

GUYANA FOLK

Aug. 30
2013
Vol 3
Issue 8

And Culture

GCA SUMMER WORKSHOP STUDENTS FOR FAMILY DAY PERFORMANCE AT FOLK FESTIVAL "CHILDREN'S VILLAGE" EXCITING ACTIVITIES FOR CHILDREN FROM NOON



MAIN STAGE SHOW STARTS AT 4.00 P.M.

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LETTER FROM THE GUEST EDITOR

SACRIFICE, HOPE AND TOGETHERNESS

The year 2013 is very significant in Guyana's journey to freedom. It is a year of five historical anniversaries: the 1763 Berbice Rebellion (250th anniversary); the 1823 Demerara Rebellion (190th anniversary); the 1838 Emancipation Proclamation (175th anniversary); the Arrival of East Indians (175th anniversary); and the arrival of the Chinese (160th anniversary).

Guyana has been blessed with an overabundance of "Jewels". We are a land of many waters, including the majestic Kaieteur Falls. We have breath-taking flora and fauna beyond our wildest imagination. We are a birdwatcher's paradise. We have the mighty Jaguar, the noble Eagle and the resplendent plumage of the Macaw. In Addition, our rich architectural heritage is a beauty to behold. We are indeed El Dorado. Many have called Guyana the "Kingdom of Nature and the Land of Enchantment". Yet, our greatest wealth lies in our people and our diverse cultures: Amerindian, African, Chinese, Indian, Portuguese, Mixed and European. Within this canopy of wealth, the greatest Jewels are our Youth. These many anniversaries of 2013 offer us a once in a life time opportunity to reflect on our path from Slavery to Indentureship to Emancipation to Colonialism to Independence to Republic status.

For Guyana 2013 offers us a chance to reflect on the sacrifices and hopes of our ancestors and their undying quest for human dignity and "family hood"

I believe "culture" is and can be the healing force to our primordial quest to become "One People, One Nation, One Destiny" in Guyana.

Culture is about shared patterns of identity, symbolic meaning, aspiration, and about the relationships between individuals and groups within that society. Culture is about "common bonding, common vision, shared values and shared goals".

We need to use our cultural products to help us to overcome being "prisoners of our past and to become pioneers of our future". Our cultural products – literature, music, dance, art, sculpture, theatre, film and sport— daily enrich our lives.

Guyana is a young democracy. Our beautiful Eldorado will become 50 years old in May 2016. Culture can and must become the untainted language that forges a single national dialogue.....a dialogue of accomplishments...a dialogue of hope.....a dialogue of Faith.....instead of a dialogue of division.

Culture needs to be and can be— the driving force for a "do unto others as you have them do unto you" Democracy especially since Guyana is a multi-cultural, multi-religious society.

2013 is a line in the sand. It asks us to seek wisdom in the understanding of the many sacrifices made in the image of the 5 anniversaries we jointly celebrate and commemorate.

The greatness of our Nation will lie in our ability as "We The People" to use culture to promote a Democracy that is "a human rights marketplace of freedoms, collective ideas, inclusive and transparent institutions, cohesive communities, strong families and responsible individuals who share a common vision with common values, jointly created, jointly enjoyed in Peace, Brotherhood and mutual Prosperity.

Grace will get us there. But this can happen when culture gives us the transitory gifts of healing, mutual self-respect, reconciliation and the reciprocity of the Golden Rule.

Let CULTURE live. Let it live and bring UNITY. Let it remind us of our sacrifices through dance, song, poetry, drama, literature, sculpture and ideas.

Let CULTURE breathe into us a second EMANCIPATION of Brotherly and Sisterly Love. Let CULTURE be the bridge to an Emancipation of the SPIRIT through the common dialogue that is enshrined in our holy books—the common dialogue of SELF LOVE. Enjoy, Learn, And Reflect!

Eric Phillips,

Guest Editor

NEW VENUE FOR FOLK FESTIVAL FAMILY DAY

OLD BOYS H.S. GROUNDS

**736 RUTLAND ROAD & TROY AVENUE,
BROOKLYN, NY 11203**

LARGER SPACE, MORE ACTIVITIES, MORE FUN



ADMISSION

**ADULTS
\$10.00**

**KIDS UNDER 16
FREE**

EASY ACCESS TO PUBLIC TRANSPORTATION

BY SUBWAY: # 4 train
to Utica Ave; take **B46**
South to Rutland Rd.

BY BUS: B12 to Albany
Ave. & Rutland Rd. **B**
46 to Utica Ave. & Rutland
Rd.

BY CAR: From LI - So. State P'way West to Belt P'way
take Exit 17 W to N. Conduit. stay left to Linden Boulevard;
rt. on Utica Ave. Lft. on Winthrop; Rt. on Troy; Rt on Rutland
Rd.

From Manhattan - Take West Side H'way to Brooklyn
Bat. Tunnel to I 278 W./BQE to exit 24; take Ramp Lft. to
Rt. 27; to Exit 5; take Ramp to Fort Hamilton P'Way; Make
left on Caton Ave; Lft on Flatbush Ave; Rt on Rutland Rd.

Lt. Col. **KEITH BOOKER** M.S.M.

The arc of Keith Booker's career as a public servant is closely connected with initiatives associated with development, especially those associated with building national cohesiveness through youth engagement.

He was a wonderful storyteller.

He was always proud of his rural heritage with its roots in the African Village Movement.



IN MEMORY: GCA PAYS TRIBUTE

Lt. Col. Keith Booker M.S.M.

AN INNOVATIVE THINKER, A MUSICIAN, A RACONTEUR,
A CRICKETER, A CHURCHMAN, A VILLAGER

Vibert Cambridge

The e-mail came on Friday evening saying:

“Dear All,

*Just got word that former P.S. passed this evening.
May he rest in peace.”*

My immediate reaction was another member of an important generation has passed. This is a generation that inherited the quest for independence, witnessed its political arrival, and lived through almost 50 years of the post-colonial experience in Guyana. This generation has been closely associated with the governance of Guyana as administrators in the traditional public service and in those extraordinary institutions that emerged from political decisions made since 1966.

The career of Lt. Col. Keith Booker, M.S.M. as a public servant is closely connected with initiatives associated with development, especially building national cohesiveness through youth engagement. His career was in administering youth oriented organizations—YMCA, Guyana National Service, and Ministry of Culture, Youth, and Sport.

Keith Booker came to the Guyana National Service in its very early days. He played an important role in the operation of the Young Brigade and Cadet Corps. He also served as General Staff Officer I.

When the government changed after the 1992 elections, it was Keith Booker who led the transition of the GNS into the Ministry of Culture, Youth, and Sport. Lt. Col. Booker served as permanent secretary in the Ministry of Culture, Youth, and Sports until he retired in 2009.

