



Rudolph Vivieros

“PUTAGEE”

RECIPIENT OF GCA LIFETIME ACHIEVEMENT AWARD



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LETTER FROM THE EDITOR:

And as we near the end of this calendar year and as we are given by members of the media the highlights and pitfalls of these 12 months, we pause in reflection of the endurance of the human spirit. We take it on the chin, bounce back, keep on trucking even in the face of the deepest despair. The pages of this edition are filled with acknowledgment of lives lived to the best of our ability. We are Guyanese.

We celebrate the deaths of the famous, such as, E. R. Brathwaite. We hail families, such as, the Hunte and individual milestones as represented by the message from the first woman Consul General to New York, the Hon. Barbara Atherly. And we bring to the forefront, as we reflect at Christmas on the child in all of us, the much loved vendors at our school gates, the anticipations within our groups of friends, young and old, for, surely, we have been nice not naughty and we look both back and forward.

Yvonne Sam writes poignantly about the meaning of Christmas and we are treated to a revitalization of the quintessential Masquerade performance in the first Masquerade Jamboree, Masquerade Lives! A young poet, removed from the idyll of his first love longs for a return to that state. And, this may be the trope running through this edition: a longing for a return of young innocence. Three year old Levi Barry flouncing to the music of Rudolph Vivieros, known lovingly in Guyanese style, as Putagee, Alpha and Omega, the beginning is in the end, we as Guyanese persevere, change and stand. We welcome the reports on the new President, a male, to Bishops' High School Alumni Association and the annual Christmas tradition established in Beterverwating by Edgar Henry. We promote the publication of Percy Haynes' e-book, Beyond Bourda Green. We acknowledge the presentation of Derry Etkins' Bourda Stabroek Affaire - we bring forward and pay forward. Dis time Nah Lang Time writes the Matthews Brothers so we welcome 2017, perhaps over some home made ice cream!

A Joyful Kwanzaa,

A Wonderful Hanukkah, a Merry Christmas.

May 2017 be a year of Peace for us all.

Juliet Emanuel, December Editor



Congratulations Putagee

You have given a lifetime to the masquerade art form. You have been a flat foot flouncer, kittle man, boom man, triangle man, and today, you are the preeminent fife man. Your persistence, even when it was not popular in some quarters, has helped to keep a truly national cultural expression alive. You have made the unassailable point that Guyanese masquerade music is a sweet music that brings us together. Today, you ask succeeding generations what they are going to do with this legacy.

We, the members of the Guyana Cultural Association of New York, Inc., thank you publicly by awarding you our “Lifetime Achievement Award.”



Photograph by Dr. Rose October-Edun

Thank you to Ronald McDonald House, Metroplus Health Plan and Crayola Company for your contribution of gifts.



Kids & Consul General Barbara Atherly



Photograph by Pat Jordon-Longford

The GCA family wishes you a Happy Christmas and a prosperous New Year!

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

Photograph by The Healing Arts Foundation

Masquerade Lives!

3-year old Levi Barry, part of a young new generation of Masqueraders moving Masquerade forward.





Masquerade Lives!

This young lady, one of many female floucers and musicians at the Flounce Off. The new generation of Masqueraders moving Masquerade forward.

Photograph by Dr. Rose October-Edun

Dear Friends:

The GCA family wishes you a Happy Christmas and a prosperous New Year! 2016 was a wonderful year for the Guyana Cultural Association of New York, Inc. It was our 15th anniversary and we had a program of events that started in May with the program to celebrate Guyana's 50th anniversary of independence. We are pleased with our contributions to National Symposium and Guyana's inaugural literary festival—flagship programs held in Guyana to celebrate the 50th anniversary.

Our program continued with our annual summer Folk Festival season in Brooklyn, New York. We are thankful to Guyana's Department of Culture, Youth, and Sport for the presence of Guyana's National Dance Company. The company's presence was a special treat for our 15th anniversary.

We are proud to have been part of the festival which helped to usher in the Christmas season in Guyana. Masquerade has been an essential ingredient in the Guyana Christmas for a long time.

The social media traffic, suggests that the December 19 to 23 festival struck a special chord among Guyanese at home and in the diaspora. A chord that heightened our awareness of a Christmas tradition that connects all Guyanese. MASQUERADE JAMBOREE was another step in an initiative launched in 2012 to revitalize the national folk art. The Guyana Cultural Association of New York, Inc. intends to remain connected with this initiative to preserve, promote, and encourage innovation in Guyana's masquerade.

Yes, 2016 was a wonderful year for us. It was a season when we reaffirmed our mission to preserve Guyana's heritage and support Guyanese creativity. We must thank you for your ongoing support. We could not have done it without your friendship and support.

Again, we wish you a Happy Christmas and a prosperous New Year. We look forward to your continued support.

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

CONGRATULATIONS WAYNE KNIGHT BHS Tri-State Chapter announces its first male President

Gail Nunes



For the first time since its inception in the late eighties and in an era of progressive change, the Bishops' High School Alumni Association Tri-State Chapter elected by popular vote, its first male President, Wayne Knight.

An ardent supporter of the organization for several years, Wayne also served as Vice President within the last Executive.

The primary goal of the Chapter is consistent with so many others like it: to provide subsidy and other tangible support towards the upkeep of the school through its fundraising events. In this regard and with its ongoing activities to increase funding, the Chapter retains its quest for the school's success and longevity.

Ever since he became a member of the Chapter, Wayne dedicated time and energy towards each resolve, the accomplishment of which can be attributed in part to his unwavering dedication. His steadfastness in ensuring the success of these events endeared him to the organization and saw him as fully competent to lead.

As he proudly mentioned in our conversation, Wayne entered Bishops' High School in 1977 and left in 1983 when he migrated to the United States. He appreciates the opportunity to field new ideas during his term as President. Wayne also sees the Chapter at an important crossroad – one that will take it to a higher level by increasing the membership and stimulating individual interest with new and innovative ideas. He also expressed a willingness to engage the support of Past Presidents during his term.

Continuing with the goal to maintain consistent upkeep of his alma mater, Wayne feels that the time is ripe for increasing fund-raising initiatives which would have greater impact on the financial success of the Chapter, to the ultimate benefit of Bishops' High School.

Wayne is supported in his new role by Janice Innis-Cox, Vice-President, Cleveland John, Treasurer, Audrey Smith-Hogan, Secretary, and Sharon Munro, Assistant Secretary-Treasurer.

Congratulations and Best Wishes, Wayne.



