorial Lecture by Dr. Walter E. Edwards [Thursday, August 31, Guyana Arts & Cultural Center, 2806 Newkirk Avenue, Brooklyn, NY 11226. Welcome and reception from 5:00 pm. Lecture from 7:00 pm

• Come to My Kwe Kwe [Friday, September 1 from 8:00 pm, Guyana Arts and Cultural Center, 2806 Newkirk Avenue, Brooklyn, NY 11226]

• Symposium and Literary Hang [Saturday, September 2 from 9:00 am, Guyana Arts and Cultural Center, 2806 Newkirk Avenue, Brooklyn, NY 11226]

• Family Fun Day [12:00 -7:00 pm: Family Fun Day, Old Boys High School Ground, 736 Rutland Road, Brooklyn, NY 11203]

We have assembled a powerful group of participants to help us tell the multisensory story of Guyana's indigenous heritage. In this edition, we introduce the confirmed participants in this year's Symposium and Literary Hang.

Dan Cooper - School of Geography and the Environment, University of Oxford; Louisa Dagers – Director of the Amerindian Research Unit, Faculty of Education and Humanities, University of Guyana; Victor Davson, a practicing artist and founding director since 1983 of Aljira, a Center for Contemporary Art in Newark, New Jersey; Michael Gilkes, Ph.D. Independent literary scholar and film maker; Bob Gonzales - American Indian Community House. Leader of Taino Heritage Group in New York; William I. Harris – Department of Architecture, Faculty of Technology, University of Guyana; Hilton Hemerding, musician; Yaphet Jackson, MFA. Filmmaker; Dave Martins – musician; Matoaka Little Eagle - American Indian Community House. Storyteller, singer, dancer, and educator; Dr. Mark G. Plew, University Distinguished Professor and Director, Center for Applied Archaeological Science, Department of Anthropology, Boise State University; and Rohan Sagar, ethnomusicologist.

Our 2017 season ends with Family Fun Day on Sunday, September 3, 2017.

We extend sincere thanks to the nominators of the 2017 awardees. Our thanks are also extended to American Indian Community House, Abby Matthias, New York Council on the Arts, Materials for the Arts, New York, MetroPlus Health Plan, Ministry of Indigenous Peoples Affairs, Guyana; Ministry of Foreign Affairs, Guyana; Fly Jamaica, and Brooklyn Arts Council for what is shaping up to be an exciting folk festival season.

In this edition, we also pay attention to themes that transcend Guyana's ethnic polarizations. Gordon Wilson reflects on the importance of fatherhood. The articles about Deaconess Rita Hunter and Jennifer Van Cooten-Webster are examples of the leadership by women at home and in the diaspora. Dave Martins provides urgent commentary on media piracy in Guyana and its negative impact on creativity.

I also ask you to join me in extending thanks to the GCA volunteers who are hard at work to make this season memorable. We must extend special thanks to GCA's media team for whom this online magazine is a labor of love. To GCA's Cultural Director, Claire Anne Goring, thank you for your coordination of the season and your outstanding graphic design.

We hope you enjoy this edition. Please read and share. We look forward to seeing you at the events.

Remember, "Treasure the inheritance.

Dr. Vibert Cambridge, A.A.

You are Invited
**GCA THE 9TH ANNUAL
 Summer Heritage
 Workshop Series**
“Arts in the Community”

CLOSING CEREMONY
Thursday, August 10, 2017
 from one o'clock promptly
St. Stephen's Church Auditorium
 2806 Newkirk Avenue, Brooklyn, NY 11226

“Celebrating Our Indigenous Heritage”
 There will be an exhibition of the Children's Work
 and a celebratory reception

Your Hosts:
GCA SWS Children of 2017

With the Support of
 NY Council Member *Matthieu Eugene*, NY Council Member *Jumaane Williams*, NY Council Member *Alan Maisel*
Metroplus Health Plan, Fly Jamaica Airways, Materials for the Arts, Mr. Edward Isaacs - Crayola Company, New York Tutorial Support Group, Dr. Lear Matthews, Ms Gail Nunes, Ms Pat Jordon-Langford - Guyana Tri-State Alliance, Caribbean American Social Workers, Mr. Charles Liverpool, Mrs. Joyce Y. Chase, Mr. Leroy Beresford, Mrs. Lynette Marshall, Mrs. Negla Parris, Mr. Courtney Parris, Mr. & Mrs. George Rowe, The Howell Family, Pastor Crews & Members of St. Stephen's Church.



Supported by Volunteers from the Community

Mrs. Claudette Howell (SWS Nurse), Mrs. Deborah Assanah, Mr. Hilton Hemerding, Mr. Clive Prowell, Mr. Clinton Duncan, Mr. Ryan Berkeley, Mrs. Janice Dougall, Professor Keith Proctor, Mrs. Penny Bascom, Mr. Charles Liverpool, Mr. Winston Hoppie, Ms. Donna Walcott, Mr. Reuben Freeman, Mr. Roy Brummell, Dr. Juliet Emanuel & Mr. Edgar Henry - SWS Consultants, GCA Board of Directors
Mr. Carlyle Harry - SWS Director
Interns
Ms. Faith Parris - Chief Intern,
Yves Cazeau - Assistant to the Chief Intern



718 209 5207

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 VISIT OUR WEBSITE: www.guyfolkfest.org



GUYANA FOLK FESTIVAL 2017
**“Celebrating
 Our Indigenous
 Heritage”**

• KWE KWE NITE
FRI. SEPT. 1, 2017
ST. STEPHEN'S AUDITORIUM
 2806 Newkirk Ave, Brooklyn, NY 11226
\$20. & MORE AT THE DOOR

• AWARDS CEREMONY
WED. AUG. 30, 2017
BROOKLYN BOROUGH HALL
 209 Joralemon Street, Brooklyn, NY 11201
 By invitation Only

**• SYMPOSIUM &
 LITERARY HANG**
**THURS. AUG. 31, 2017 &
 SAT. SEPT. 2, 2017**
**GUYANA ARTS &
 CULTURAL CENTER**
 2806 NEWKIRK AVE. BROOKLYN, NY 11226
 REGISTRATION: \$20.00

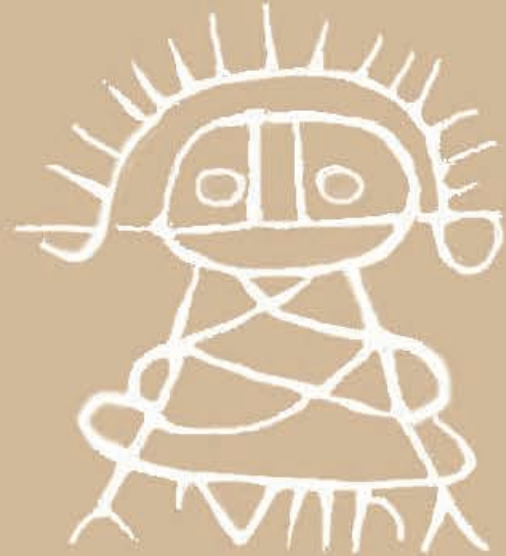
• FAMILY FUN DAY
SUN. SEPT. 3, 2017
OLD BOYS HS GROUND
 736 RUTLAND RD., BROOKLYN 11203
ADULTS \$10. SENIORS & KIDS FREE
This activity is not sponsored or endorsed by the New York City Department of Education or the City of New York

FIRST EVER GUYANA / USA
Pow Wow
 Guyanese Indigenous Peoples
 & Native Americans

SAVE THE DATES! SAVE THE DATES!



CONGRATULATIONS TO THE 2017 GCA AWARDS HONOREES



WE CONGRATULATE AND INTRODUCE THE 2017 AWARDEES

John L. Aaron; Desmond Alli; Dominic Alleyne; Amerindian Research Unit-UG; Anything Guyanese First; Canada-Guyana Outreach Mission; Clinton Duncan; Walter F. Edwards, PhD; Slinger Francisco, "Mighty Sparrow"; Guyana Christian Charities (Canada) Inc.; HealthFirst; Aileen Hintzen; Kyle Igarta; Ruel Johnson; Romola Lucas; Keanna McGarrell; Faith Parris; Mercedes Pierre; Clive Prowell; George Simon; Tevin Skeete; Walter Roth Museum of Anthropology; Godfrey Wray.