In addition to being an innovative administrator, Keith Booker was a shrewd observer of Guyanese society, experiencing it as a sportsman, a musician, a

History will remember Lt Col. Keith Booker. He was present at many of the important moments during the first 50 years of post-colonial Guyana.

churchman, and a raconteur. He was an effective swing bowler and a dependable batsman. As a musician, he was a member of The Jets, a pioneering combo, and he preferred keyboards—piano and organ. He was active in the Methodist community and shared his gift of music with Methodist churches in Georgetown and on the East Coast of Demerara.

Keith Booker was a wonderful storyteller and a “man of words.” He left us with the unique pronunciation “bang-gam’-ary” and the delicate referent “for-nicatorium.”

Keith Booker will be remembered. He was present at many of the important moments during the first 50 years of post-colonial Guyana and was always proud of his rural heritage with its roots in the African Village Movement.

SUPPORT NEEDED FOR GUYANA'S MISS WORLD PAGEANT CONTESTANT

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Ruqayyah Boyer

MISS WORLD GUYANA, 2013

NATASHA MARTINDALE NEW FRANCHISE HOLDER RUQAYYAH BOYER: INTELLIGENCE, BEAUTY, CONFIDENCE

Patricia Jordon-Langford

Natasha Martindale has been awarded the Miss World Franchise for Guyana and is tasked with organizing and hosting the Guyana leg of the international beauty event.

Miss Natasha Martindale who has a diverse resume has worked with several pageants including Miss Bartica Regatta, Miss Queen of Queens and Miss African Heritage. She is the co founder of FACTS by Michelle Cole which is a fashion marketing and production Company

Aspiring lawyer and global ambassador, M. Boyer was officially sashed and crowned Miss Guyana World 2013 at a ceremony at the Pegasus Hotel, Guyana on Friday, July 12, 2013. The sophisticated 23-year-old is a 3rd year International Relations and Diplomacy student at the University of Guyana, and is also pursuing a degree in Conflict Resolution at the American University of Peace Studies she also is currently working as a journalist and television personality. Miss Ruqayyah Boyer hopes to eventually continue her career as an International legal practitioner. In her spare time, she enjoys basketball, athletics, and photography and her favorite food is Indian cuisine. She also spends time working on launching of The Hope Phoenix Foundation, a charity the queen herself founded in Guyana to serve as valuable resource to all Guyanese as a voice against violence. She is an alumna of St Stanislaus College.

Ruqayyah was born into a Guyanese Muslim family in Suriname but grew up in Guyana. Both parents are Muslims. The home she lived in was multicultural. However, her grandfather was a christian, her older brother and sister are Christian and she has learned from a tender age the value of being oneself, accepting and embracing other cultures and ways of life.

In Her Own Words..."My name, Ruqayyah, stems from my Arabic origin and has several meanings such as righteous, charming and wise one. Growing up I strived to be the embodiment of these traits; someone who in time will leave her mark as a humanitarian, a sister and friend.

I have a huge passion for life and believe that women are the life source and souls of society. It is with this belief

that I will use to impact the lives of many women and children suffering from abuse in Guyana, and in turn, help to generate positive changes worldwide as a role model for all young women."

Ruqayyah Boyer exudes beauty, confidence and intelligence which are all requirements for any successful goodwill ambassadorial queen. Ruqayyah's vibrant, full of confidence and friendly personality is often communicated to those who meet and interact with her which will serve her well in her new role. We wish her all the best in these endeavors as she takes on this new and exciting journey.

Sponsors, and assistance are greatly needed to make sure that Ruqayyah's is able to Represent Guyana and compete to the best of her ability. Please be generous with your contribution (any amount is acceptable).

The Miss World Pageant will take place in Indonesia from September 03 to September 28th, 2013. Miss World, Guyana has to travel from the US to Indonesia by August 28th, 2013

Contributions can be done via PayPal, Cash/Checks and/or Credit/Debit cards by contacting Natasha Martindale directly via admin@miss-worldguyana.com

Please show your hospitality and generosity to help make the hopes and aspirations of Guyana become a reality.

FRIENDS OF VICTORIA VILLAGE DIASPORA INC. SUPPORT FOR THEIR HOME VILLAGE **SCHOLARSHIPS, NEW LIBRARY, SEWING CLASSES PART OF 2013-2014 ASSISTANCE FOR VICTORIA VILLAGE**

Ave Brewster-Haynes

It was a beautiful third of August morning. The sun was shining backed by a gentle breeze, very reminiscent of a Saturday morning in GT.

As you left the impersonal throngs of shoppers on Church Avenue, Brooklyn, and banked into the entrance of The Rose Garden Banquet Hall, you moved into a different atmosphere, where you were welcomed by a number of brothers sitting or just leaning against the hand rails gaffing, the way they would at the road corner back home. This was a great beginning to celebrating the Men of Victoria Village at their Creole Breakfast Morning.

On entering the Banquet Hall, the smell of pepperpot, fresh bread, boiled and fried cassava and saltfish transported you back to the good old kitchen smells of your parents and grandparents. The ambience in the room was electrifying from the African print table cloths and dried flower arrangements to the African drumming and Guyanese folk songs.

The morning started with the singing of the National Anthem, invocation and the repeating of the Victoria Family Pledge, written by Claire Ann Goring. The most revered moment followed - "The libation to our ancestors" on whose shoulders most of us present in the room stood. Victoria was the first village to be purchased by slaves, a great showing of "Sacrifice, Hope and Togetherness."

The work begun by the Victoria elders, who built roads and educated the young men and women of the village, continues today through the efforts of many including the Friends of Victoria Village Diaspora, Inc, a group of North American based Victorians whose motto is "The redevelopment of Victoria Village, Guyana, through revival

of its traditions and culture." This group has been providing scholarship assistance for qualified students residing in and whose place of birth is Victoria Village, East Coast Demerara (ECD), Guyana. There is also a book drive for the Friends of Victoria Library, situated in the North wing of the Wilberforce Church, ECD. Persons interested in donating books could contact the Organization's Chairperson, President, Claire Ann Goring at 718-209-5207.

The group has also provided the Victoria Craft Center with two Singer Sewing machines to facilitate their sewing classes. This Craft Center is housed in the Community Center, the roof of which was damaged by a freak storm. The organization is in the process of fundraising to refurbish the building.

Friends of Victoria Village Diaspora Inc, pay homage to their ancestors, the 83 freed slaves who had the vision and foresight to pool together their resources to purchase Victoria Village, a village which became a shining beacon to other villages in Guyana. They honor them for the rich legacy and treasure called Victoria Village, which they have bequeathed to their sons and daughters.