Flautist 3-Foot at Theatre Guild event

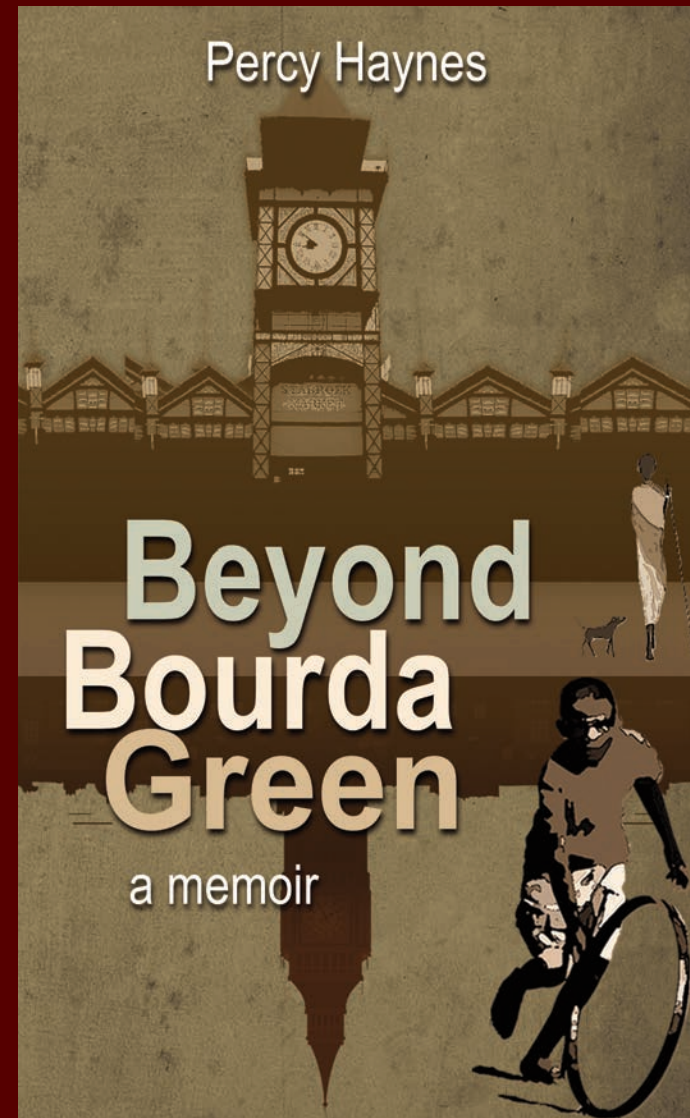
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E-BOOK AT AMAZON

Sold by: Amazon Digital Services LLC
Language: English
ASIN: B01GA61OMA
Kindle: \$2.99



ABOUT THE AUTHOR

Born in a tenement yard in the British colony of Guiana (now Guyana) on the shoulder of South America, Percy Haynes, in *Beyond Bourda Green*, writes about the changes in his homeland and people during the transition to an independent nation. His multi-faceted career as Journalist, Communications Expert, University Lecturer and Foreign Service Officer enables him to tell a fascinating story about his childhood memories, his experiences in finding his place in the world and the birth pangs of the new nation.

PERCY HAYNES BEYOND BOURDA GREEN

The E-book of *Beyond Bourda Green*, a memoir by Percy Haynes interweaving his experiences as Journalist, Communications Consultant, University Lecturer and Diplomat with the changes in the transition of Guyana from a colony of the British Empire to an independent nation is now available at amazon.com. Since this memoir reflects the awakening of the people and their efforts to achieve a better life, it deserves a place on the book shelves of Guyanese at home and abroad. This E-book is particularly relevant at this time as Guyanese celebrate the Golden Jubilee of the achievement of independence.

This memoir records the turbulent journey of Guyana on the road to becoming an independent nation with its own flag- the Golden Arrowhead-, its own national anthem and its own multicultural heritage. In his Guyana story, Haynes looks beyond the trials of the journey to the bright hopes for the future. Haynes concludes: *"The children of Guyana will have the greatest of inspiration – nature's bounty of still virtually untouched land, eternal rivers and mountains. The promise and the beauty of Guyana beckon to those children. It is my fervent hope that my own Guyana story showing triumph over trials, will play some part- however small- in the children's building of the true nation of Guyana"*.

“[c]olonial Christmas is probably the closest we would get to any festival which is organically national.” (Vidyaratha Kissoon, “Black, Coolie, Guyanese in 2017.” The Coil (December 26, 2016).

Masquerade has been an essential ingredient in the Guyana Christmas for more than two centuries—from slave society, to British colony, to post-colonial state. It is now part of our cultural DNA. As we noted on a December 11 post in the Facebook series MASQUERADE JAMBOREE/Festival of Guyana Masquerade, “[Masquerade] has stood the test of time. Masquerade is organic and it is naturally inclusive.”

As a masquerade chant expresses:

“... is one thing that does send me mad ... is masquerade drum and kittle. Music!”

Masquerade music is one of the special flavors of Guyanese Christmas. It is like the flavor that a good Pomeroon casa-reep gives to your Christmas pepper pot.

We, the members of the Guyana Cultural Association of New York, Inc., wish to extended our sincerest appreciation to the masquerade bands that made MASQUERADE JAMBOREE/Festival of Guyana Masquerade in Georgetown the success that it has been. Special thanks to:

- **Torch (Jerome Cumberbatch, leader)**
- **Ann's Grove Warriors (Otis Barry, leader)**
- **Victoria Renegades (Kwami Franklin, leader)**
- **Golden Arrowhead (Trevor Blackett, leader)**
- **The Joker is Wild (Rafael Waldron, leader)**
- **lack Diamond (Simon Pompey, leader)**
- **Gold Rush (Shawn Soso, leader)**

Thank you for sharing your love of the art. It was good to see GCA’s Lifetime Achievement awardee Rudolph “Puttagee” Vivieros playing the flute.

MASQUERADE JAMBOREE/Festival of Guyana Masquerade ended last evening with the premiere of Derry Etkins’ The Bourda/Stabroek Affaire. This is another example of his work on developing a distinctive Guyanese sound. The Bourda/Stabroek Affaire incorporates folk and masquerade music and instruments such as the tabla. With this composition, Etkins again demonstrates the versatility of masquerade music.



Photograph by Dr. Rose October-Edun



Photograph by The Healing Arts Foundation

We, the members of GCA, recognize and salute the contributions of the Department of Culture, Youth, and Sport to the organization of MASQUERADE JAMBOREE/Festival of Guyana Masquerade. We extend our thanks to Hon. Minister Nicollet Henry; Ms. Tamika Boatswain, Director of Culture; and Ms. Linda Griffith, M.S., Director, National School of Dance and Festival Coordinator. Our heartfelt thanks to Dr. Juliet Emanuel for developing My First Book About Masquerade. This, the first in a series of books on Guyana’s masquerade is a valuable contribution to the study and celebration of the art form.

Special thanks to the television stations for coverage and production of Masquerade Live special, which was aired on Christmas Day.

We also thank the members of the public who have identified elements in the 2016 Christmas masquerade season that require improvement. We anticipate that the emerging Citizens for Masquerade group will join the existing partnership in the revitalization of Guyana’s masquerade.

In addition, please join us in extending special thanks to Dr. Rose October-Edun, Edgar Henry, Penny Bascomb, and Donna Walcott-Mitchell—the GCA team that was in Guyana during the recently concluded season.

Again, thanks to all of you. It is through you that MASQUERADE LIVES!



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MASQUERADE JAMBOREE/
Festival of Guyana Masquerade.

MUSIC: TOASTS/CHANTS

In her pioneering work in progress, *"Toasts, Boasts, and Memory: A Preliminary Look at the Lyrical Traditions of Guyanese Masquerade,"* Dr. Paloma Mohamed

describes the masquerade toast/chant process as follows:

"The performance always begins with the lively music of a three or four-man musical ensemble made up of the fife which is usually the lead instrument, the kettle drum (Kittle or Boomba) and a triangle. The Toaster usually the leader of the band will stop the music with the vocal command "Bantu or Bantoo" in some recent instances the words "thank you" are also used. The music then stops and the chant or toast is given dry—that is without musical accompaniment. When the toaster is finished he then gives a verbal signal for the band to continue playing by saying "Music!" or "Band!" The musical ensemble then resumes their playing to which the dancers and other characters in the band dance and retrieve monies thrown into hats or unto the ground by spectators."

In addition to describing the toast/chant process, Dr. Mohamed offers a connection to Egungun--the African art of masquerade. This work focuses timely attention on a long-lasting constituent of Guyana's cultural landscape--an example of an African retention.

For Dr. Patricia Cambridge:

"A distinctive feature [of Guyana's masquerade music] is the three-note figure played by the flute—a quick ascending fourth (quavers/eighth-notes) that begins on an upbeat and a descending second, which is played on the downbeat and held for three beats until the figure is repeated. In my recollection, this long note (a dotted minim/half-note) was sometimes embroidered with a trill. The boom is struck loudly on the second half of that downbeat. That syncopation added to the excitement, which was reflected in a change of dance steps to the stumble." She adds, "For me, this is what gives Guyana's masquerade a distinctive sound and makes it different from other similar art forms in the region."