The tableau present in the body of the 2017 Guyana Cultural Association of New York Award recipients shows foundational, connecting human activity. The indigenous characteristics are multiple centuries old, and in modern-day light, dispel the colonial lies with their truthful substance. Guyanese have a magnificent cultural grounding. It is evident in the initiatives and accomplishments of the Awardees who demonstrate creativity and distinctiveness. We acknowledge and commend their successes in four designations: GCA Youth Award; GCA Award; GCA Exemplary Award and GCA Lifetime Achievement Award.

The 2017 honorees are spread across the Guyanese Diaspora. They reside in Paraguay, the United States of America, Canada, and Guyana. Their predominant areas of impact have positively enriched Guyanese in various forms and sectors. Our compatriots achieved significant achievements in visual arts, archaeology, linguistics, journalism, education, medical care, community service, and as cultural enablers.

In considering the diverse span of Guyanese cultural attributes and our close kinship to the Caribbean, we make a special award to a calypso icon.

*Ronald H. Lammy,
Chairperson, Awards Committee*

CONGRATULATIONS TO THE 2017 WINNERS OF THE GODFREY CHIN PRIZE FOR HERITAGE JOURNALISM

Guyana Cultural Association of New York, Inc. is pleased to announce the 2017 winners of the Godfrey Chin Prizes for Heritage Journalism.

The 2017 winners embody the spirit, intellect, and wit of Godfrey Chin as well as the core values that GCA considers when determining awards—originality, scope, impact/influence, contribution to harmony, innovation, and creative responses to challenges.

The winners represent qualities that Godfrey Chin admired and encouraged. He enjoyed doing research, especially collecting data—oral histories, photographs, songs, and “nylon.”

He was passionate about sharing. He used all available and accessible communication channels to tell the Guyanese story.

First Prize: Neil Marks For the article "Pakaraima Bound." The article showcased the vast and relatively unknown Pakaraima mountains in Guyana and offered a glimpse into the alluring world of the people of the mountains. The Patamona culture is still relatively unknown and undocumented, and hence the article embodies Godfrey's quest to research and tell the stories of Guyana's cultural diversity. The article also enlightened others on how to get to the Pakaraimas, thus opening this world to others. Its publication in Caribbean Beat, exposed it to both a local, Caribbean, and international audience. The article is available at: <http://caribbean-beat.com/issue-144/pakaraima-bound#axzz4h9qEhGwo>

Second Prize: Lear Matthews and Ted Eric Matthews For the video Dis Time Nah Lang Time. Dis Time Nah Lang Time is a video presentation that clearly reflects the core values of Guyanese cultural heritage. In their unique style of delivery through the spoken word, the Matthews brothers captured the attention and praise of thousands of Guyanese viewers at home and in the Diaspora, including cultural icons such

as Francis Farrier, Ken Cosby, Mark Matthews and Eusi Kwayana. The presentation takes us on a nostalgic joy ride that invokes the cultural roots and Creole parlance, reminiscent of the soul of Godfrey Chin's literary genius. The language and diction profoundly connects with the Guyanese of all backgrounds. The places, people and situations of "lang time" were vividly portrayed. One viewer noted, "...the video clearly complemented the efforts of the Guyana Cultural Association to promote, preserve and propagate our cultural heritage."

The video is available at:

<https://www.youtube.com/channel/UCgZh64gLBZi3glvvBzQz-Sg>

Third Prize: Amanda Richards: Amanda Richards was nominated for a Godfrey Chin Prize for Heritage in recognition of five photographic curations on contemporary cultural life in Guyana during the period July 2016 to June 2017). These include: African Holocaust Day 2016, Mashramani 2017, Rupununi Rodeo 2017, Easter 2017, and Phagwah 2017. Godfrey Chin recognized the power of photographs and spent much time and treasure collecting them. Godfrey Chin recognized that photographs are important artifacts in telling the Guyanese story. They provide "historical and cultural contextualization." In addition, they can trigger "affect—the experience of emotion." Ms. Amanda Richards is an award-winning amateur photographer based in Guyana. She is a Getty contributor and CNN iReporter. Her photographs have been featured in calendars, magazines, text books, websites, and several international exhibitions.

The collections are available at Flickr: African Holocaust Day 2016:

<https://www.flickr.com/photos/arichards-gallery/albums/72157673961599430>; Mashramani 2017: <https://www.flickr.com/photos/arichards-gallery/albums/72157679077560350>; Rupununi Rodeo(2017):<https://www.flickr.com/photos/arichards-gallery/albums/72157679533424583>; Easter (2017): <https://www.flickr.com/photos/arichards-gallery/albums/72157681953100316>; and Phagwah (2017): <https://www.flickr.com/photos/arichards-gallery/albums/72157679031120992>

Dr. Vibert Cambridge

Chairperson, Godfrey Chin Prize for Heritage Journalism Committee

GUYANA CULTURAL ASSOCIATION OF NEW YORK, INC.
GUYANA FOLK FESTIVAL 2017:
CELEBRATING OUR INDIGENOUS HERITAGE

Symposium & Literary Hang



SYMPOSIUM **BOOK MART**

TO RESERVE, CONTACT
Dr. Juliet Emanuel
347-387-0329

TABLES AVAILABLE
\$125.00 FOR 2 EVENTS
SAT. SEPT. 2
SYMPOSIUM & LITERARY HANG

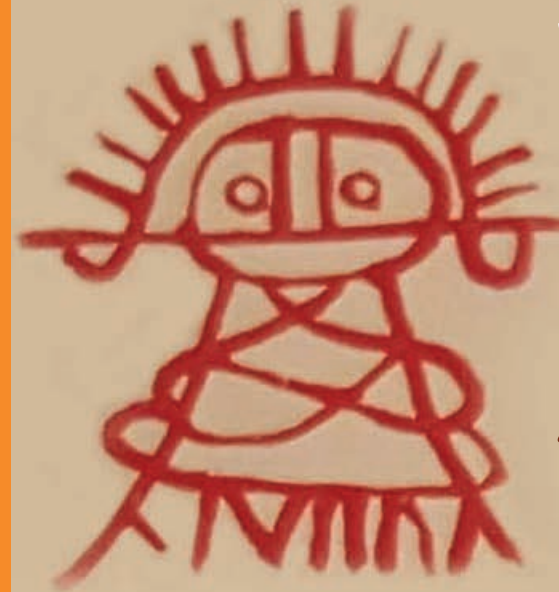
GUYANA ARTS & CULTURAL CENTER
2806 NEWKIRK AVENUE, BROOKLYN, NY 11226

SUN. SEPT 3
FOLK FESTIVAL FAMILY DAY
736 RUTLAND RD. BROOKLYN, NY 11203

SAVE THE DATES

SYMPOSIUM & LITERARY HANG 2017

FOLK FESTIVAL 2017
"Celebrating Our Indigenous Heritage"



THURSDAY, AUGUST 31:

WELCOME BY NATIVE AMERICAN COMMUNITY FROM 5.00 P.M.