Ask not what Victoria can do for us, but what we can do for Victoria through our continued support for the selfless and tireless efforts of the Friends of Victoria Diaspora, Inc.

For more information, please contact the group at their website: www.friendsofVictoriavillage.org or email: FriendsofVictoriaVillage@gmail.com.

CONFRONTING THE COVER UPS

AMAZING GRAY HAIR

CONFRONTING THE COVER UPS

Muriel Glasgow



10 AMAZING GRAY HAIR

Muriel Glasgow

Having been born with a certain texture of hair was a source of discontent, anxiety, concern throughout my childhood and into my adult life, I was always dreaming of having “good hair” and looking forward to the time when I would grow up and be able to manage my hair myself, do whatever I wanted to with my hair. But I began to discover that, whatever my intention, my hair remained in total control. I finally concluded that I had to accept it and make the best of it - which was like accepting the lemons life throws up and making good lemonade. Learning to accept my beauty through a growing appreciation for my hair restored my confidence, to the extent that I finally could be proud of my hair, my amazing gray hair, and be proud of myself, age notwithstanding.

You see, I have been coddling and battling with my hair ever since I can remember. If I were not “pressing” it with hot combs and with hot curlers; or Jerry Curling (whatever happened to Jerry?), I would be sitting on a bench or floor in Africa with braiders from Ghana, Burkina Faso, Madagascar, Togo, Cote d’Ivoire, Senegal, Kenya, Uganda...among other countries on the continent, depending on where I visited, for at times 3-6 hours, or, depending on the intricacies of the design, for about 12-15 hours, with 2 or 3 pairs of hands on my head simultaneously. At times, I was unable able to sleep for about two or three days due to the tightness and unevenness of the braids by the different hands and techniques in handling of the braids. (A weave was not among those hair experiences as yet.)

I grew up as the owner of “picky hair”, aka nappy hair in my country of birth, Guyana. I was always imagining myself with long hair, soft and curly, with two or four nice braids along my back tied with ribbon bows. I liked pink ribbon bows or white ones - “Rapunzel, Rapunzel, let down your hair” (or so I dreamed).

I was a little girl of great imaginings due to my inner belief that I was singled out as different, whether in skin color, in height, in hair...wherever a difference could be highlighted, it was, or so it seemed to me. Thus I took refuge in my capacity to imagine and dream about long hair.

Because of these memories and my vivid imagination, I have since supported children in imagining and dreaming. It makes for a very safe world where no one can enter unless allowed. Why? As a kid, I took refuge from what others saw as their reality which included what



they saw as mine. Most kids are doing the same with their reality as conveyed to them by grown ups or other kids which is not what they are aspiring to experience.

I disliked intensely sitting every day to have my mother

or aunts comb my hair. I related much more to my mother as her hair was like mine, only “pressed”, but one could see facets of nappiness. This dislike was critically related to the fact that my aunts had “good, soft” hair - being that their father was different from my mother’s father; and that they were, in addition, of lighter skin. Horror of horrors, little darkie with nappy head had to succumb to the grunts and tugs when they tried to comb my hair au naturel as I was too young for the “pressing comb”.

Hair was my permanent obsession. I remember when I read fairy tales or other books, my eyes would always wander and linger on the hair of the heroine, skin and color notwithstanding since most of the story books of my day were with white heroines.

Hair concerns dogged me at school as well. Those days in kindergarten or “play school” were memorable to a quiet extent, for many of the other 5 and 6 year olds did not exhibit any intense interest in matters pertaining to hair. However, I remember always touching my friends’ hair especially those with silky, smooth or thick hair as had my heroines in my books. In school there were kids of many hues and hair textures in a land of good hair and bad hair people, with the majority of the black population landing on that part of the equation where hair was usually nappy or difficult to comb.

Looking back now, it was a pleasure for me to be in play school where my heroines and my friends seemed to coalesce as one, each with hair that I admired and really liked to touch and comb. Here I was face to face, side by side, with my heroines who came alive outside of my home where I was close to them in my books. And I was happy to experience hair both vicariously and actually, which helped me undergo my aunts’ combings of my hair with a harder carapace. (It became clearer and clearer that stick and stones might hurt my bones, but being blamed for hard-to-comb nappy hair would no longer hurt me.)

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AMAZING GRAY HAIR

Muriel Glasgow

Furthermore, I was caught up in the whole narrative of growing up, of playing with my dolls (who by the way had good hair, for even if there were dolls with nappy hair I would not have liked them).

The transition to public school as bearer of nappy hair became a bit more painful to undergo as there were boys in the class and we girls were becoming aware of boys who seemed, to me at any rate, to like the girls who had good hair, who were usually lighter-skinned as well.

Thus I began pressuring my mother and aunts to "press" my hair, an activity which caused a great deal of pain and suffering - owing to burns, breakage of hair, the instantaneous "turn back" to nappy if there was any humidity in the air or if the hair got wet; not to mention that I perspired (sweated in the vernacular) a lot.

I started despairing about growing up with my hair as was. I asked myself repeatedly - why was hair so important? Why was it important to make it what it was not by using the pressing comb? Why was the

pressing comb invented to cause such harm to hair and head? Why did no one touch my hair or run their fingers through my hair without encountering any hindrances like small, fine plaits, which could barely support a nice pink or white ribbon, much less two.

The respite which was usually provided through my books, began to recede and I started resenting them and the fact that the heroes and heroines were white and that their hair was "good". And that period was when I migrated to reading real books, as I thought, with hardly any pictures so that I could have held my own images of hair and not have had to accept the visual presentation or image of good hair.

I rejected anything that smacked of African hair design like corn-rows, as this was the design which hid the nappiness of hair on the one hand, but which, on the other, told every one that you had nappy hair. Moreover, it was difficult to wear a ribbon, pink or white, and display it with pride on hair that was done in corn rows.

Thus, it is clear that my obsession with hair bordered on the side of anger and anxiety as I was never comfortable with my own hair and felt that I would have to wear a wig for the rest of my life. Yes, from reading, I knew that wigs were worn by celebrities/famous people and that it was a matter of class to wear a wig, especially one made with human hair.

The wig gave me my first real experience with good hair that was bought and paid for. I had thought and hoped so much for a transformation with my wig, it became as a

real shock to me to see and feel that the wig simply could not replace the naturalness of my hair. It was just a cover up. My hair did not disappear. It was under the wig, in hiding. My first reactions were a sense of pride on acquiring and using the wig, and thus the tendency was not to take care of my hair under the wig, which made it even more nappy and difficult to take care of.