Source Paloma Mohamed. "Toasts, Boasts, and Memory: A Preliminary Look at the Lyrical Traditions of Guyanese Masquerade."



MASQUERADE JAMBOREE/
Festival of Guyana Masquerade.

READINGS

-A child-centered event (nursery to 6) surrounding the launching of *Masquerade: My First Book*—an early childhood activity book developed by Dr. Juliet Emanuel.

Students learning Masquerade steps:

Photograph by Dr. Rose October-Edun



Ministry of Education
Department of Culture, Youth
71-72, Main Street, South Commis



Reading the Masquerade Book

"My First Book about Masquerade"

by Dr. Juliet Emanuel.

"My First Book About Masquerade" is a coloring and activity book created by Dr. Juliet Emanuel. This book is targeted to Nursery through K+ (that is up to 5 years, 11 months). The book introduces children to Guyana's masquerade tradition: the main characters, the instruments, and the basic shapes in masquerade costumes—squares, triangles, circles, and rectangles.

"My First Book About Masquerade" is also designed to engage older readers. The book includes short passages to be read to the child. This is a family-friendly book. The art work in the publication is produced by Claire Ann Goring.

"My First Book About Masquerade" is the first in a series of publications on Guyana's masquerade heritage. According to Dr. Emanuel, the next publication in the series "will be a compilation of at least three biographies (Boysie Sage, Rudolph "Puttagee Vivieros, and Julio Thijs)." That compilation will also be targeted to 6-9 year olds.

"My First Book About Masquerade" will be launched on Wednesday, December 21, 2016 at the National School of Dance, National Park, Georgetown, Guyana. The mission of the Guyana Cultural Association of New York, Inc. is to study and celebrate Guyana's rich cultural heritage and encourage creativity.



16 The Bourda-Stabroek Affaire

Derry Etkins



Photograph by Dr. Rose October-Ehun

Inspired by random footage shot in the Bourda and Stabroek areas, "The Bourda-Stabroek Affaire" is a yet-to-be-written movie, telling the story of a Private Investigator looking for something to investigate "privately".

The sound-track is based on yet another Guyanese Folk Song, and seeks to suggest ways in which the various musics of Guyana can be used in non-traditional ways, whether as the basis for Guyanese "Commercial/Pop" music, or Guyanese "Classical/Art" music or both.

The main groove in this piece is our Masquerade Groove. Two instances of Dejembe and Shak Shak, some Indian instruments, and a groove that the East Coast Train used to make, as the wheels ran over the joints in the track, add some "spread" to the soundtrack.

The thing is, the "East Coast Groove" is very similar to a groove I heard Indian musicians playing on the Tabla, while still a boy. Maybe, hearing the groove played on the Tabla coloured my hearing of the Train Groove, or, the Indian musicians heard the Train Groove, and it influenced them. I guess we'll never know. Either way, it's Guyanese! I throw the challenge out to our Film Makers, to write the script for this movie, whether Comedy or otherwise.

Come, Look, Listen and Enjoy!

Full article in January issue

MASQUERADE JAMBOREE/Festival of Guyana Masquerade

New Music inspired by Masquerade and other folk forms:

Premiering of Derry Etkins's

"The Bourda-Stabroek Affaire"

National School of Music, Georgetown, Guyana)

Derry Etkins' quest for a Distinctive Guyanese Sound

Plaisance-born Derry Etkins' quest for a distinctive Guyanese sound has been persistent. This passion has been nurtured through a rich musical experience. Derry Etkins attended Queen's College during early post-independence years. He was part of a musical community engaging a curriculum that encouraged the domestic repertoire, innovations in composition, and performance. The electric band QC Syncoms (1968) and QC's first steel band (1970) were products of this era. Among Derry's peers from this era are: TJ, Mart'in James, and Dev Prashad. The Music Mistress was Mrs. Dawn Forde- McDavid.

Derry has maintained a life in music since high school. He has been an instrumentalist, arranger, composer, and music educator. In 1981, as member of Solo Sounds International, he composed and arranged "Coc'nut Broff" and "Bamaoo Fiah"—these he identifies as the beginning of his experimentation with masquerade music.

In December 2012, Derry Etkins' "Masquerade Sweet Suite" was premiered at the National School of Music during the Masquerade Lives Symposium. His regular presence in Guyana has led to a sustained engagement with the music of Guyana's multiple roots.

On Wednesday, December 28, 2016, Derry premiered "The Bourda-Stabroek Affaire" --another new project that engages Guyanese film makers to create a script for the "soundtrack" he has composed.



POEM
by KAIE OMODELE.

*I've suffered a thousand deaths
caged in an eight-by-ten
a bull in a pen
pacing steps, grunting
confined in concreted spaces
designed to
gut spirit from ribs
and plastic wrap thoughts
in stifling loneliness.*

*When Lonely oozes through
these cinderblocks
and tussles with my dreams
sucking warmth from conscience;
your photos spark the darkness
with so much soul-rousing light,
your taste lingers, sweet,
like tongue kissing time.*

*Though you're not here
in my arms tonight
your memory I hug tight
I'm so longing for-
sssshhhhhhh-
a hint of your scent
in that Egyptian-cotton, white sun-
dress
wispy whispers, "Yes,"
breathless
essence
of you.*



The UNIVERSITY of GUYANA's
**DIASPORA ENGAGEMENT
CONFERENCE**

Save The Date!

**July 23rd to 28th 2017
Georgetown, Guyana**

**Dreaming Diaspora Engagement
Doing Diaspora Engagement**

ESTABLISHING A CARIBBEAN DIASPORA ENGAGEMENT CENTRE AT
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CONFERENCE SESSIONS WOULD BE AROUND THE MAIN TOPICS OF:
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AND CULTURE, ENTREPRENUERSHIP

PARTNERS INCLUDE: GOVERNMENT OF GUYANA,
INTERATIONAL ORGANIZATION FOR MIGRATION

THERE WILL BE A CALL FOR PAPERS ON DIASPORA
AND SUSTAINABLE DEVELOPMENT

LOOKOUT FOR CONFERENCE REGISTRATION INFORMATION
FOR ADDITIONAL DETAILS, E-MAIL: UGDIASPORA@UOG.EDU.GY

Consulate of Guyana



CHRISTMAS GREETINGS FROM THE CONSUL GENERAL, **Hon. Barbara Atherly**

CONSULATE OF GUYANA, NEW YORK



CONSULATE GENERAL OF THE
COOPERATIVE REPUBLIC OF GUYANA - NEW YORK, USA

GREETINGS!

My fellow Guyanese, on behalf of the Guyana Consulate I bring special Greetings to you and your family. May the splendor of this joyous Christmas Season bring you peace, joy, happiness and prosperity. I pray that 2017 will bring you great hope and expectations for our dear land, Guyana.

As we celebrate let us remember the real reason for the season: it is the season of love, joy, healing and renewal of spirit all realized through the miraculous birth of Jesus Christ. According to John 3:16-17 which says, "For God so loved the world, that he gave his only begotten Son, that whosoever believeth on him should not perish, but have eternal life. For God sent not his Son into the world to condemn the world; but that the world through him might be saved". So let us remember to keep Christ at the forefront of all we do during this season. We have much to be thankful for. As we commemorate the birth of Jesus, let us also remember the birth of our Nation and the 50 years we have journeyed as an Independent country.

I urge that we all use the goodwill of the season to unite together, to put aside our differences, to share love and to celebrate our rich culture. At the same time let us remember the less fortunate among us, the poor, the needy, the homeless and the underprivileged children. It is the season for giving so let us share with our less fortunate brothers and sisters.