**THE DR. DESREY FOX-CAESAR MEMORIAL LECTURE
DR. WALTER EDWARDS - "Desrey Fox and the
Amerindian Languages Project."
LECTURE STARTS AT 7.00 P.M.**

GUYANA ARTS & CULTURAL CENTER
2805 NEWKIRK AVE., (Bet 28 & 29 Streets) BROOKLYN, NY 11226

**SATURDAY, SEPTEMBER 2: 9.00 A.M. - 8.00 P.M.
SYMPOSIUM & LITERARY HANG**

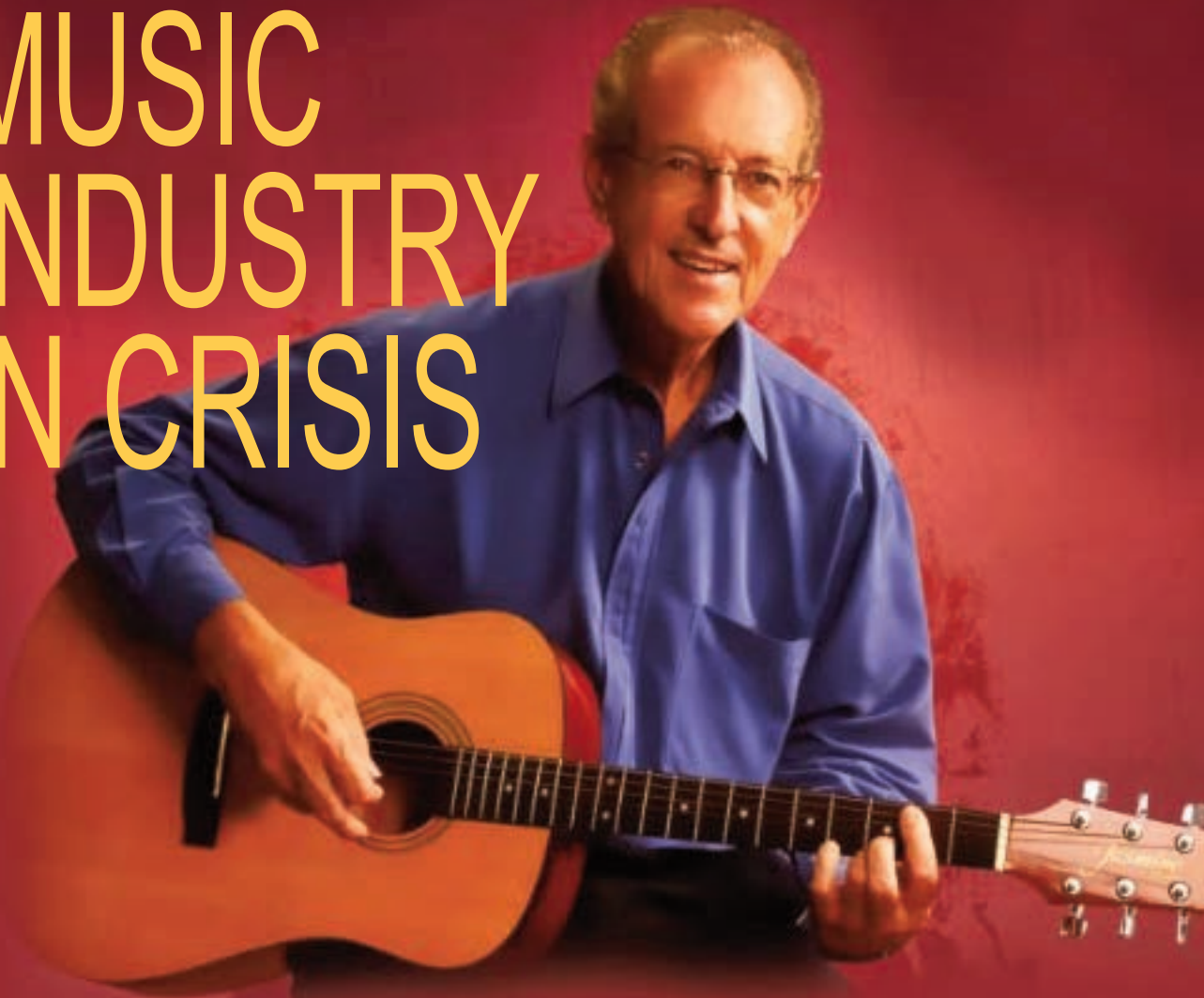
PANEL DISCUSSIONS, POSTER DISPLAYS, STORYTELLING,
PERFORMANCES, CRAFT AND BOOK DISPLAYS, FESTIVAL OF VIDEOS
AND SPECIAL DINNER

"Contributors include: Dan Cooper, Louisa Dagers, Victor Davson, Bob Gonzales, Dr. Michael Gilkes, William I. Harris, Hilton Hemerding, Yaphet Jackman, Karao Group from Karaudarna, Dave Martins, Matoaka Little Eagle, & Dr. Mark Plew."

GUYANA ARTS & CULTURAL CENTER
2805 NEWKIRK AVE., (Bet 28 & 29 Streets)
BROOKLYN, NY 11226

\$25.00 REGISTRATION INCLUDES INDIGENOUS DINNER & ENTERTAINMENT

MUSIC INDUSTRY IN CRISIS



Dave Martins

First published in Stabroek News

Within the first year of my returning to live in Guyana in 2008, I set about recording an album of new material, in the established Tradewinds format, at Krosskolor Studios in Campbellville, using local musicians. Entitled “At Home”, the album was soon on the market and the initial reception was strong. It was in several downtown stores, and I was frequently getting calls for more stock – “bring 45”; “bring 50”; “we need them today”. But after the third day of that rush, the calls suddenly dried up.

It didn’t take me long to figure out what hap-

pened; the pirates had gotten hold of the album and were burning copies to meet the demand in town. The question of CD piracy has been a hot subject in Guyana for several years, and to put the subject squarely, after the third day of that initial flood of sales I have not sold a single AT HOME CD in Guyana. Not one. Consequently, in the intervening years, I have been involved, along with other record producers here, such as Burchmore Simon of Krosskolor, in efforts to combat the piracy of musicians’ work, and we have heard promises of copyright enforcement from succeeding governments, but the piracy continues unchecked

Unexpected communications or encounters that appear suddenly in one’s life can bring sudden focus to an issue that has been there all along, albeit in somewhat of a secondary position or something pending. This week, for instance, I was coming out of the Bounty Supermarket on Alexander Street in Kitty, and a man came up to me on the sidewalk asking if I was “the guy from Tradewinds”. He told me he was in the music business, as well, and almost in the same breath, he casually told me, “Your music is popular. I burn CDs and sells them.” I stepped back from the man, surprised by his effrontery, and said, “You realize what you’re telling me? That you’re one of those people in the business of taking my music, selling it for profit, and I don’t see a cent?” The man smiled and said something that came like a slap in the face: “Well, you do what you, and we make money from it.” He said it with no compunction whatsoever. I stepped away from the individual and walked away. I had never heard it put so boldly.

Sitting in my car, ruminating about what had just happened, brought the copyright issue into full flower before me. The remark showed me how far the situation had deteriorated. The piracy practice has seen no intervention in the eight years I’ve been here, and furthermore the general public also sees nothing wrong in buying what they know to be stolen, and the seller himself clearly saw nothing wrong in copying someone else’s work for sale. Indeed, his comment came with the implication that it was something that should make me proud.

There are some behaviours that are crying out for government regulation and intervention in this society – I’m not about to take up space here with a list – but this abuse of our artistes’ Intellectual Property, is an absolute disgrace on this nation, and I continue to be astonished that it is allowed to continue. Outcries have come from a number of local musicians and record producers and there is not even a ripple of official response. The consequence for the music industry here, if one pays only passing notice to it, is that musicians and producers have simply, as we say in Guyana, “gone out”. The recording I released in 2008 cost me over US\$5,000 and with sales drying up after only three days, I have not come close to recoup-

ing my original investment, never mind making a profit on what is a business enterprise for me. I have not done another album since, because to go into the business of producing recordings for sale in Guyana in a legitimate manner is simply to go into debt – and depending on the scale of the enterprise, considerable debt. To further add to the bleak picture, even negotiations with foreign music distributors (North America, Europe, etc.) are being affected because such companies are reluctant to enter into deals with music entities from a country where copyright laws and royalty payments are not enforced. Persons in the music industry know what I’m talking about – the repercussion is not just here, with CD sales; it is also abroad in distribution agreements for recordings.

There is a huge amount of education, I would even say, transformation needed among Guyanese on this subject and our successive governments must take the lead in this realignment. We are at the stage where a man who is in the business of copying someone else’s art and selling it for his own advantage actually sees that as a legitimate undertaking. We have taken stealing and made it into something acceptable, and, indeed, even admirable. I don’t know his name, but that’s how the man on Alexander Street sees it. I say transformation is needed, because the man on the sidewalk who spoke to me is not going to do it on his own. He is beyond redemption; his thinking is polluted. Regulation and control must be introduced for this total abandonment of order and systems that runs through our music industry like a river at flood. Those who steal must be made to stop this fundamental aberration.