I realized very quickly that it was important to take care of my real hair and of my human hair wig. Taking care of my real hair meant that I had to engage in frequent washing and grooming and braiding/ plaiting to provide a good base on which the wig could seamlessly fit and give the impression that my hair grew overnight and changed texture.

Nappy hair, good hair, corn rows, braids, pressing or straightening hair, and after all that, covering it up with a wig - all those phases provided me with a sound basis for dealing with life.

For example, it became clear that one had to be satisfied with and take care of what one had and make the most of it. This meant being at ease whether one was teased or derided or laughed at. However, youth was not necessarily a phase of life which dealt effectively with being derided or with hair that just won't quit being nappy.

The cover up is just that. A cover up. I quickly concluded that what was under the cover was the real person, afraid to come out and deal with reality. For when all was said and done, when the wig was taken off, the natural and nappy hair still reigned supreme.

The main lesson I learned during my journey through the maze - from nappy hair to human hair wig - and all the different permutations throughout, have served me in good stead in my adult life. That lesson is to let the light shine in and on all aspects of my life and seeming shortcomings. These are only perceptions and not reality - for, when we change the way we look at things, the things we look at change.

Those were the building blocks for a longer journey towards where I have now arrived, appreciating and loving my amazing gray hair, and confronting the cover ups. The experience with my first human hair wig weaned me off a wardrobe of wigs, as I could not always appreciate the sweating and smell of wigs, nor the fact that I had to take them off at night, especially having a husband, who kept teetering between my perception and my reality.

Coming soon - "Amazing Gray Hair"
Art for cover by Phil Valy.

I've gone gray and am loving it!

Twenty-nine is the magical number for my family. That's the age the first signs of gray emerge. There's a wonderful family portrait of my grandparents and my mother. My grandfather is in a three-piece suit with a pocket watch on the side. But, his hair, was already a crown of white! He was probably about forty years old. I loved his soft, silky white hair. It had a certain smell and I used to cuddle up next to my grandpa in the Berbice chair and rub my nose on the back of his hair. By the age of thirty-nine, Miss Clairol was my new best friend. The grays started in the middle of my head so initially I could ignore it but I was soon checking out different shades of brown to apply to my hair. I can't tell a lie. I retired and no longer felt the need to be accepted. I'd worked in a very high profile, male dominated company. Dyeing my hair would have been mandatory. I receive more compliments since I've gone gray and am loving It!

Valerie Aiyeola***A gracefully ageing mature woman and mother.***

I think I spied the first grey hair when I was about in my early twenties smack bang in the middle of my inauspicious widow's peak. It really did not bother me as my mother was grey in her mid-twenties and so was her mother before her. My grandmother however refused to bow to the graying of her beautiful soft curly locks-a part of her rich French creole/Spanish heritage and coloured her hair a deep black, almost until her death, when my cousin and I, decided we wanted to see her wonderful grey curls and a stroke made it difficult for her to protest. How beautiful Ms. Iris, as she was known, looked. And so did my mother when she eventually gave up the battle with colour and my brother who went grey very suddenly at 25. I was not so sure and decided that my experience should be gradual, having had every colour of the rainbow, except black, in my hair. Every shade of brown and even bright purple was experimented with between 20 and my last 40s. Then I went to Africa.

It was in Africa that I turned 50 and realized that I was slowly losing the coloured hair battle. Every three weeks or so I saw the grey army encroaching on what was left of my dark brown hair dyed a lighter shade of brown to hide "the greys." Coming home on vacation I decided to

bite the bullet and go cold turkey. After the initial shock I embraced my grey hair. I have embraced it as a part of whom I am a gracefully ageing mature woman and mother.

Gail Bindley-Taylor***Dawn's red head gray hair story.***

As my hair got more and more gray, I was surprised to notice that I was grieving the loss of my natural strawberry blonde, "red" hair that I had never really loved.

Growing up a fair haired black child, I was constantly teased for

being a red head, mad head. Going gray upset me greatly. My red hair defined me all of my life and I didn't like the idea of losing my natural color that I'd only just begun to love. Now that I'd embraced being a freckled face red headed 65 year old black female, I wasn't ready to give up on the disappearing red hair. I couldn't go gray. I wouldn't go gray just yet. But this would be work to maintain. I've tried many times to let the gray come through, including getting completely shorn in an attempt to start from scratch. Didn't work! I'm letting my short hair cut grow out and the gray shows up really quickly. I need a touch up every two weeks but hold out for three. I engage in a constant search for the right color and the right colorist who can help recreate my "natural" color, and let me be the "red head" that I've come to love. I'm not yet ready to go gray! Maybe when I'm 70 or 80 or 90. Who knows, maybe, never!

Dawn Arno***No more dyeing for me.******I'll keep my patch of gray.***

As she got older, my mother always wanted all her hair to



be totally gray. She thought it was the most beautiful thing to see. She got her wish because by the time she died at 83, she was totally gray and very happy to be gray. In the sunlight, her hair would glitter as the rays of the sun hit it.

There were other relatives, however, who in those days paid us kids to pluck their gray strands. A kid could get rich plucking gray hairs. One of my friends, even at that early age, had a patch of gray down the middle of her head, twisting itself into her braids. I thought that was so cool. Now my gray is just a patch in the front which at first I tried to dye. Once it came out orange and another time a kind of pink. No more dyeing for me. I'll keep my patch of gray.

Claire Goring

GCA LITERARY HANG 2013: SATURDAY, AUGUST 31 - 1.00 P.M.

SCHOLAR AND ELDER EUSI KWAYANA TO TAKE CENTER STAGE. CHILDREN & YOUTH TO ALSO PRESENT AT CELEBRATION OF THE WORD

Juliet Emanuel

The Eighth Literary Hang takes place on Saturday, August 31, 2013, in the Garden and Undercroft of St. John's Episcopal Church in Park Slope, 139 St. John's Place Brooklyn, NY. The event will begin at one o'clock in the afternoon. It will end at seven in the evening.

This represents the second time the event occurs at this location. In the event of rain, the entire proceedings will take place in the Undercroft.

The program will include readings from the works of children and youth who attended the GCA Caribbean Heritage Workshops Summer Series. Following the theme for the 2103 season: Sacrifice, Hope and Togetherness, children and youth examined their environments and backgrounds. They will present their written efforts in the earlier part of the Literary Hang. Among them will be Volencia LaRose and Liann Henry. Also, Terrence Bobb will present from one of his stories.