Let us celebrate during this season in true Guyanese style with loved ones, telling the stories to our youths about the good old Guyanese Christmas, the smell of our traditional foods, the masquerade bands and office parties, how nostalgic!.

Guyanese all, the Consulate of Guyana will move forward with purpose and vigor to serve you better in 2017. Once again, Merry Christmas to you and yours, peace and joy to the world and our country Guyana, let's aim for a brighter 2017 with faith in humanity.

JANET HUNTE

AND CAROLING IN BROOKLYN, NEW YORK

Mildred Lowe



Janet has lived in the U.S. for more than 30 years. She has been a musician and music teacher since childhood. After her first Christmas here, she was surprised that the sound of carol singing was not an integral part of the season. No carols after Christmas Day!

About five years after her arrival she arranged with my brother Terrence and some close family and church members to have a sing a long. She played, they sang and had dinner. The next year they did the same thing, the group was now bigger. Not only carols but Christmas songs were also included.

Over the years it has become an annual event on the third Sunday of December. Each person is invited once, after that it is up to you to remember the date and time, if you arrive after 6 p.m. you're late and have to sing to come in.

Janet was the official accompanist, after 24 years, she still plays at least one carol but there are other family members who take turns on the piano.

Her joy at Christmas is looking forward seeing old and new friends, and to participate fully in this annual Christmas event.

DO YOU REMEMBER THIS?

How to Use an Old-Fashioned Ice Cream Can

Patricia Mitchell

Maybe you inherited an old-fashioned, hand-cranked (or electric) ice cream freezer. Or perhaps you retrieved your own down from the rafters and dusted the cobwebs off it. In any case, you don't have any instructions, and can't really remember the process.



All old-fashioned ice cream cans, regardless of make and model, pretty much work the same way. What follows are step-by-step instructions

that will demystify the process.

To make and pack up to 4 quarts of ice cream, you will need about 15 pounds of crushed ice and either 4 cups of table salt or 6 cups of rock salt.

Wash the beater (often referred to as the "dasher"), top and cream can well before using. Let the parts cool before using, as you will get much faster freezing of your cream if parts are cold.

Put the beater in the can, making sure it is set well in bottom of can. Pour in the mixture to be frozen, made from your favorite recipe. The mixture should be cool before pouring it in the can for faster, more even freezing. Fill the can only two-thirds full (up to the fill line stamped on can) to allow for expansion.

Put the top on the can and place can in the tub, making sure that the can is centered on the can rest in bottom of the tub.

Attach the motor (or cranking mechanism if hand operated) making sure beater is still set properly in can and can is still on bottom rest in tub. Latch down well by pushing thumb lock over prong on frame.



Plug motor in on electric model before packing ice and salt (Step 6). The can will begin to turn steadily to the right. On manual models, you start cranking as soon as the tub is packed. Turn the crank steadily to the right (avoid turning left), not too fast. Note: The beater is not made to turn. It stays still, and the can turns around it.

Packing ice and salt - Use either crushed ice cubes or crushed store-bought ice. (The finer the ice is crushed, the better it is, as the freezer is made to operate with crushed ice. Also, finely crushed ice will melt more evenly and will, therefore, give you a smoother textured ice cream.)

In packing, put about three inches of ice in the tub all around the can, and sprinkle about 3 ounces of table salt or 5 ounces of rock salt, evenly over the ice.

Continue adding ice and salt (in the above proportions), layer by layer, until tub is filled up to, but not over, the top of can.

When the tub is half full (approximately two layers of ice and salt), pour one cup of cold water over the ice and salt mixture. This will help the ice to melt and settle, which will shorten freezing time, and will help keep ice from jamming and causing stops. After tub is filled, pour another cup of cold water over the ice and salt.

As the ice melts and settles, you will need to add more ice and salt to keep it up to, but not over, top of can.

Before the cream is finished, the ice will melt enough to cause water to flow from the drain hole in the tub. Never let this drain hole become stopped up with ice.

Electric - The motor should run for 20 to 30 minutes or until the cream is the consistency of mush. On most electric models, the motor has an automatic reset switch which will prevent motor damage when it naturally stops when ice cream is ready or if, for some reason, it stops

before the ice cream is ready. If the freezer stops and the motor is not unplugged, the motor will cut off and stay off until it cools down. It will continue to cut off and on until the motor is unplugged. This off/on action will not cause any motor damage. The freezer may become clogged with chunks of ice, which can cause the unit to stall before the ice cream is ready. If this happens, simply restart the unit by turning the can with your hands.

Hand Operated - The freezing period should take about 20 minutes of steady cranking. After the can becomes fairly hard to turn, the ice cream is ready. At this point, continuing to turn is not necessary.

This next part is really a two-person job. After the ice cream is ready, remove the motor unit (cranking mechanism if hand operated). Wipe all ice and salt from can top and then remove the top. Hold the can down on the bottom rest while pulling the beater out of the ice cream. The ice cream should be about the texture of mush. Scrape the ice cream from the beater and pack it down with a long-handled spoon.



THE CHILDREN OF BETERVERWAGTING RECEIVE CHRISTMAS CHEER

" Every year for the past 12 years, GCA executive goes back to his hometown village of Beterverwagting / Triumph to spread Christmas cheer with 150 kids in the area. Christmas is a magical time and he feels obligated to ensure that they are recognized. Michael Khan and Natasha Azeez fully clad as Mr. Santa Claus and Mrs. Claus delighted the kids with carol singing face painting and distribution of gifts. They were treated to sumptuous meals followed by ice cream, cake and nuts. Thanks to the contributors Ronald Mc Donald House, Metro Plus Health Plan, Crauola Company, Dr. Juliet Emanuel and the Guyana Cultural Association. The Spirit of the Season is one of Peace and Good Will in the village."