In recent months, there have been easily over a dozen occasions where people on the street have come up to me, fans of my music, asking “When we hearing something new from you?” When I have the time, I tell them the story of my AT HOME recording and the loss I endured there. When I’m in a hurry, my response is short: “Not this week.”

GCA 2017 SUMMER HERITAGE WORKSHOP SERIES

LEARNING ABOUT MY INDIGENOUS HERITAGE

This year's (annual) Summer Workshop Series which started on Wednesday, July fifth had two primary concentrations:--

- (i).. We BRIDGIN; and
- (ii)..The legacies and practices of our indigenous people(s)

Thus, the themes and lessons that were imparted to the participants--spanning six to fourteen years, bore those emphases.

The primary resource-persons at the Workshop are Ms. Deborah Assannah ; along with Messrs. Edgar Henry; Hilton Hemmerding; Reuben Freeman; Clive Prowell; Ryan Berkeley; and Clinton Duncan.

They have been ably supported by Nurse Claudette Howell; Faith Parris; Yves Cajou and Janice Dougall.

Carlyle Harry, Director



Arts & Craft

At SWS, we learned about the Indigenous Peoples of Guyana, their culture, customs and traditions, the types of food they eat, how they fish and hunt, and their dress.



My Village

My village stand in a little clearing in the forst.I live here with my family. My father is a hunter. My brother can catch a fish with a bow and arrow. in our village

Apart from the houses where families live, we also have a school house. The roof of our house is made of palm leaves and slopes steeply almost to the ground to allow the rain water to fall clear of the floor. We sleep in hammocks which hang from the rafters. Hammocks are made from tough fibres and died grass gathered from the forest.



Baskets, calabashes and paddles for the canoes are all stacked in one corner of the house. The blow pipes and bows and arrows which my father, brother and uncles use for hunting and fishing are kept in the rafters.

My Canoe - (Corial)

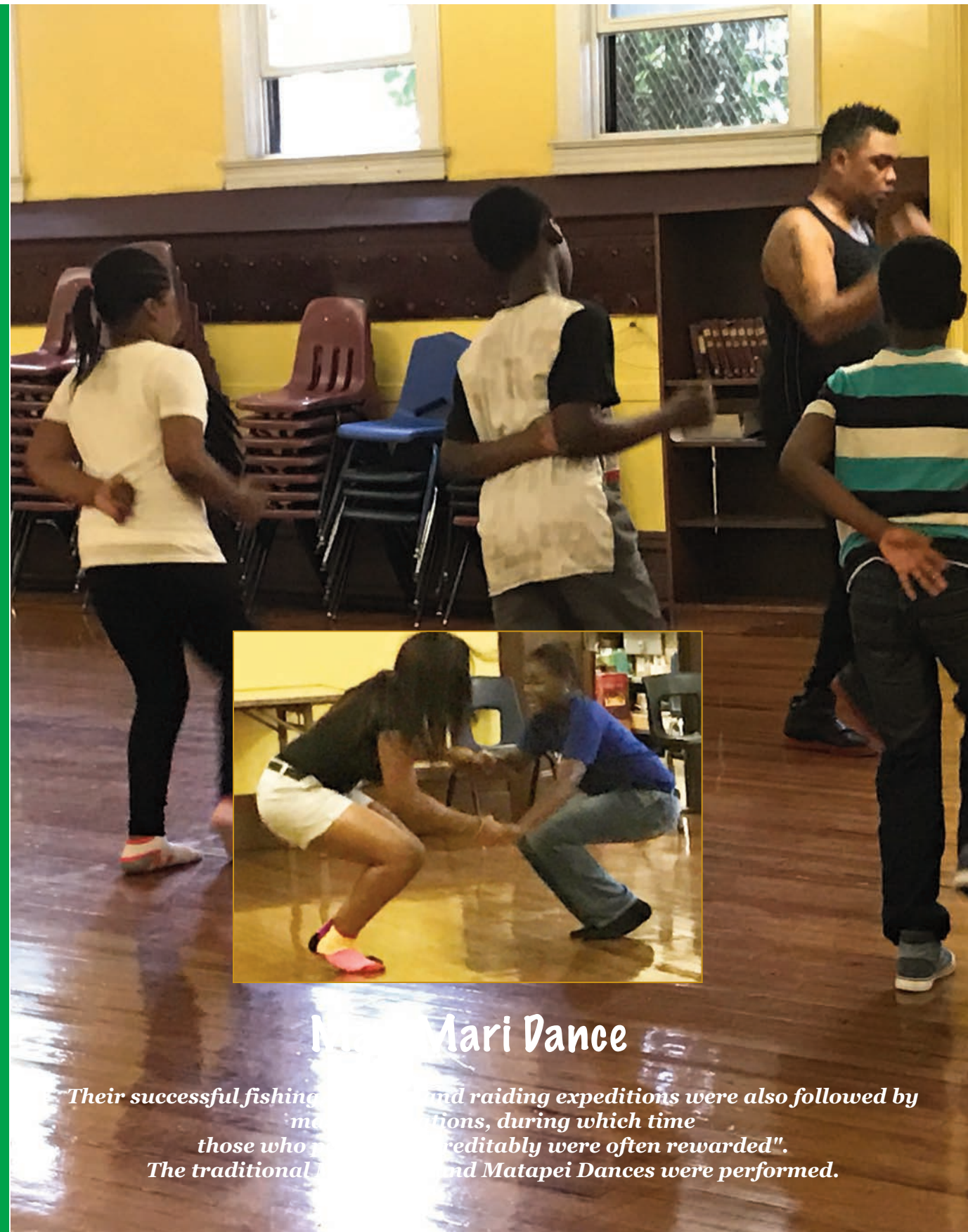


Every family owns at least one canoe. They call them corials. Canoes are made from tree trunks. When it is market day in the nearby village, my father and brothers go down the river in their corials. They guide the corials over the rapids. Some children also use Corials to get to school.



Creation Stories

One of the themes to be explored during Guyana Folk Festival 2017 will be our creation stories. The creation stories from our indigenous heritage—situates our origins in a time prior, way prior to European contact in 1492. In some of our creation stories, our origins are with the sky people. Victor Davson's How the Warraus Came brought this story to life in 1972. Henry Josiah's Makonaima's People—and service/sacrifice for peace. Sister Rose Magdalene's marvelous collection has helped us to populate the collection of creation stories we will explore this season.



Maripari Dance

Their successful fishing and raiding expeditions were also followed by medicinal rituals, during which time those who were creditably were often rewarded". The traditional Maripari and Matapei Dances were performed.



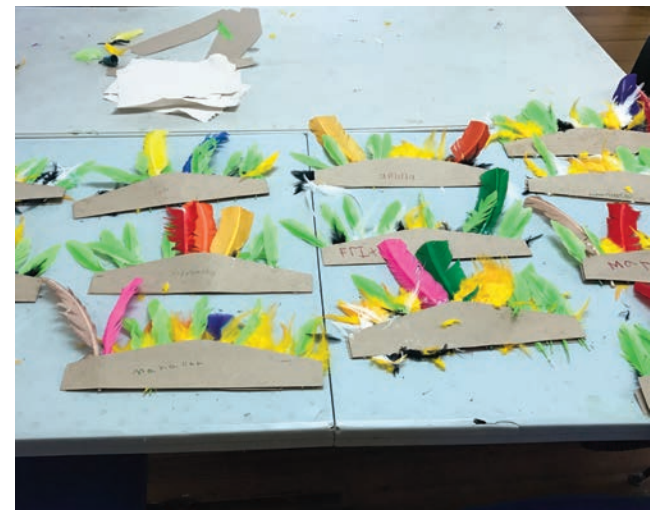
Music we sing



For the Indigenous Peoples of Guyana, song is traditionally the chief means of communicating with the supernatural powers, and music is seldom performed for its own sake; definite results, such as the bringing of rain, success in battle, or the curing of the sick, are expected from music. There are three classes of songs—traditional songs, handed down from generation to generation; ceremonial and medicine songs, supposed to be received in dreams; and modern songs. Songs of heroes are often old, adapted to the occasion by the insertion of the new hero's name. Amerindian music is enjoyed by all Guyanese. Some of their earliest form of dance can be known as the Mari Mari which brought other Guyanese to recognize this form of music and dance. Other instruments that are used by the Amerindians are banjos and flutes which are made from trees in their environment.