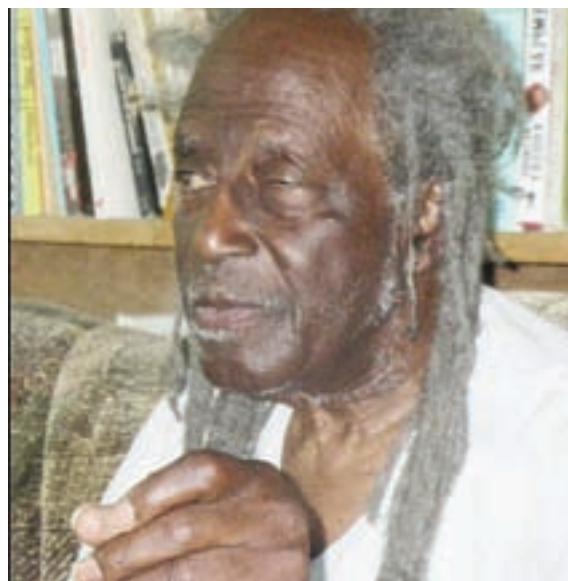
The revered scholar and elder, Eusi Kwayana, will take center stage during this celebration of the word. Adjunct to the theme of the GCA 2013 season, Sacrifice, Hope and Togetherness, will be his examination of the world of the village in Guyana. He will engage in a question and answer period that is being anticipated already very highly.

Also among those appearing, or whose words are presented, are Charles Liverpool, Lear Matthews, Eric Phillips, Clem Richardson, Reuben Freeman, Ray Seales, Winston Overton, Verianne Barker and Petra Lewis. Writers are expected to read for no more than ten minutes from their works and are expected to take part in a question and answer period as well as sign any purchased copies of their books and other materials.

Carmella Manns, a new publisher, will introduce her company and talk about its guidelines for acceptance. Franklin and Franklin will unveil new projects.

An Open Mic segment will take place during the last ninety minutes approximately of the program.

All in all the event is a gathering of wordsmiths in a friendly and encouraging atmosphere. All writers, in prose, verse, drama, graphic books, video and e-book, are



invited. Our only caveat is that any excerpt read be appropriate for a general audience. This year the audience includes children.

Any participant may expect to be interviewed as has happened in previous years. Refreshments will be available for a modest cost and there will be a table specific to the participants. Sales of materials are encouraged. Writers are advised to bring only as many books as they are able to carry and are responsible for the safety of same.

GCA does not store books and other printed materials. All property must be removed from the premises after sales.

St. John's in Park Slope is easy to reach by public transportation but caution is urged on Saturday because of regular MTA schedule changes.

This event is open to the community. Come and enjoy a pleasant afternoon and a supportive group of friendly fans of the word.

This event is dedicated to Maurice Braithwaite.



Culture for development

Suriname 2013, August 16 - 25



CARIFESTA XI IN SURINAME

GUYANA REPRESENTED BY 60-MEMBER CONTINGENT

ARTS & CRAFT, LITERARY ARTS, MUSIC, PERFORMING ARTS, FASHION, FILM, DANCE

Ivan Cairo

With a dazzling display of colors and laser projections of the participating country's flags on the Presidential Palace as backdrop, shaolin monks from China, hundreds dancing schoolchildren carrying balloons, a military drum band, drama, ballet performances and a fireworks show Suriname staged a spectacular opening of the eleventh Caribbean Festival of Arts and Culture (Carifesta XI) Friday evening.

The Independence Square in the capital of Paramaribo was transformed into an outdoor theater seating around 7,000 spectators while several thousands more watched the opening ceremony on widescreens which were erected at several locations in the capital.

"Culture is an important cornerstone of a healthy society. Taking into account the economic and social factors only without paying attention to the culture perspectives will not be sustainable for development on the long term", said Suriname's President Desi Bouterse in his address to the crowd. The Surinamese leader further noted that "as cultural expression forces respect and understanding between individuals and groups with different identities, it helps to resolve and prevent conflicts and consequently enhances collaboration in our relationships".

According to Caricom's Secretary General Irwin La

Rocque "a special and unique celebration of Caribbean culture begins here and now with the opening ceremony of this eleventh commemoration of Carifesta". The Caricom official further noted that attendees came from all over the Caribbean, Asia, Europe and Latin America to experience "this magical evening" and the festivities during the next days. "Carifesta is loved by all of us, because culture is our passion", said Larocque.

Giving praise to regional cultural ambassadors he further noted that Caribbean nationals are passionate and take great pride in "our many accomplished and renowned artists, musicians, writers and dancers who proclaim the Caribbean and inspire the global imagination". During the festivities locals and visitors alike, according to the Secretary General, will take the opportunity to explore the business of culture and the way in which the development of a cultural and creative industry can help to realize prosperity.

For the next coming days internationally acclaimed Caribbean performers including jazz singer Denise Jannah and flutist Ronald Snijders from Suriname, Wycleff Jean and Tabou Combo from Haïti, Barbara Cadet Quintet from St. Lucia and No-Maddz from Jamaica and many more are scheduled to perform live on stage.

GUYANA'S 60-MEMBER CONTINGENT TO CARIFESTA IN SURINAME

Besides delegations from Caricom member states also guest performers from China, Indonesia, India, Mexico, Curacao, Bonaire, French-Guiana, Dominican Republic, Brazil, Venezuela, Cuba, Columbia, South-Korea and Argentina will participate in Carifesta XI. So far only Haiti President Michel Martelly as one of the Caricom leaders has confirmed to be present in Suriname. Guyana has dispatched 60 persons-the largest contingent to the regional cultural showcase-Guyana. In addition, there are several organisations that will be coming under the Guyana banner such as the Carnegie School of Home Economics.

"The logistics of moving people around, getting them to the place where they have to perform and so forth is sometimes challenging. Some of that might be mitigated because we are going with our own transportation so it might help," Culture Minister Frank Anthony has been quoted as saying by the Government Information Agency (GINA). He added that most of the events will be in different parts of Suriname so persons will have to be traveling all the time. Persons who will not be participating on certain nights should give support to other Guyanese when they are participating, he urged. There will be a country night and Guyana will be showcasing its performing arts.

"We're going there to showcase Guyana in all the various aspects of our culture, so we'll do that, but the other thing too is to learn from others so that we can then come back and have our own fusion and develop our own things out of the experiences that we would have gained," the Minister highlighted.



All the various heads highlighted and touched on some of the aspects they will be showcasing at the event. Head of the Literary Arts is Al Creighton, Arts and Craft -Denzil Hollingsworth, music- Andrew Tyndall, performing arts – Seeta Shaw Roath, Fashion -Carol Fraser, and Films- Richard Pitman. Head of the delegation is Director of Culture, Dr. James Rose. The Caribbean Festival of Arts (Carifesta), was initiated by the Heads of Government of the Caribbean Community in 1972 to celebrate the arts, foster a vision of Caribbean unity and to positively advance Caribbean culture regionally and internationally.

Guyana hosted the first Carifesta in 1972 and the tenth event in 2009.