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

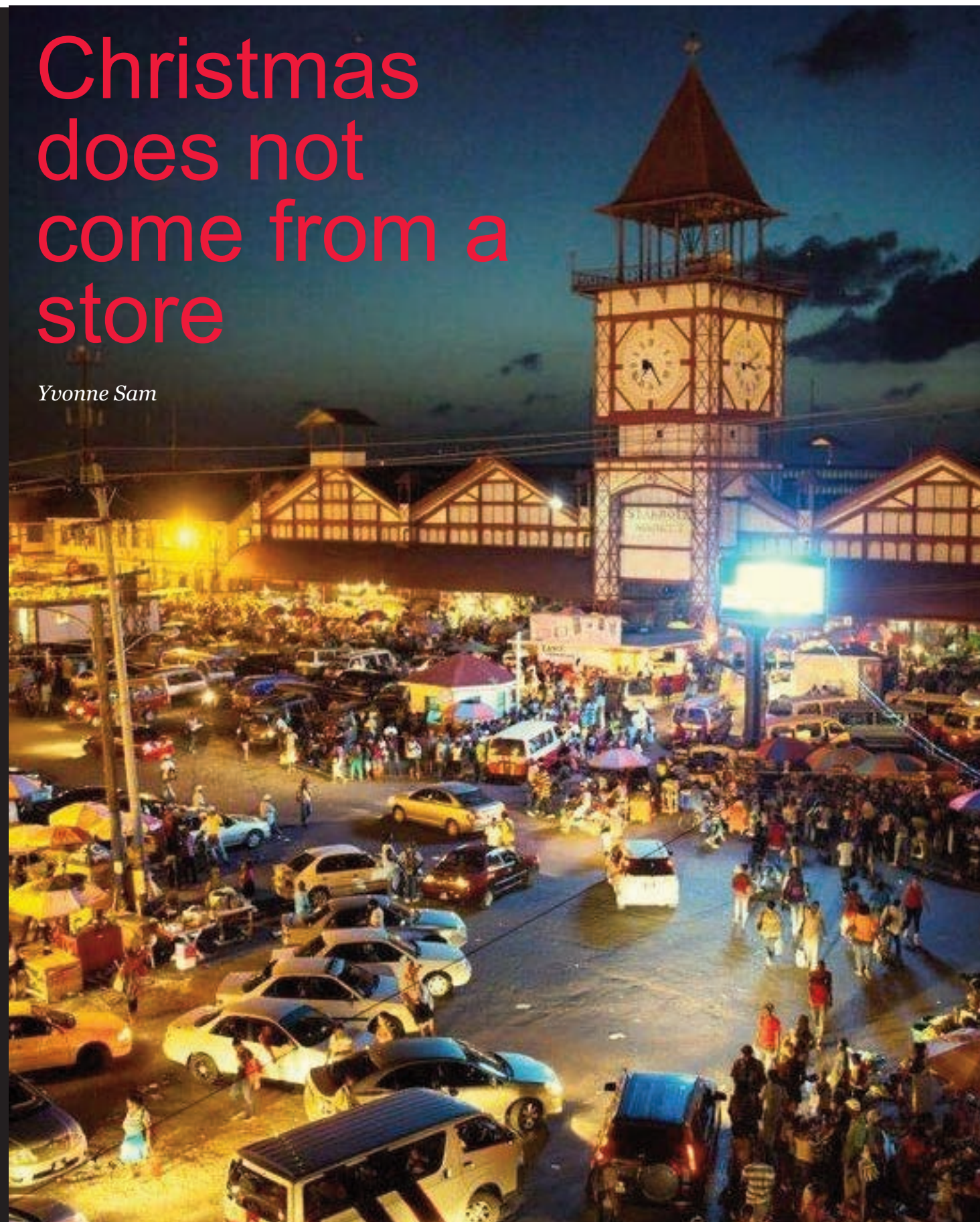


Thank You Santa!

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

Christmas does not come from a store

Yvonne Sam



Christmas does not come from a store

Yvonne Sam

Soon we will be celebrating Christmas, with the mass celebrating the birth of Jesus the Christ — the Messenger. Across a country shaken by spiraling crime rates, lamentable road death fatalities, unabated domestic violence, the stores are festooned with lights, music fills the air and, despite the dismal realities of most, there is still talk of good cheer. Everywhere there is a visible rush to change around the house, buy presents, get new this and that and the party season is in full swing. The Christmas season is here! Sadly what is truly missing is the reason for Whom we celebrate the season: Jesus Himself. For as we rush around His name is never mentioned except in certain carols.

In essence truth and reality, Christmas is not really about Santa Claus, Jolly ole St. Nick, Father Christmas or any other names by which he may be known. It is also not a mere holiday, although we have always treated it as such. It is a Holy day. For far too many, the presence of presents denotes the absence of the gift of Jesus the Christ, “to proclaim good news to the poor, sight to the blind, and freedom to the oppressed. We have also failed or still refuse to see that Jesus was representative of most of today’s humanity —

despised, denied, damned and dispossessed.

Like a large percentage of the world’s population, Jesus was born poor and strange but true, he too was also a refugee. Closer to home, like more than one-third of the world population, his family did not have access to adequate health care. His mother was forced to deliver in a stable as there was no room at the stable’s inn.

Jesus accumulated no worldly wealth, and did not attempt to rob anyone to acquire same, instead he sought to empower and enrich the most decimated. We will be judged, He told us, by how we treat “the least of these.” We will be graded on how we treat the stranger on the Jericho Road.

He would not expect us to run up monetary debts trying to celebrate his birthday, but to build up generosity credits instead. What about spending some time to feed the hungry, visit the sick and shut-in, comforting those who sorrow especially those who have lost loved ones to crime domestic or otherwise, or simply clothing the poorer clad?

Let it be fully understood that you do not need to be a Christian to understand the relevance of this story today.

Jesus taught us the overwhelming power of faith, hope and charity, the importance of love, and the obligation to fight for peace and justice.

Christmas should be treated as the “Poor Peoples’ Holy Day” and not be co-opted through commercialization by the rich, the powerful and the greedy as their holiday.

This Holy Day belongs to all. So, let us make Heaven and Jesus happy this Christmas, by facing all the presenting problems, terrors and tribulations together as a people and turning to each other in love, not against each other in fear. A heart-changing attitude that should prevail long after the birthday celebration has ended. Remember Christmas should not come from a store, but instead let it mean love a little more.

Running Back Home to a Guyanese Crismus

Reproduction by **Param Sharma** of an article by **Hubert Williams**, first published in the December 1975 issue of the then Trinidad-based "Caribbean Contact" monthly magazine.

All roun de wurl dey gone lookin fuh greenuh pastures, but den evry year-end droves o' dem duz cum runnin back home cause, dey tel we, noway else aint gat Crismus like Guyana Crismus.

Jus look at dem: in fancy clothes an big kickah shoes wuh dey pic outa catalog, talkin wid akcent an spennin money wile. But is true wuh dese Guyanese imigrunts seh ... we Crismus is boss.

Is really a potpourri of a lotta tings. We duz celebrate it wid de frenzy of Latin Americans, de riddum of West Indians, de appetite of Africans an' Asians, likker-guzzing capacity of Europeans, an de staying power of de Vietcong.

Is dats why noway else cyant match we Crismus.

Crismustime in dis country is a time of boss smells, sounds, sights an' spirits. An wen ah talk bout spirits is not jumbie or duppy ah mean. Is de real ting, de distilled spirits, ah talkin bout... lots of it.

A piece-a-time de guvment wuz trying to fool roun wid Crismus. Dey seh we mus de-emfasize um an consontrate pon Republic Week in Febawerry. People get mad and nearly eat off de guvment head, an dat mek dem backtrack.

But doan underate dem politishuns. Dey smart bad. Wen dey see dey cyant de-emfasize Crismus, dey seh leh we localise um. An so now insted o' importin forrin Crismus trees wid snow an tinsel an dem kinda tings, we duz mek we own.

Insted o' bringin in cards wid wintry scenes, syruppy words an oletime verse, we doin we own kyne uh cards.

But we stil like fuh liss'n to Bing Crosby wid Wite Crismus, not only bëcaws we aint really start writing Crismus songs yet, but Crismus doan feel like Crismus if yuh ain gat Crosby singin White Crismus... We stil lil colonial, eh!

From Novemba 15 de radio duz start playin carols fo wuk up de feelings. If yuh doan hear dem hole year, yuh duz look out for Crosby and Nat King Cole at Crismustime. De two o' dem is de champions for carol-singing.



Hubert Williams and Param Sharma

From dem tunes, and de fact dat de place turnin' dark soon soon in de awfnoon, chilrun duz know Crismus coming. Poor people house duz gat de bigges' fun an lotta wuk. Dey duz brukup house in Novemba.

Pictures duz gaffa tun back to front, de winda blinds tek down, an wood furnicha gettin a good sanpaperin fuh a new coat o' varnish or french polish. Ah uses to be wawn o' de bes French polishas in de place, afta larnin good from a man wuh cum from Surinam name Edwin Maes. De ole wornout cheap lilloneum wuh only serve one year gun stay dere pon top about six other layers to receev de new shiny cheap one (nobaddy din used fuh trow way nutt'n). Glas windows gah fu clean, walls gah fu scrub, de potted plants gah fu get lil cow manure and reglar waterin so dey can catch back deself in time fuh go in de house fo de hallidays.

All dis time biznis kickin piss in de shoppin centuhs like Water Street, Regent Street an Camp Street. Dem biznismen wha used fuh bring down de hole of Englun and America now gettin pas de guvment ban by bringin down de hole o' CARICOM fuh sell we at Crismus.