My Headdress
Used on ceremonial occasions





Timehri Motifs

The terms "Timehri design" and "Timehri motif" have been used to refer the application of petroglyphs to contemporary Guyanese arts—paintings, sculpture, ceramics, graphic design, jewelry, and fashion.

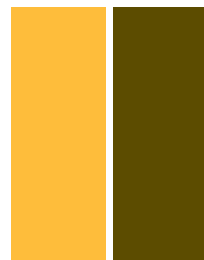


Weaving Baskets



Our Celebration! Our Pow Wow

Mashramani is an Amerindian word, specifically Arawak in origin, which basically means "a venture". It grew out of the feasting and dancing that characterised the successful completion of land preparation and cassava planting by our indigenous peoples. It originated out of the activity that determined the very survival of the Amerindian people. They depended greatly on the cultivation of cassava which for centuries was their staple crop".

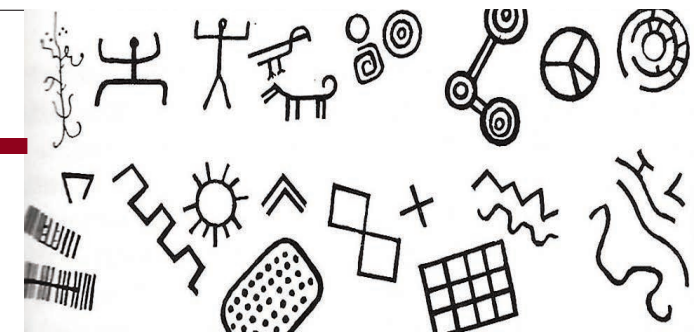


TIMEHRI DESIGNS & GUYANESE STYLE

Dr. Vibert C. Cambridge, A.A.



“Timili” is a Patamona word meaning “paintings and drawings on the rock.” The word “Timehri” is used to refer the Wanatuba Falls' rock petroglyphs in the Corentyne River. The word is either of Lokono (Arawak) or Warrau origin. The petroglyphs at Aishalton in the South Rupununi are classic examples of timili/ timehri.



Elements of the Enumerative petroglyph series. From Denis Williams, Prehistoric Guiana, p. 157.



Petroglyphs at Aishalton, South Rupununi, Guyana. Photograph courtesy of Louisa Dagers, Amerindian Research Unit, University of Guyana.

In his book, *Prehistoric Guiana*, Denis Williams proposed that the petroglyphs found in Guyana were created during the Archaic period (circa 7000 b.p.). According to Williams, the petroglyphs represent evidence of ancient migrations, settlement, and the state of human development. He discerned three traditions or series in the petroglyphs found in Guyana—Enumerative, Fish Trap, and Timehri. The first two are associated with subsistence lifestyles. The last refers to the horticultural period, characterized by the cultivation of cassava.

The Enumerative Series is the older of the three traditions and fall into two categories—the biomorphic and geometric.

Williams provided the following illustrations of petroglyphs from the Enumerative tradition



The Fish Trap petroglyph series are younger than those of the Enumerative series.

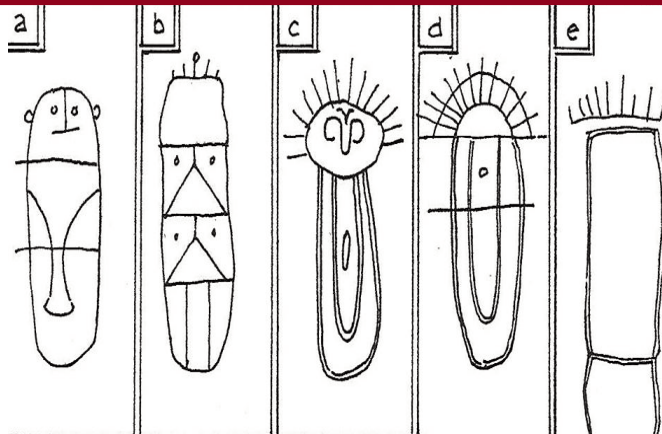
Louisa Dagers with what appears to be a Fish Trap petroglyph at Aishalton Survey 2016. Photo courtesy Louisa Dagers, Amerindian Research Unit, University of Guyana.

Williams considered the youngest series, the Timehri petroglyphs to be “a representation of an identifiable deity, the Manioc Mother described in a fertility dance.”



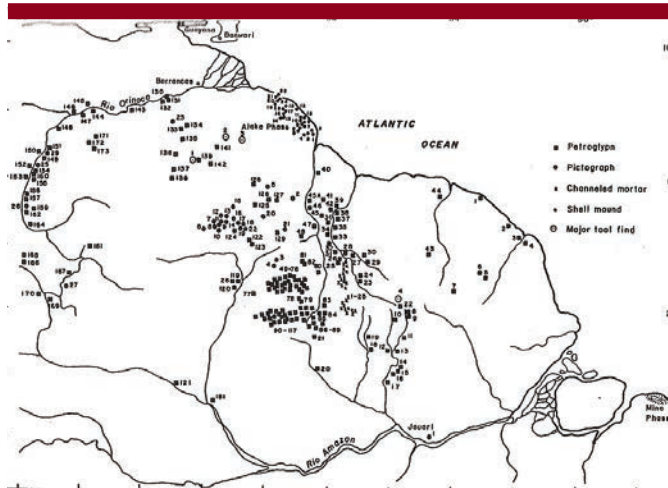
Louisa Dagers highlighting Manioc Mother petroglyph, Aishalton Survey 2016.

The illustration below shows sketches of examples of Manioc Mother from other locations in the Orinoco Basin.



Examples of Timehri petroglyph stereotypes in the Orinoco Basin. From Denis Williams, Prehistoric Guiana, p. 238.

The map below shows the distribution of these petroglyphs in the Guianas.



Archaic occupation of the Guianas. From Denis Williams, Prehistoric Guiana, p. 91.

The terms “Timehri design” and “Timehri motif” have been used to refer the application of these petroglyphs to contemporary Guyanese arts—paintings, sculpture, ceramics, graphic design, jewelry, and fashion.

The early post-independence years saw a blossoming of this tendency among Guyanese visual artists. The Timehri motif was evident in the paintings of Donald Loncke, Stanley Greaves, and Aubrey Williams; the designs emanating from Design and Graphics; the ceramics of Stephanie Correia and Vanceram; household furnishings (House Proud); the jewelry of Gaskin and Jackson; and clothing of the era.



Timehri Man Shooting Fish (1967) by Donald Loncke. Photograph retrieved online at <http://www.guyanatimesinternational.com/?p=19387>

In this reflection, we focus on jewelry, home decoration, and fashion designs by men and women, who, inspired by the petroglyphs, especially from the Timehri Series, gave Guyanese a sense of the depth of their ancestral roots and an opportunity to wear Guyanese art with pride.

JEWELRY

Gaskin and Jackson Jewelers

Gaskin & Jackson Jewellers was established in 1969 by Herman G. Gaskin and Elric A. Jackson.

The company is recognized as the launchers of the Timehri design jewelry. From its inception, the company has produced a rings, earrings, pendants, chain, bracelets, cufflinks, brooches/pins, and other jewelry inspired by the Timehri Series. This tradition continues in the company’s Afrozodiac line. The company is now managed by Dean M. Jackson, the son of the late Elric Jackson.



*Bracelet
Photograph courtesy of Ave Brewster-Haynes.*

HOME DECORATIONS

House Proud

Home furnishings were also influenced by the indigenous aesthetic in the early post-independence ear. Here are two wall hangings:



*Wall hanging from House Proud (circa 1970s).
Photograph courtesy Vibert and Patricia Cambridge.*

CERAMICS

Vanceram Tableware Factory (1980s)



Dinner plate from Vanceram Tableware Factory (mid-1980s). Photograph courtesy of Vibert and Patricia Cambridge.