CONGRATULATIONS TO THE 2013 GUYANA CULTURAL ASSOCIATION AWARDS HONOREES

Ronald H. Lammy, Chairman, GCA Awards Committee



Cricketer, Leader, Administrator
CLIVE LLOYD



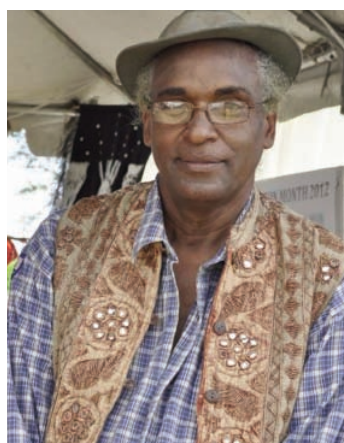
Writer, Folklorist
PETER HALDER



Composer, Musician
COLIN "Bumble" WHARTON



Artist
MERLENE ELLIS



Storyteller, Artist
MICHAEL KHAN



Song Writer, Singer
TONY RICARDO



Cultural Enabler
METROPLUS HEALTH PLAN

2013 GCA AWARDS HONOREES

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Cultural Enabler,
HON. MARTY MARKOWITZ



Educator, Administrator
DR. IVELAW GRIFFITH



Writer
OONYA KEMPADOO



Cultural Enabler
ELFRIEDA BISSEMBER



Dancer, Choreographer, Educator
WAYNE M. DANIELS



Composer, Musician
MARLON JARDINE



Education & Community Service Volunteer
MELANIE A. HEADLEY & MELLESSA O. HEADLEY



Youth
ORISSA DENNY

FOLK FESTIVAL 2013: FOLK FESTIVAL **KWE KWE NITE** - FRIDAY AUGUST 30

KWE KWE NITE!

*Jeggae, Akoyaw,
Hilton, Rose &
Verna gun help yuh*

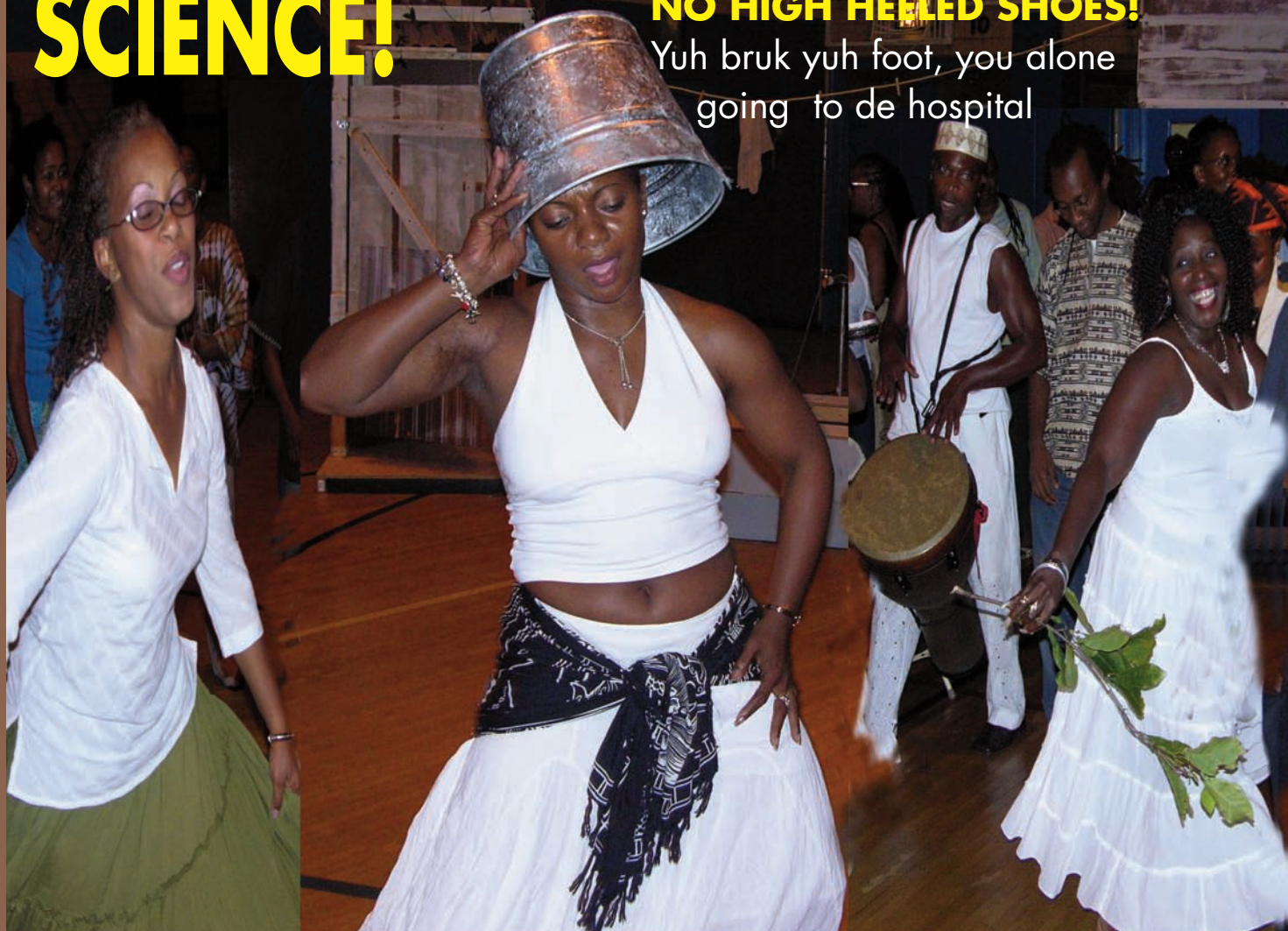
SCIENCE YUH SCIENCE!

FRIDAY, AUGUST 30

8.00 P.M. - 2.00 A.M.

**ST. STEPHEN'S
CHURCH AUDITORIUM**2806 NEWKIRK AVENUE,
BROOKLYN, NY**ADMISSION: \$20.00****NO CHILDREN!**

Kwe Kwe Nah Gat Bad Wo'd

NO HIGH HEELED SHOES!Yuh bruk yuh foot, you alone
going to de hospital

Kwe -Kwe Nah Gat Bad Word!

Kwe Kwe takes place on the night before the marriage of an African-Guyanese couple. It is an evening of singing, dancing, eating and drinking. The purpose of the Kwe Kwe is jollification, emphasizing new relationships created by the union, and traditionally to provide instructional and psychological preparation to the bride and groom for married life.