It duz be real madness, ah tel yuh, down Water, Regent, Camp, and Lombard Streets. All de roads and stores fulla peeples. Picpockets an choke-n-rob boys mekkin dey play. Lil chilrun huslin fo get lil holiday funds. De Stabroek and Bourda muneeccepal markets duz always be busy like bees. If you see peeples ! An it's amazing how yuh can get anything in dem markets - alive or dead... teefin tings too. Dem two markets is like a whole wurl apart.

Dis is de time wen evrybody payin out bonus: guvment, friendly societies, co-op societies, private bizniz, penny-banks, school trift groups añ evrybody, not to menshun de sugar barons. Steelbans trampin bout de place, maskaraiders in colourful costumes flouncin, Mudda Sally kikking up a storm pon de road, a lotta lil string bans playin at de roadside and dey always gat a big enamel cup - like wuh me gram-mudda uses fuh

drink chocolate tea from - fuh collec watevva yuh waan gih dem; stores piping music thru some teartail 'speakers' like if dey waan fuh gih ole peeples heart attack. Various groups duz be goin roun singin songs for frecks, añ yuh cyant hear yuh ears for Crismus sounds.

Dat is de time too when lil boys who duz sing in de church quire pon a sundee goin' roun from house to house singin' carols and collectin frecks, Crismus cake and ginger beer, mauby an sorrel drinks. In dem days, getting a shilling, a sixpunce, a bit, or a truppunce (24, 12, 8 and 6 cents) at one house uses to be a big ting.

Crismustime here does mek evrybody gay (not that kinda gay) and happy, exchangin 'presents' an greetins, visitin one-an-nada homes, goin out in groups, havin' a whale-of-a-time, wowing de chilrun wid toys and good-ies fuh eat, an visitin de sick in de haspitals.

Neighbas wuh aint talk to oneannada fuh months duz start sharin drinks and havin a good geeyawff.

Politishuns who cuss like ememies hole year, duz be slappin oneannada back an' clinkin glass like if de prodigal son cum home.

Biznismen who gat dey eye pon free an fayvrebble rite-ups nex year, sendin out gifts like mad to de press, includin lotta likker an cigrits.

Santa Claus stil aroun wid ëe red suit, big belly an white beard, but more offin dan not nowadays ëe Black.

Dis time, lawd, look food. Dey cyant stop we wid Crismus food, an ah feel shore dem deelishus smells does reach right cross de Caribbean. We railly does be in we element wen we titivating roun a Crismus pot.

Tek garlick pork, fuh instance. Dat is a must, an ah hear mih Mudda seh how garlic pork was part uh de scene since Boysie born. Ah nevva know who Boysie was or wen e born; but dat is wat ah uses to hear mih Mudda seh. One time wen I ask mih Mudda wen we gun change from garlick pork as a Crismus speshul, she seh "nevvawerry mawnin".

De pork does gat to soak fuh days in vinniggah, wid heavy seasnin an' nuff garlick. Wen dat ting start fuh cook, de smell does knack yuh from bout a mile away.

As de local sayin goes, if yuh lookin for a good garlick pork meal, jus foller yuh nose. Pepperpot (which only we Guyanese know how fuh mek right), metem-g wid coconut milk, peas an rice, an all kinda odda nice food duz deh in abundance.

De big jucy ham pon de table might fool de visita into tinkin he stil in London, but is local, an jus as good. Dem who mekkin um seh Guyana gat plenty an gun soon start sellin some to CARICOM. One ting bout de ham though.... peeples had to book it lang in advance... like since March. Yuh uses fuh see dem hams hangin overhead in de puttaghee an chynnee salt goods shaps, each one gat sumbaddy name mark pun um. An evry weekend dey uses to pay a lil sumting. So by mid-

Decemba evrabaddy dun pay off and collectin dey hams, for soakin in fresh water and den preparin fuh de big day.

De range uh likker is fantastic. Yuh can get from de Prime Minister's speshul Chivas Regal, to Deeguiar's 10-year-old, to chotie bhajan - a strong ting wuh dem boys duz mek in de bush. Some people call it Bush Rum. An fo evry fruit Guyana gat, dem housewives duz mek Crismus wine. Lil rice wine an corn wine uses fuh drunk sum peeples, but jamoon wine was tops.

Fuss time, Crismus cake (a deelishus ting wah get a deep brown colour from bun sugar) couldn't do widout forrin currants, raisins, prunes an' de like. But now is only local dry fruits wukkin, and wukkin dam good, too . . .

Years ago Crismus day uses to be sollem, second only to Good Friday. People uses to atten church den go home fuh ah fambli lunch... ah real close fambli affair. Boxin Day (Decemba 26) was de day for visitin an sportin. But nowadays, dey gat so many people pon de streets Crismus Day, it nuff to mek yuh stumuck turn.

A speshul part o' Crismustime is Ole Year's Nite. Wimmen lookin like gorgeous dolls, dress to death, cars flashin by, an' a party in nearly evry adda buildin.

Up to de late 1960s it was a big ting, to dance at one o' de big clubs an dem adda hifalut'n places. But wid dem pushin de prices near de moon, people ah tun back to house parties weh evrybody pay a 'sub' an get evryting free.

An ah hear also dat aftuh 3 o'clock, wid de fete in full swing, some o' dem big clubs duz add water to de likker (for same price) believin yuh dun drunk arredey an aint gun know de diffrence . . .

It duz be a good fete, though. An at midnite wen we kiss an ting an bells start ringin to welcum de New Year, yuh know wuh we duz sing? ... not nutt'n from Sparrow or Kitch, neither Reggae, nor de Guyana Boom, or Bajan Spouge. We duz sing AULD LANG SYNE.

Wile we jumpin up in de dance halls an singin wuh de British teach we, vastly less numbers duz be prayin at midnite service; an downtown, people who aint gat nutt'n else fuh do duz watch buses, cars, motabikes an adda vehicles racing roun Stabroek Market Square wid dey horns blarin out loud. De big market clock duz chime (wen it wukkin), an ships in port an fire engines duz cut loose wid dey sireens to ring in de New Year. Is in dis type o' situashun we duz mek we New Year resolu-shuns, so you cyant blame we if many o' dem dun forget nex day . . .

All dis wuh an bin tellin yuh is jus a lil taste o' we Crismus. I duz call de yuletide season a biznismen's blessin; de church's woe, an de nation's weakness.

Small wonduh den dat tousands duz gat fu cum runnin' back home to Guyana evry year fuh Crismus.

REMEMBERING CULTURAL COLLEAGUES WHO PASSED IN 2016

Francis Quamina Farrier

One of the most popular Guyanese Christmas songs is "**Happy Holiday**", which was recorded by The Four Lords, way back in Colonial British Guiana. The Lead singer of that Popular Singing Group, **Billy Moore**, died earlier this Jubilee Year. He was destitute at the time. So when you hear "Happy Holiday" by the Four Lords this Jubilee Year Christmas Season, and you hear the melodious singing voice of Billy Moore, do say a little prayer for the repose of his soul, and realize how his country, Guyana, turned its back on him, in his 'golden' years. Yet we can still enjoy his beautiful songs on Radio and elsewhere.

Noel Adams was a Jazz enthusiast. He worked at the Library of Radio Demerara and later at the GBC, where he produced a weekly Jazz Programme. He was also an accomplished pianist. While I knew Noel Adams for many years, we were never close Buddies. However, whenever we met, we would have long in-depth conversations about music - especially about Jazz music. I did an on-camera interview with Noel Adams some years ago, which was aired on the GTV Evening News. I had not seen Noel Adams for over two years before his passing earlier this year. However, I was told by reliable sources that when he was dying, he asked for me minutes before he transitioned. The thought of that has touched me very much.