FASHION



Donna Ramsammy-James, choreographer, designer, and an international creative consultant (GCA Awardee, 2009).

In the early post-independence years, Guyanese fashion designers incorporated Timehri motifs in clothing. The Timehri motif represented a new day—a new beginning and an expression of national pride and identity. It was part of the Cacique heritage—our indigenous leadership symbol.

Donna Ramsammy-James been incorporating the motif in her designs over the past three decades. Here are examples of her clothing and accessories:



Earrings designed by Donna Ramsammy-James and made by Magarita's Gift Shop, Georgetown, Guyana (2001).



Leather belt made in Guyana (circa 2010). From Donna Ramamsammy-James' collection. Photograph courtesy of Donna Ramsammy-James.



Donna Ramsammy-James' design (2005).



From a 2015 fashion show of Donna Ramsammy-James' designs. Photograph by Vibert Cambridge.



"Pisces" from Gaskin and Jackson's Amazodiac line (2017). Photograph courtesy of Han Granger-Gaskin

In 2017, the motif is still incorporated into Donna Ramsammy-James' designs and in jewelry, as is evident in Gaskin and Jackson's current Amazodiac line:

The ancient petroglyphs and their contemporary incarnations have a special place in the Guyanese psyche. They symbolize longevity and the long rootedness of humanity—a special pulse in the Guyanese spirit. It is national identity.



"Capricorn" from Gaskin and Jackson's Amazodiac collection (2017). Photograph courtesy of Han Granger-Gaskin.

DR. WALTER EDWARDS
TO LAUNCH 2-DAY SYMPOSIUM WITH

The Dr. Desrey Fox-Caesar

MEMORIAL LECTURE

“Desrey Fox and the Amerindian Languages Project.”

THURSDAY, AUGUST 31, 2017

GUYANA ARTS & CULTURAL CENTER

ST. STEPHEN AUDITORIUM
2806 NEWKIRK AVENUE (BET. 28 & 29 STREETS) BROOKLYN, NY 11226

5.00 P.M. - WELCOME BY NATIVE AMERICANS FOR KARAO GROUP

7.00 P.M. - LECTURE

FOR INFORMATION CONTACT:
THE GUYANA CULTURAL ASSOCIATION OF NEW YORK, INC.
718 783 5190 or 718 209 5207



GUYANA FOLK FESTIVAL 2017
“We Bridgin’ Celebrating Our
Indigenous Heritage
“treasure the inheritance ...”



GCA 2017 SYMPOSIUM & LITERARY HANG



DR. WALTER EDWARDS TO LAUNCH 2-DAY SYMPOSIUM WITH THE DR. DESREY FOX-CAESAR MEMORIAL LECTURE

DR. DESREYFOX-CAESAR
MEMORIAL LECTURE
THURS. AUGUST 31:
GUYANA ARTS &
CULTURAL CENTER
2805 NEWKIRK AVE., (Bet 28
& 29 Streets) BROOKLYN, NY
11226



We are happy to announce that the distinguished Guyanese scholar Dr. Walter Edwards, Professor of Linguistics and Director of the Humanities Center at Wayne State University will launch the two-day Symposium and Literary Hang with the Dr. Desrey Fox-Caesar Memorial Lecture on Thursday, August 31, 2017 at the Guyana Arts & Cultural Center, Brooklyn, New York. His proposed title is “Desrey Fox and the Amerindian Languages Project.”

JOIN US ALSO AT THE
SYMPOSIUM & LITERARY HANG
SAT. SEPTEMBER 2, 2017
GUYANAARTS & CULTURAL CENTER
2806 NEWKIRK AVENUE
BROOKLYN, NY 11226

Dr. Edwards established the Amerindian Languages Project (ALP) at the University of Guyana in 1976. One of the founding research assistants was Desrey Caesar-Fox. One of the ALP’s goals was to help administrators and teachers learn about the languages and culture of our indigenous peoples. There were plans for a hydro-electricity project in the Cuyuni-Mazaruni region where the Akawaios and Arekunas live. The ALP’s first publication, An Introduction to the Akawaio and Arekuna Peoples of Guyana (University of Guyana, April 1977), focused on the Akawaios and Arekunas.

Although the hydro-electricity project was shelved, the ALU continued its work. Desrey Fox remained with the ALP and its successor, the Amerindian Research Unit, for 20 years. She conducted field work with all of Guyana’s indigenous peoples and developed “fluency in all dialects of Pemóng and Kapóng, plus conversational ability in Cariban languages Kari’na (Carib proper) and Arawak.”

In 2003, the late Dr. Desrey Caesar-Fox, completed her Ph.D., at Rice University, Houston, TX with the dissertation *ZAURONÖDOK AGAWAYA YAU: Variants of Akawaio spoken at Waramadong.*

SYMPOSIUM & LITERARY HANG 2017:

CELEBRATING OUR INDIGENOUS HERITAGE

MATOAKA LITTLE EAGLE

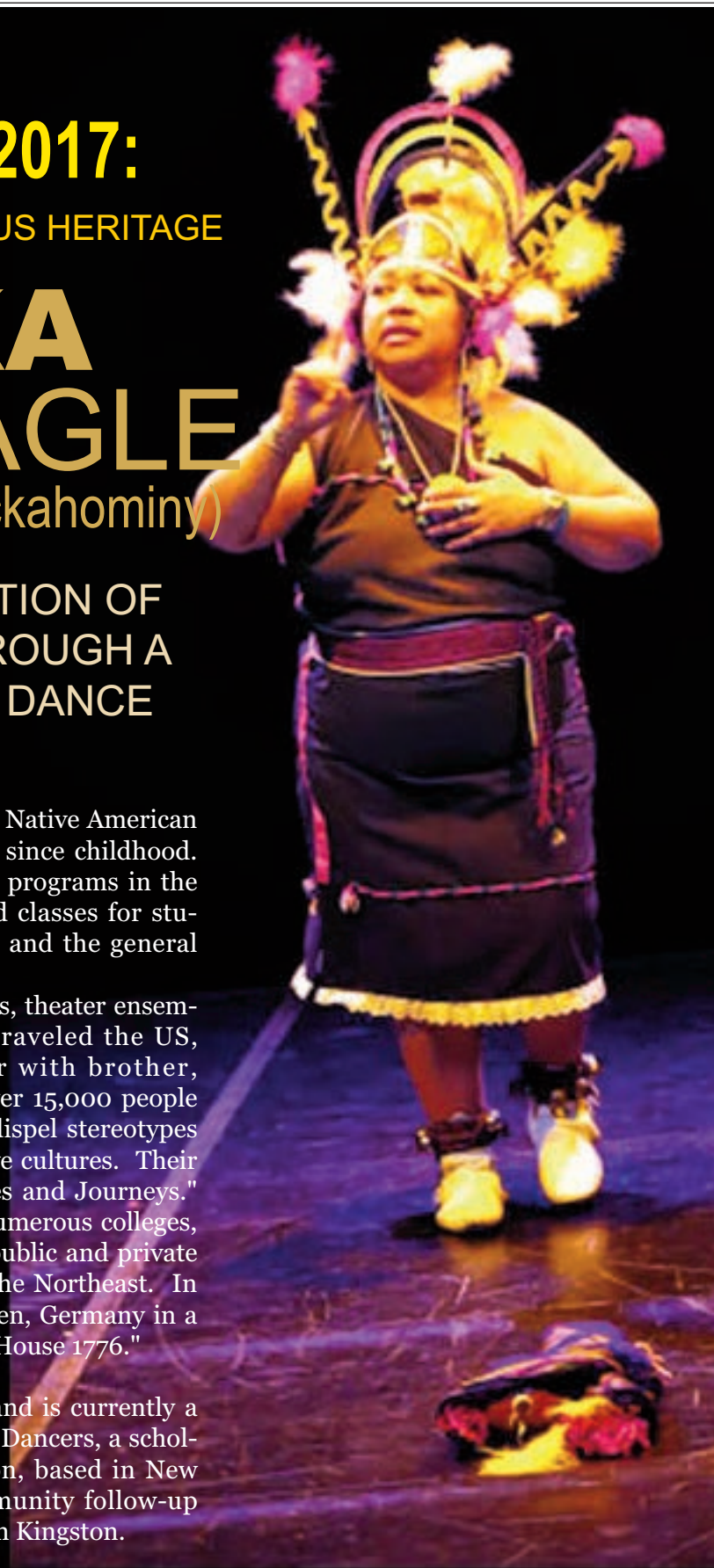
(Tewa, Apache, and Chickahominy)

WILL PRESENT INFORMATION OF NATIVE AMERICANS THROUGH A COMBINATION OF MUSIC, DANCE AND STORYTELLING

Matoaka Little Eagle has introduced people to Native American culture, using music, dance and storytelling, since childhood. She has taught in several Native educational programs in the Northeast and has presented workshops and classes for students of all levels, teachers, administrators, and the general public.