At the start of Kwe Kwe, participants arrange themselves in the house or outside on a specially made wooden floor and the Leader sings the solo parts of the songs which are sung in a call-and-response pattern. A song continues until someone shouts "bato-bato." This is a signal to and change a

THE GREETING SONG *"Goo Night Ay" is raised by the Tutor or Caller.*

song. A new song can be introduced by any member of the group.

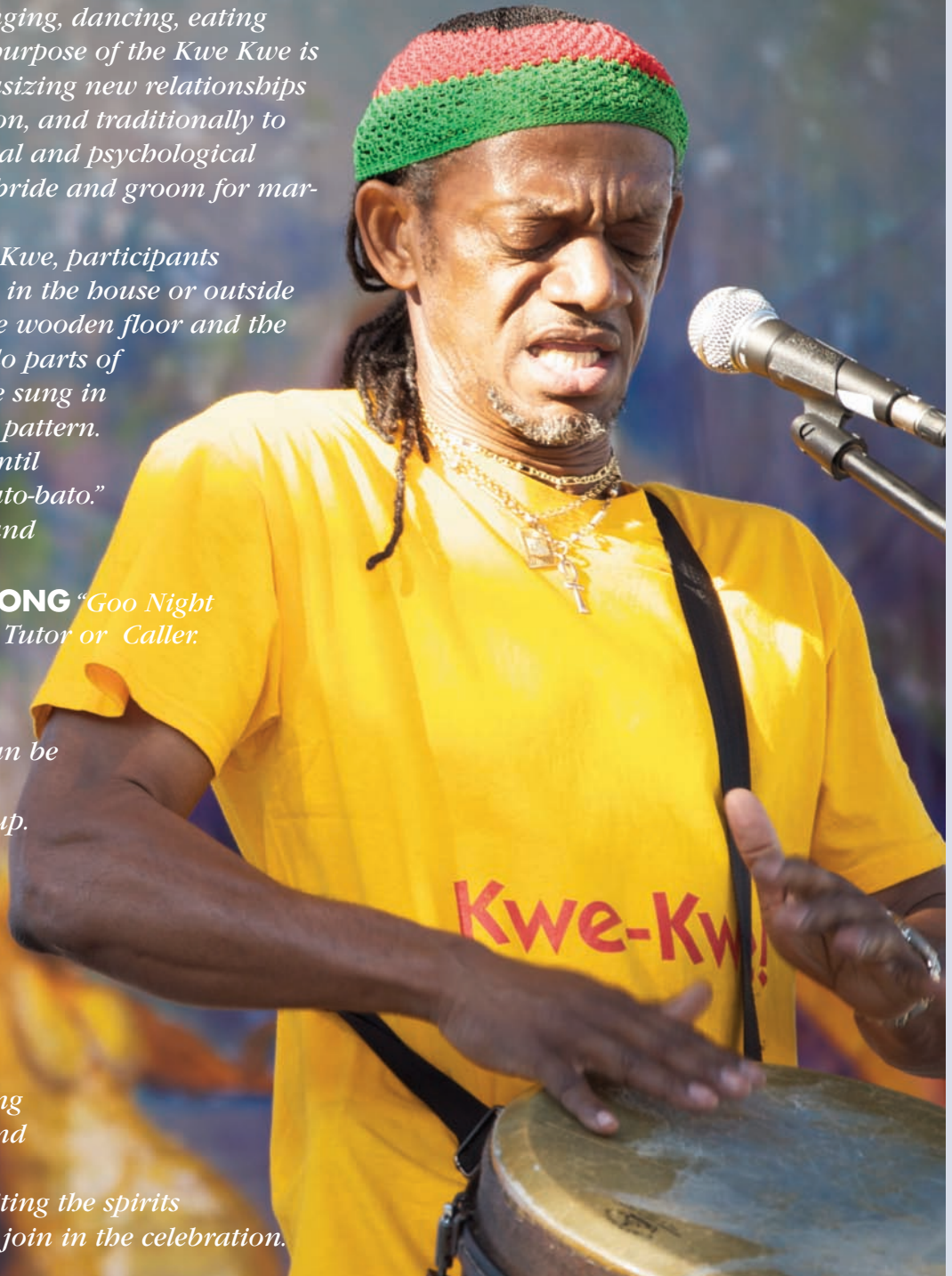
STAGES OF THE KWE KWE CELEBRATION:

A GANDA *is opened by sprinkling rum on the floor and around the doors and windows, inviting the spirits of the ancestors to join in the celebration.*

GENERAL INVITATION *"Come to My Kwe Kwe" follows*

BUYING OF THE BRIDEGROOM *the advice on matrimonial matters, the demand for a demonstration of the couple's sexual skill - "Show Me Yuh Science."*

DEPARTURE SONG *"Las Wan, Las Wan."*



CHINESE LION DANCE FOR FOLK FESTIVAL FAMILY DAY

**COMMEMORATING
160TH ANNIVERSARY
OF THE ARRIVAL
OF OUR CHINESE
ANCESTORS TO
GUYANA**



BROOKLYN'S FO SHAN LONG SHI LION DANCE GROUP TO CELEBRATE CHINESE ARRIVAL IN GUYANA AT FOLK FESTIVAL FAMILY DAY

According to traditional Chinese belief, the lion signifies courage, stability and superiority. The lion's dance is performed to chase away ghosts and evil spirits, and since the monsters, ghosts, evil spirits and giants like Nian are afraid of loud noises, the dance has become a natural complement to the fire crackers' noise. Clashing cymbals, a gong and drums usually accompany this lively scene. The lion's every movement has a specific musical rhythm. The music follows the moves of the lion, the drum follows the lion, the cymbals and the gong follow the drum player. Throughout the performance, the Lion will mimic various moods and demonstrate similar physical gestures allowing the Lion to look life-like.

The lion dance combines art, history and kung fu moves. Normally the performers are kung fu practitioners, and a group of Lion Dancers consist of about 10 people.

Lion dances take place during the first few days of the Chinese New Year.

The dance of a Lion is performed by two performers, one at the head of the lion, one at the tail of the lion. The head of the lion is made out of papier mâché and the nearly constant twinkle and movement of the lion's eyelids as well as the movement of the head and mouth are supposed to enhance the lion's vitality and longevity, while the tail of the lion sweeps away bad fortune and unpleasant things from last year.

A mirror is attached to the head of the lion. Mirrors are believed to expel negative energy, evil and bad spirits, since negative energy would be reflected backwards, evil spirit would be frightened by their own appearance when looking into the mirror and hence would disappear.

One horn is attached to the lion's forehead.

A Lion Dance starts and ends at a temple, where the lions will pay respect not only to the temple and its deities, but to the ancestral hall as well.