Malcolm Corrica - The Lord Canary aka The Mighty Canary - was a boyhood friend of mine. We knew each other since our pre-teen years. He was one year older than myself and was in one class ahead of me at the St. Ann's Anglican School at Agricola on the East Bank Demerara. Over the decades, we met from time to time and would have some interesting conversations, mainly about growing up on the lower East Bank of Demerara, and also about culture - mostly about Calypso. The very last time we were in each other's company, was at his Peter's Hall home, on Monday,



May 23, 2016.

During the more recent years of his life, we spoke on the phone at least three times every year. On May 23, 2016, he and a few other Special Elders living in the Pete's Hall and Providence area, on the East Bank of Demerara, were being Honoured at a Jubilee Year Function at the Peter's Hall Primary School. However, he was not present, so I went to his home located a short distance away, where he greeted me warmly. We chatted for about half an hour, and during that time, I did a brief on-camera interview with him and took a few photographs with my I-phone. That interview which turned out to be his very last, was aired on my weekly Television programme, Farrier's Friday Feature, on HBTv Channel 9 in Guyana.

In the case of my next 'cultural worker', I'm actually stretching the terms of reference very much. Here's why. All she did was play the piano since her pre-teen years - but never at any public forum. However, there was a piano in the home she occupied in Georgetown for over sixty years, which she played during her younger years. She also loved to sing; one of her favourite singers was Jim Reeves. But she never became a name known as a singer in Guyana, or elsewhere for that matter. However, one of her ten children, Monty Blackmore, is a very talented musician, show producer and Theatre Lights Designer. I refer to Olive Blackmore, my Mother-in-Law, who passed away on August 23, 2016, at age 105 years. Just before her last birthday, she was paid a visit by President David Granger and Mayor Patricia Chase-Green.



Although a Trinidadian national, I have to include playwright **Freddie Kissoon**, who wrote many plays, including the very popular "Calabash Alley", which I staged at the National Cultural Centre in Georgetown a few years ago. I met Freddie Kissoon in his native Trinidad about fifty years ago. He was already one of the more popular playwrights of Trinidad and Tobago.

We were friends through the decades and I even sponsored a tour to Guyana of his theatre group, The Strolling Players. They performed at the National Cultural Centre, to very appreciative audiences. Freddie died just a few months ago in his native Trinidad. One of his plays, "Doo Doo", was performed by a school group, at this year's National Drama Festival, at the Theatre Guild Playhouse in Georgetown, in November 2016.

I end now by remembering someone who could only be described as one of Guyana's brightest stars - but one which sadly fell before her passing. She is **Gloria David**. I knew Gloria for many years. She was always a beautiful and ambitious and talented young lady.



During the mid-1970s she got involved in a small way with the activities at the Theatre Guild in Kingston, Georgetown. It was there that she and I got to know each other better, and we appeared in a few skits at the Theatre Guild Club Nights.

Gloria David possessed a great acting talent which propelled her into the movies. She starred in the highly rated Caribbean film, "The Right and the Wrong", which was premiered at the Globe Cinema on Church Street in Georgetown, and attended by President Arthur Chung and First Lady Doreen Chung. Gloria was at the top of her game and left Guyana for Hollywood. Sadly, she did not succeed there and returned to Guyana a broken starlet. She died a destitute earlier this Jubilee Year, 2016. Her star had fallen, and like the demolished Globe cinema on Church Street in Georgetown, where her film was premiered, she is gone to the great beyond. However, for those who knew her or saw her on stage and in the movies, Gloria David will long be remembered for the heights she attained in her acting career, and the pleasure she gave to those who were fortunate to enjoy her great performances, during the period when her star shone high and bright.



REMEMBERING

Lady Sara Lou Carter

Maggie Reece, Guyana Graphic

Lady Sara Lou Carter passes on at 93

On Friday, December 16, 2016, Lady Sara Lou Carter of Bethesda, Maryland, died peacefully at the age of 93.

Carter was born in Wilkesboro, North Carolina on July 4, 1923, to James and Esther Harris. After graduating from Bennett College in North Carolina, she taught for a year before moving to New York, where she became a high fashion model breaking many racial barriers and paving the way for women of color that walked the runway after her. Sara Lou Harris became the first African-American model in the New York Buyers fashion show and was one of the original 12 “Branford Lovelies” of the Branford Modeling Agency, the very first licensed modeling agency for black women. Sara Lou was able to change the perception of the African American woman from a servant to a glamour icon. She then went on to appear on the cover of dozens of magazines including Ebony, Jet and Tan.

In 1958 Sara Lou met John Carter a barrister from British Guiana (now Guyana) when she visited Guyana to participate in a fashion show. John and Sara Lou were married in 1960. In 1963 John Carter was appointed as counsel and in 1966 was knighted by the Queen Elizabeth.. Sara Lou Harris then became Lady Sara Lou Carter. Lady Carter was the architect of Sara’s Salon, a popular interview program in Guyana in the sixties. She also established The Sara Lou Charm School for Girls in Guyana, teaching girls about poise and proper etiquette.

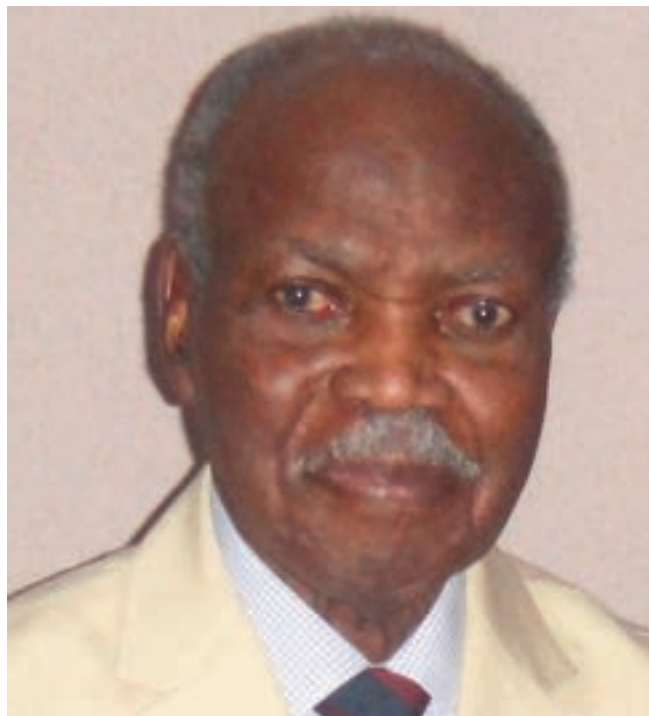


In 1966, Sir John was appointed Guyana’s first ambassador to the U.S., UN and Canada and took up residence in Washington DC. Sir John and Lady Sara Lou Carter parented three children; Robyn, John and Brian.

Lady Carter worked tirelessly as a leading model, entertainer, educator and humanitarian. “I always wanted to make something of myself – to help my own people” said Sara Lou Harris in an interview for the New York Times in 1966.

Lady Sara Lou Carter is survived by her three children, several grandchildren, and close relatives.

A service was held on Thursday, December 29 at 11 a.m., at the Chevy Chase United Methodist Church, 7001 Connecticut Avenue, Chevy Chase, MD 20815. Interment at Gate of Heaven cemetery.



IN MEMORIAM E.R. BRAITHWAITE Guyanese Author and Diplomat Dies at 104

Sewell Chan, New York Times

The memoir was praised for offering a sympathetic account of race and class without naïveté or excessive sentimentality.

Early in the book, Mr. Braithwaite recounts his disillusionment and struggles with joblessness after being passed over for work because of racial discrimination, contrasting his experiences in Britain with the years he had spent in the United States.

He wrote of America: “There, when prejudice is felt, it is open, obvious, blatant; the white man makes his position very clear, and the black man fights those prejudices with equal openness and fervor, using every constitutional device available to him.”