In her collaborations with several vocal groups, theater ensembles, and Native dance troupes, she has traveled the US, Canada, and Europe. Singularly and/or with brother, Powhatan, she has presented programs to over 15,000 people in educational and cultural settings to help dispel stereotypes and to share the vitality and richness of Native cultures. Their collaboration is called "Native American Tales and Journeys." They have taught classes and workshops at numerous colleges, universities, institutes for arts in education, public and private schools, and community events, throughout the Northeast. In 1992, they performed in Frankfurt and Dresden, Germany in a John Cage concert called, "Renga, Apartment House 1776."

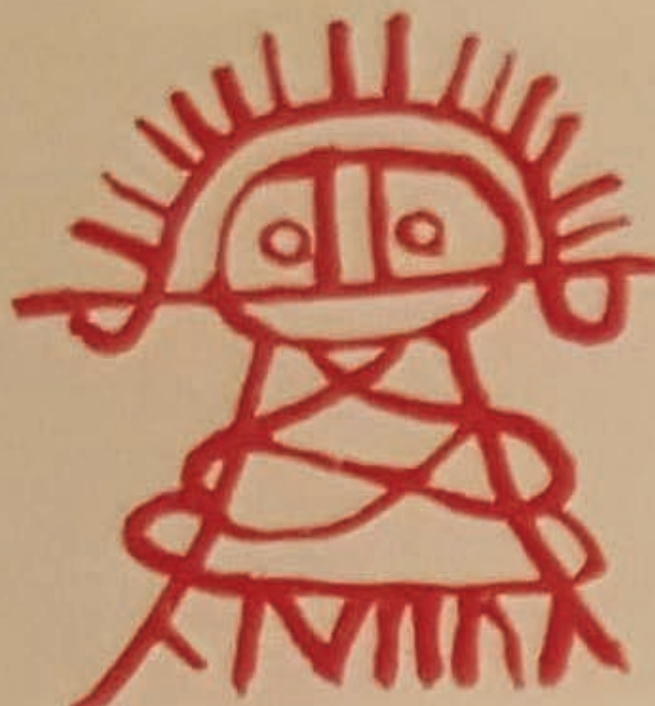
Matoaka continues to do educational work and is currently a member of the Thunderbird American Indian Dancers, a scholarship fund raising and cultural organization, based in New York City. For her "day" job, she is a community follow-up worker for a community service organization in Kingston.



Guyana Indigenous Peoples & Native Americans in first ever Guyana / USA

Pow Wow

FOLK FESTIVAL FAMILY DAY 2017



Karao Groupe, Karaudarnau



Matoaka Little Eagle



Jorge Estevez



Taino Dance Troupe



Bon Gonzalez

KARAO GROUP, FROM THE VILLAGE OF KARAUDARNAU, SOUTH RUPUNUNI FOR FOLK FESTIVAL 2017



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

Karao Group OF SOUTH RUPUNUNI & Native Americans

FOR FIRST EVER
GUYANA / USA
Pow Wow

FOLK FESTIVAL
FAMILY FUN Day,
Sunday, September 3, 2017

The theme of GCA's 2017 Folk Festival season "Celebrating our Indigenous Culture" will come alive throughout the season – August 30 to September 3, 2017 - with performances by the Karao Culture Group, from the South Rupununi Savannahs in Guyana.

The twelve members of this tri-lingual group ranging in ages from six to sixty years, speak Wapichana, Portuguese and English. They will perform skits and dances in Wapichana, which will be narrated in English.

This Cultural Group has performed in Guyana's capital, Georgetown, at celebrations to mark Indigenous Month which is held in September of each year.

The GCA's objective of the 16th annual Guyana Folk Festival in Brooklyn, New York is to provide the Guyanese, Caribbean and Brooklyn communities with a satisfying introduction to Guyana's Indigenous heritage and creativity.

The Karoa Group hails from the village of Karaudaznaa, in Wapichana and Karaudarnau in English, South Rupununi Guyana. Barnabas & Imogene Ambrose with their daughter Beatrice Ambrose and other members of the village began in 2005 to pro-



tect the Land, Rivers and Forest.

The legend has it that a large snake gave the village its name. The name Karao was chosen as it is the word used to calm the large snake so it returns to forest without harming the villagers.

Some of the newest members have never visited Georgetown and this trip is their very first time out of the village.

All members are Tri-Lingual speaking Wapichana, English and Portuguese.

Pow Wow
STARTS AT 3.30 P.M.

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



JORGE ESTEVEZ & SANGRE TAINA DANCE TROUPE FOR FOLK FESTIVAL FAMILY FUN DAY

JORGE ESTEVEZ & SANGRE TAINA DANCE TROUPE FOR FOLK FESTIVAL FAMILY FUN DAY

Sangre Taina Is a Dance troupe of Taino dancers, singers, and drummers from across the Caribbean islands. Our dances are both contemporary and traditional. We perform our dances to demonstrate to the world that we the Taino people are still here.

Valerie Tureyari Vargas and Jorge Baracutei



Estevez will entertain and educate visitors on Caribbean Indigenous culture with Taino creation stories, culture, and customs using a variety of cultural handling objects from the region. In addition, a headdress making demonstration will take place throughout the day!



Bobby González is a nationally known multicultural motivational speaker, storyteller and poet. Born and raised in the South Bronx, New York City, he grew up in a bicultural environment. Bobby draws on his Native American (Taino) and Latino (Puerto Rican) roots to offer a unique repertoire of discourses, readings and performances that celebrates his indigenous heritage.

Bobby has lectured at many institutions including Yale University, the University of Alaska-Fairbanks and the University of Alabama-Huntsville. As a storyteller he's had the privilege of performing at Carnegie Hall, the Museum of Television & Radio and the Detroit Institute of Arts. He has given poetry readings at the National Museum of the American Indian, the University of North Dakota and the Nuyorican Poets Café.

BOBBY GONZALEZ, **STORYTELLER FOR** **CHILDREN'S VILLAGE** **FOLK FESTIVAL** **FAMILY FUN DAY**



I once came across a greetings card with the following caption: “Dad – A son’s first hero and a daughter’s first love.” After thinking long and hard, it finally dawned on me what that message meant. It told me that fatherhood was much more than the production of an offspring resulting from the fertilization of an egg by a sperm. A child is the result of a physical union between a man and a woman, and as such fathers are an important source of our genetic makeup. A father gives life to his children, but it doesn’t stop there. A good father recognizes this as a limitation; and recognizes, accepts and properly fulfills his critical role in the family.

So, what is that critical role? You can troll the Internet “until the cows come home”, but I’ll guarantee you will not find a “one size fits all” definition of fatherhood. I do, however, recognize that there are several common components to this critical role, regardless of our cultural differences. Firstly, fatherhood means being there, physically, for your children. The idea of your presence in your child’s life is to create memories which will form solid foundations of trust and respect on which your children can build as they develop. Secondly, fatherhood means the ability to teach your children and communicate with them effectively. We have heard it said: “Prepare the child

Gordon Wilson

FATHERHOOD: **WHAT DOES IT** **MEAN?**



for the road, not the road for the child”. In other words, instead of trying to remove all obstacles and pave the way for their children, good fathers focus on equipping them to deal with the difficulties they will encounter on the road ahead. Effective communication methods, I believe, have different meanings in different cultures. For example, growing up in Guyana, I was exposed to the “word and a blow” method of absorbing a point (more like a command) made by my parents. It went something like this: “Do that, or else”, or “Do this, because I say so!” End of discussion – no explanation warranted, none given – and it worked (I guess that made it effective!)