The dramatic climax of the Lion Dance is the "Cai Qing" or 'Picking the Green'. The green here refers to vegetable leaves which are tied to a piece of string which also has a red packet attached containing money. The string is hung above the door of the business, shop (or home), and the lion 'eats' both, the leaves and the red packet. Lying on the floor the leaves are 'chewed' by the lion while the musicians play a dramatic rolling crescendo. The lull is broken as the lion explodes back into activity, spitting out the leaves. This is a symbolic act of blessing by the lion, with the spitting out of the leaves signifying that there will be an abundance of everything in the coming year.

A shop, business (or household) being visited by the performers of the Lion Dance will have good luck in the year to come (keep in mind that a visit normally has to be pre-paid) and should a family member or the owner of a business stuck his or her head into the lions's mouth, the year to come will even be more lucky and prosperous. The lions are normally awarded with customary gifts like oranges symbolising wealth or mandarins/ tangerines (see: Food Symbolism) symbolising luck and red envelopes containing money.

Apart from the lion, the performers are accompanied by a fan bearer, the funny, smiling person or 'uncle', the latter being the God of Smiles. While fascinating, entertaining and richly this ritual demonstrates how one should approach the ineffable - with good humour and dexterity.

The appearance of the lion and the colour of the fur has a symbolism to it as well. The Five Element's theory, the symbolism of colours, the bagua and colours associated with Feng Shui are one base for 'interpreting' the colour of the lion's fur. Traditionally there might have been different interpretations, while folk tales will have added their influences.

When you see a Lion Dance, 'think outside the box' and interpret the colour with the first thing which comes to mind and just enjoy the show.



FOLK FESTIVAL FAMILY DAY: CHILDREN'S VILLAGE FROM NOON

CHILDREN'S VILLAGE:

AH HEAR OLE MAN PAPPIE TIEF FOWL EGG
& JANEY GAL COMIN' ALL DE WAY
FROM GUYANA TO TELL DE
CHILDREN
NANCIE
STORY!

**ANYTHING GUYANESE FIRST
FACEBOOK GROUP
TO TEACH**

KITE MAKING,, FOLK GAMES:

Lime & Spoon Sack Race

**ART & CRAFT - Craft made from
recycled material**

FOLK SONGS

FOLK DANCES FOLK TOYS



GCA SUMMER HERITAGE WORKSHOP STUDENTS TO PERFORM AT "CHILDREN'S VILLAGE"

PROGRAM FOR CHILDREN'S VILLAGE

1.00 p.m.

Official Opening - Ave Brewster-Haynes, VP, GCA

Folk Songs - GCA Summer Heritage Workshop Kids

1.00 - 3.00 p.m.

Games - Lime & Spoon, 3-legged, Sack Race etc.

Craft, Kite Making

Dance Workshop

Storytelling Ole Man Pappie

Play - "Time Flies" - GCA Summer Heritage Workshop Kids

3.00 - 4.00 p.m.

Maypole Plaiting - St. Albans Dance Troupe

Dance - Impressions Dance Company

Talent Search

PARTICIPATING CHILDREN TO RECEIVE A FREE METROPLUS T-SHIRT WHILE QUANTITIES LAST
FREE Pop-Corn

FOLK FESTIVAL FAMILY DAY: SHOWTIME 4.00 P.M.

2013 Guyana FOLK FESTIVAL

A PRESENTATION OF THE GUYANA CULTURAL ASSOCIATION OF NY INC.

FAMILY FUN DAY

HONORING
OUR ANCESTORS,
CELEBRATING
THEIR STRENGTH

CHILDREN'S VILLAGE

- STORYTELLING
- OLE MAN PAPPY & JANEY GAL
- FOLK GAMES & DANCES
- IMPRESSIONS DANCE COMPANY

MUSIC, DANCE, FOOD, STORYTELLING, GAMES, FASHION

- TERRY GAJRAJ & THE SUPERTONES
- ADRIAN DUTCHIN
- SHELLY G
- SUMMER HERITAGE WORKSHOP
- PERFORMING ARTS GROUP
- AFRICAN DANCERS & MUSICIANS
- NATURALLYRECKLEZ TASSA GROUP
- TONY RICARDO
- THE KATHAK DANCE STUDIO
- YONETTE HOOPER
- CHINESE LION DANCE GROUP
- KWE KWE GROUP - JEGGAE, AKOYAW,
HILTON, ROSE, VERNA



Folk Festival Family Day **TALENT SEARCH**

**Do you sing your way
through every shower
you take?**

Have you been singing for your family and friends since you could speak? Do you watch those singing competitions on television and think "I'm better than that"? If you want to show everyone what you can do, then come with your music by 3.00 p.m. at the Folk Festival Family Day.

Let FolkFest Search help the
world hear your song -
don't waste it on the shower!

ONLY 3 PERSONS WILL BE
SELECTED
SO COME PREPARED
WITH YOUR MUSIC

3.00 - 4.00 p.m.
Sunday, September 1, 2013

Old Boys High School Grounds
736 Rutland Road & Troy Avenue
Brooklyn, NY 11203



MAIN STAGE PROGRAM - 4.00 P.M. - 7.00 P.M.**4.00 p.m.- 4.45p.m.**

National Anthems: USA & Guyana

Welcome - Dr.Vibert Cambridge, President GCA

Steelband Interlude of Music***Tribute to Maurice Braithwaite***

Introduction - Margaret Lawrence (recorded voice)

Reflections by Shanice Wharton - the Summer Heritage Workshop

Gospel Medley - Summer Heritage Workshop Students

Reflections - A member of the Braithwaite Family

Selection - Anthony Alleyne

Selections - Chronicle Atlantic Steelband

Dance Trinidad & Tobago Roxbury Police Youth Club*Storytelling* Ole Man Pappie*Dance* The Kathak Dance Studio (Fusion with Rose October-Edun)*Soca* Shelly G

MAIN STAGE PROGRAM - 4.00 P.M. - 7.00 P.M.

Chutney & Folk Songs

Terry Gajraj & the Supertones

Sacrifice, Hope and Togetherness:

We Commemorate the 160th anniversary of the arrival of our Chinese ancestors, the 175th anniversary of the arrival of our Indian ancestors, and remember the 250 anniversary of the Berbice uprising, the 190 anniversary of the Demerara rebellion and the 175th anniversary of the emancipation of enslaved Africans:

The Drums speak our Togetherness

The Naturallyrecklez Tassa Drummers
Fo Shan Long Shi Chinese Lion Dance Troupe
FolkFest African Kwe Kwe Drummers
Fusion with Kwe Kwe Dance Ensemble

Soul, Soca Finale

Yonette Hooper
Tony Ricardo
Adrian Dutchin
Terry Gajraj & The Supertones