He added: “The rest of the world in general and Britain in particular are prone to point an angrily critical finger at American intolerance, forgetting that in its short history as a nation it has granted to its Negro citizens more opportunities for advancement and betterment, per capita, than any other nation in the world with an indigent Negro population.”

The book was timely, arriving as a wave of migration from the West Indies and South Asia began to transform British society, and as Americans were grappling with persistent segregation. That Mr. Braithwaite, a well-educated middle-class man from the colonies, was trying in the capital of the British Empire to look past the squalor and despair of the school, was not lost on critics.

“His job as an emissary of civilization was made almost impossibly hard by the fact that the English people he dealt with still believed in their own civilization and disbelieved in his,” the British poet and novelist John Wain wrote in a review of the memoir in *The New York Times*. “In fact, the urban industrialized world they lived in had long since robbed them of a natural way of life, plunged them into violence and hatred and robbed them of anything fit to be called a civilization.”

The movie, directed by the novelist and filmmaker James Clavell, was a box-office success, largely because of its star, Mr. Poitier, whose character is named Thackeray in the movie. (The theme song, sung by

E. R. Braithwaite, Guyanese author, diplomat and former Royal Air Force pilot whose book “*To Sir, With Love*,” a memoir of teaching in London’s deprived East End, was adapted into a hit 1967 film starring Sidney Poitier, died in Rockville, Md. He was 104.

He had taught English at Howard University, in Washington, and lived in the area for many years.

Mr. Braithwaite, who became a diplomat and represented Guyana at the United Nations and in Venezuela, wrote several books, many about racism in countries like South Africa and the United States, where he lived much of his life. But he is best known for “*To Sir, With Love*” (1959).

The book chronicled his efforts — as a courtly, Cambridge-educated military veteran who had been denied employment as an engineer because he was black — to motivate a group of unruly adolescents raised in a slum in early-1950s Britain, which was still slowly recovering from the austerity of the war years.

The students’ antisocial behavior, casual racism, penchant for violence and, worst of all, self-hatred horrify the new teacher, whose colleagues expect little of the pupils.

He takes them to museums and tells them about his childhood. Slowly, he gains their trust by showing respect and affection, which, for most of the students, have been in short supply. (The title of the book comes from an inscription his appreciative students wrote on a pack of cigarettes they gave him.) He also develops romantic feelings for another teacher, who, like the students, is white.



But, perhaps to appeal to an American audience, it focused less on race.

“It is as discreetly played down as are many other probable tensions in this school,” the critic Bosley Crowther wrote in his review for *The Times*.

“When I saw the film, I was not impressed,” Mr. Braithwaite said in a 2013 interview with *Coffee-Table Notes*, a blog. “Something had been lost in the transition from book to film.”

In an essay, the novelist and playwright Caryl Phillips, who was born on St. Kitts and teaches at Yale, wrote that the memoir put the plight of Britain’s postwar migrants in context, showing how “unquestioned hereditary prejudice was waiting to greet them in the streets, in the workplace and in institutions of learning.”

Eustace Edward Ricardo Braithwaite was born on June 27, 1912, in Georgetown, the capital of what was then British Guiana.

He studied at Queen’s College, Guyana, a prestigious high school, and at the City College of New York. He moved to Britain after working at an oil refinery in Aruba, off the coast of Venezuela. In 1940 he volun-

teered for service in the Royal Air Force.

He received a master’s degree in physics from Cambridge University in 1949. After leaving his teaching job, he worked with Caribbean immigrant families in London, the basis for his second book, “*Paid Servant: A Report About Welfare Work in London*,” published in Britain in 1962.

Mr. Braithwaite’s other books include “*A Kind of Homecoming*” (1962), about searching for his ancestral roots; “*Choice of Straws*” (1965), a mystery novel set in London; “*Reluctant Neighbors*” (1972), about a black man and a white man who share a short but fraught train ride; and “*Honorary White’: A Visit to South Africa*” (1975), based on a 1973 visit he made there to lecture.

Not all of his books were acclaimed. The scholar and critic Es’kia Mphahlele, reviewing the South Africa book for *The Times* in 1975, said that Mr. Braithwaite had been too generous to the whites who sat atop the apartheid system, too hard on the impoverished blacks he encountered and too focused on himself.

“It is rather Braithwaite the man who holds our attention — Braithwaite man of the world and black man, who is outraged by the squalor and the injustice staring him in the face, driven to search for answers to his own dilemma as an Honorary White who must speak to impoverished blacks from a position of luxury and freedom,” Mr. Mphahlele wrote.

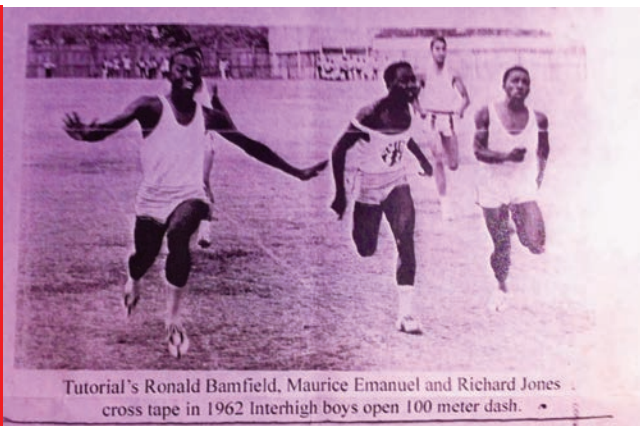
Along with his writing, Mr. Braithwaite had a record of public service. From 1960 to 1963, he was a human-rights officer at the World Veterans Federation, based in Paris; from 1963 to 1966, he was a lecturer and education consultant at Unesco, also in Paris.

From 1967 to 1969, he served as the first permanent representative of Guyana to the United Nations. He was later the country’s ambassador to Venezuela.

In addition to Howard, he taught at New York University and Florida State University, among other institutions. There was no immediate information on his survivors.

Mr. Braithwaite did not stay in touch with his London students, but was often asked about them.

“I don’t know if I changed any lives or not,” he said in the 2013 interview. “But something did happen between them and me, which was quite gratifying.”



DIS TIME NAH LANG TIME!

NEW VIDEOS BRING BACK VIVID MEMORIES OF "LANG TIME" IN GUYANA.

Toffie balls, neverdone sweetie, bruk mout, Chinee cake, fish an' bread at Mahaicony station, M.V. Malali...Putagee Tunus, lass lick, Cutex, Dem boys fass bad!

These are some of the themes in the two culturally appealing videos focusing on parlance, people and places in Guyana released by Guyanese brothers T. Eric Matthews and Lear Matthews. The recordings bring back some vivid memories of the homeland. The videos entitled, Dis Time Nah Lang Time and Cavalcade of Sport – The Race, have received positive reviews and “likes” from a number of viewers in the Diaspora and at home.

The video Link is:

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

Responses from cultural icons, Guyanese folklorists Francis Farrier, Mark Matthews and Ken Corsbie affirm the significant timely contribution of the videos. Comments include: “A wonderful bundle of delight and insight, a delightful dis time... and an apt 440 yards relay... both right up my alley... Classic pieces...these are such wonderful material for me to use in my TV show in Guyana to enlighten the youngsters what life was like back in British Guiana and early Guyana.” Political historian and culturalist, Eusi Kwayana writes: “The Matthews brothers breathed new life into the title Dis Time na lang time with inspired selection and popular nostalgia. Baad stuff!”

These videos are not only deeply rooted in Guyanese cultural tradition and lived experiences, but are presented with a sense of humor and diction with which readers could identify. They certainly complement the efforts of the Guyana Cultural Association to promote, preserve and propagate our cultural heritage.



Commemorate Guyana's Bauxite Centennial (1916-2016)

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