Of critical importance is teaching your children to respect members of the opposite sex. Children tend to mimic the behavior of their parents; and their observation of your treatment of your spouses, daughters, sisters, etc., will cause them to believe and accept your behavior as the norm. The teaching aspect of fatherhood presents a wonderful privilege and responsibility to share our lives with the next generation and generations to come. Thirdly, along with the ability to teach and effectively communicate, comes the role of the father as the disciplinarian in the home. This was certainly true in the Guyanese culture in which I was raised. How often have we heard our mothers say: “You wait ‘till your father come home.

He will deal with you.” Even your siblings got involved in the act: “I will tell daddy when he come home”. And immediately you knew that a “cut tail” (good or bad) was imminent, because, in those days, the preferred method of “bringing a child back in line” was the administration of a “cut tail”. And the irony is that it was administered with love!

Fourthly, fatherhood means the ability to provide. We have grown up with the understanding that a good father is the provider of the finances and needs of the home and family. Our dependents need food, shelter, protection, clothing, money, and a host of other things that the father is expected to provide. Fifthly, fatherhood equals protection. As human beings, we tend to see God’s protection as a sort of magical shield that keeps us from all harm; and that is exactly how children view the protective responsibilities of their fathers. The father could be fully depended upon and fully trusted to be protector; and a good father relishes that responsibility. Sixthly, fatherhood is synonymous with unconditional love. When a father gives to his children, he demonstrates the strongest expression of love that

human beings possess. History is replete with examples of a father’s unconditional love for his child. And we are all familiar with the biblical parable of the prodigal son, which demonstrates both God’s love for sinners and a father’s love for his children. And there is one other attribute we must never forget: that is, a good father is a genius. He knows the answer to every question there is on any topic. So when you ask him a question, he always comes up with the correct answer: “boy, I don’t know. Go ask your mother!”

Good fathers set a positive example in all they do. Remember, your children are not only watching; they’re modeling themselves after your behavior. Therefore, practice your very best habits of thought and action. Fathers, please consider the important role that you play in your family. Your daughters are forming opinions of themselves based on how you relate to them and your sons are watching you to learn how to act as a man. May you walk in faith and continue to be positive role models.



St. Rose’s Alumni Association USA Inc. Anniversary Gala

Honoring
Cathy Cholmondeley-Hughes
Guyana Minister of Public Telecommunications
&
Fly Jamaica

Date: Thursday, August 31, 2017

Place: Russo’s on the Bay
162-45 Cross Bay Boulevard, Howard Beach, NY, 11414

Cocktails: 7:30 p.m. ~ Dinner: 8:30 p.m.

Dress: Formal
Donation: \$125 (all inclusive)

Ticket info: 917-553-4154 | 718-342-7046 | 917-617-0277 | 917-921-8660
RSVP: no later than June 30, 2017

IT was a watershed moment for the Anglican Diocese of Guyana (including Suriname and Cayenne) when the Church consecrated and ordained its first-ever female and first ever indigenous woman as a Deacon in the Church of God.

The consecration and ordination of Mrs. Rita Hunter, 62, of Jawalla, Region Seven, Cuyuni-Mazaruni, was held at Christ Church, Waterloo Street, Georgetown and was witnessed by a sizeable congregation which included Speaker of the National Assembly, Dr. Barton Scotland, family members of the deacon, including her husband, Barrington Hunter, son Raphael Hunter and eldest daughter Kathleen Grannis.

Married... and a proud mother of five (all alive), Deacon Hunter told the Sunday Chronicle: “I feel happy. I feel blessed, being called by the Lord. I have come through the ranks. I was at first a Catechist. I was a Lay Minister and now to become

a deacon is a privilege, so I am happy.”

An otherwise solemn service, characterised by reverence, it was a moment of great excitement when Celebrant, The Right Reverend Bishop Charles Davidson, ceremoniously presented to Deacon Hunter the instruments that gave her authority for the office and work of a Deacon in the Church of God, saying: Receive this book [The Holy Bible] and take authority to proclaim the Gospel and to assist in the administration of the Sacrament.”

Then there was the robing of the deacon, assisted by her son and daughter, after which the Bishop presented the newly ordained deacon to the congregation.

A member of St. John’s Evangelist Church, Jawalla, she also reads, writes and translates Akawaio, the language of the people of Jawalla, fluently, and has been translating the Holy Bible into Akawaio for the benefit of her people. During the ordination, Deacon Hunter’s daughter read the Epistle which was prepared in Akawaio by Deacon Hunter.

ANGLICAN CHURCH ORDAINS FIRST DEACONESS IN GUYANA

Shirley Thomas



Mrs. Hunter's daughter Kathleen recalls that her mother has also been a health worker and later became trained as a birth attendant, in which capacity she functioned until she reached the age of retirement.

Asked how she feels now that her mother has broken records as being the first woman to be ordained a deacon in the Diocese of Guyana, Kathleen replied: "I feel more than proud. Mom has been a role model from a tender age and is a proud example for the people of Jawalla to follow. She is returning to the Jawalla Mission, where she will work under the supervision of Priest, Canon Wilson Williams.

Meanwhile, recalling the moment he asked Mrs. Hunter to consider becoming a deacon, Bishop Davidson said: "It never occurred to me that she was going to be the first woman;

it never occurred to me she was going to be the first indigenous woman; it never occurred to me that the oldest bishop would be coordinating the ceremony."

And to his delight, Mrs. Hunter, after discussing it with her family, willingly consented. And another first in the scheme of things, the Bishop admitted that it was the first time that there was an ordination at Christ Church. She was highly recommended by veteran priests in the diocese and farther afield, who had interacted with her through the years. One recommendation said: "She was devoted and dedicated and a trustworthy woman of the Christian faith." Others concurred with this position.

DEACON JENNIFER SERVING DISADVANTAGED YOUTH IN BROOKLYN

Jennifer VanCooten Webster is currently working for the TRiO – Brooklyn College Educational Talent Search Program, as a Pre-college/career Counselor. This is one of the federally-funded, pre-college programs, on the Brooklyn College Campus. The goal of the program is "to increase the number of youths from disadvantaged backgrounds to complete high school, to enroll in, and complete their postsecondary education."

Ms. VanCooten Webster was born in Georgetown, Guyana. She received her pre-college education in Guyana. Her early childhood education began at centers in Georgetown. Thereafter, she attended Mazaruni Primary School, Lodge Government School, Smith's Church Congregational School and Tutorial High School. She started her post-secondary education at Brooklyn College as an adult student. In 2003 she attained a Bachelor of Arts Degree in Sociology with double minors in Speech Communication and Children Studies. During her years as a college student, she interned for the Division of Student Affairs. Ms. VanCooten Webster formed professional relationships with some staff members. With their support and encouragement, she was motivated to return to college in pursuit of graduate studies. In 2007 she attained a Master of Arts Degree in Political Science with a Concentration in Urban Policy and Public Administration. Her focus was Education Policy. She believes her studies have adequately prepared her for the job.

The students in her case load come from various racial, cultural, and social backgrounds. They must live in and/or attend high schools in Brooklyn. Many are newly arriving immigrants. The needs of the latter group revolve around adjustment issues and navigating the education system. The TRiO Program offers all participating students and families much needed support in these areas. Students receive supplemental services to help them boost their academics; they visit college campuses; they engage in various career-oriented experiences; and they share in constant conversations about higher education and careers. Teaching financial literacy is another mandate of the program. Ms. VanCooten Webster states as an observation, that those students who take advantage of supplemental services and participate in program activities (this pertains to similar college-ready programs) are more likely to be ready for the rigor and successful completion of college.

When she is asked why this choice of work with young adults? Ms. VanCooten is eager to respond that her educational journey was quite challenging. She always needed to take advantage of supplemental services. The school day never ended at dismissal. But with faith and the loving support of community God had granted her much success!!! This had created a constant reminder and motivation to give back generously and whole-heartedly.

"It takes a village" – for me, it always has and with me it always will!



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