

GUYANA FOLK

And Culture

PATRICIA JORDON LANGFORD



**APPOINTED AMBASSADOR OF BROOKLYN
BY BROOKLYN BOROUGH PRESIDENT**

LETTER FROM THE EDITOR

The month of June 2015, was officially declared Caribbean Heritage Month by the 44th president of the United States, Barack Obama. We trust that your summer has begun with the energy and intensity of predictable newness. The Guyana Cultural Association of New York is preparing for another active and culturally fulfilling season and the sensation is in the air.

It is our hope that as GCA thrusts forward to preserve, to promote and to propagate the Guyanese cultural existence in the Diaspora, there will be a renewal of expectation, and a transformation of enthusiasm in the months and years ahead. Since this online magazine began we have received numerous praises of admiration, suggestions and advice. We are grateful and humbled by your gracious comments of appreciation and encouragement. We listened attentively, and after processing and analyzing your thoughts and interests, we are now ready to implement a comprehensive program that would perpetuate Guyanese cultural heritage in the Diaspora. The recent demonstration of pride and optimism among Guyanese everywhere is clearly evident. This was born out of confidence in the newly elected APNU+AFC coalition government to assist in the re-establishment and preservation of culture traditions that would propel Guyana into a free, proud, and prosperous nation.

Your comments surely gave us the confidence to move forward with great alacrity towards building and establishing the first North American innovative concept – Guyana Arts and Cultural Center (GA&CC), which encompasses a folk art museum, media center, teaching exercises – School of art, music, dance and performing arts. This venue will also house creative works of Guyanese artists worldwide and much more. We salute and thank you.

Based on your recommendations, GCA has recently embarked upon this new paradigm. We are in the process of acquiring office spaces to centrally house our artifacts that have been accumulated over the past fourteen (14) years of our existence. This includes all categories of dance, music, performing arts, summer workshop series, the literary hang, awards ceremony, Kwe Kwe, Family Fun Day and the Symposium proceedings. This location has already been identified. In this light we crave your indulgence and welcome your anticipated contribution which will most certainly sustain our aspirations. We therefore call on you our supporters, our past honorees, well wishers, business associates, family and friends to believe in our vision as we venture into this new program to accumulate and expand our resources into a consolidated front. We solicit your usual cooperation in this development, which is viewed as educational, entertaining and culturally edifying. We request your financial support to achieve this worthwhile goal. There is so much to be done and GCA is committed to assist as every little portion counts – one one dutty build dam - and it calls for your assistance. If I may quote from one of Guyanese cultural icons W.R.A Pilgrim's national song entitled "Let us cooperate":-

Let us co-operate for Guyana

Let us co-operate for our land,

Let us resolve to fight together

See we do it right together

Can we do it? Yes we can.

Some clarification is in order at this point. Mr. Pilgrim's last phrase of "Yes We Can" in every verse was written over forty (40) years ago, long before President Obama adopted the identical slogan: - "Yes We Can" on his US campaign trail. Yes Obama won and with your help, we intend to win. Please co-operate and give generously. Details for your tax deductible donations could be found on pages 14, 15 & 16.

In this issue, we anticipate that you feel a sense of pride when you read about the three GCA Board members who were honored this month. Patricia Jordon-Langford of the New York Tri State Alliance was recognized as "Ambassador Of Brooklyn"; Claire Patterson-Monah's Caribbean Heritage Recognition - our most illustrious Financial Director and dance counselor Verna Walcott-White at the recent 49th Anniversary celebration of Guyana's independence at Boro Hall. GCA would like to take the opportunity to salute them and all other honorees.

The month of June is still heralded as the bridal occasion month and we articulate traditional pre wedding ceremonies in different Guyanese cultural styling.

The events for our cultural heritage season kick off on July 6 with the Summer Series workshops "Arts in the Community" slogan. We hope that you will join us at these events as we continue to celebrate various dimensions of our cultural heritage in the Diaspora. Of course there are several other interesting articles for your cultural reading pleasure, not forgetting our Father's Day celebrations as Dr. Juliet Emanuel recognizes and gives credence to the men of GCA.

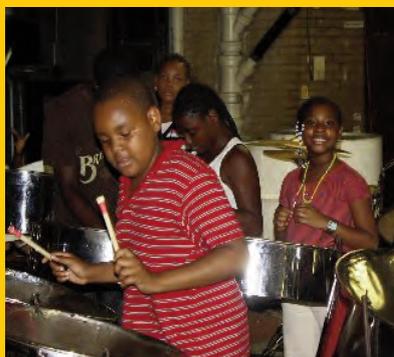
We look forward with elated anticipation to the upcoming season, and for further details, please log on to www.guyfolk-fest.org and follow us on Facebook for all events.

Gaff with you later,

Edgar Henry, June Editor

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Presidential Proclamation
**BY THE PRESIDENT OF
THE UNITED STATES
OF AMERICA**

CARIBBEAN AMERICAN HERITAGE MONTH 2015

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For centuries, Americans have been united with our Caribbean neighbors not just by friendship and economic cooperation, but also by our common values and ties of kin. From a region of extraordinary beauty, generations of immigrants have brought their enormous spirit, unique talents, and vibrant culture to the United States. Their contributions have enriched our Nation and strengthened the deep bonds between our peoples. This month, we celebrate the Caribbean Americans whose legacies are woven into the fabric of our Nation, and we reaffirm our belief that throughout the region, we all share a stake in one another's success.

As partners, our nations have reached for progress together, and in our diverse cultures and complex histories, we



see a common trajectory toward a more free, equal, and prosperous community. Throughout the Caribbean, courageous peoples have thrown off the yoke of colonial rule, seizing the right to chart their own destinies, and they have overcome the stains of slavery and segregation to widen the circle of opportunity for all. Here in America, Caribbean Americans have followed in the footsteps of their ancestors, joining their voices with the chorus of patriots and carrying forward the baton of justice -- from the battlefield and the outfield, in places like Selma and Seneca Falls, and through powerful song, poetry and prose.

Just as our nations' pasts are shared, our futures are inextricably linked. As millions of Caribbean Americans continue to innovate and thrive in the United States, my Administration is committed to lifting up hardworking individuals throughout the Caribbean and partnering with governments to build the foundation for the next century of progress and prosperity. We are investing in young business leaders and civil society activists, working to expand what is possible for the next generation of Caribbean leaders, and supporting entrepreneurship, student exchanges, and more effective job training. With new partnerships, we are helping to move the region toward cleaner, more affordable energy. And as the United States begins to normalize our relations with Cuba, we have the potential to empower a nation and end a legacy of mistrust in our hemisphere.

America is and always has been a Nation of immigrants, and today -- as pillars of family and leaders in their communities -- Caribbean Americans strengthen every aspect of our society. We must ensure our Nation remains a magnet for the best and the brightest around the world. Because of my 2012 DACA policy, thousands of DREAMers from the Caribbean have been able to live up to their potential, and last year, I announced my intent to take action that would allow more high-skilled immigrants, graduates, entrepreneurs, and families to contribute to our economy, including by expanding the existing DACA policy and creating a new policy to provide temporary relief to certain undocumented parents of American citizens and lawful permanent residents. And I continue to call on the Congress to finish the job by passing comprehensive immigration reform.

Caribbean Americans have shaped the course of our country since the earliest chapters of our history, and they continue to drive our Nation to realize the promise of our founding. During National Caribbean-American Heritage Month, we honor the courage and perseverance of the Caribbean-American community, and we rededicate ourselves to building opportunity and protecting human rights for all our citizens.

NOW, THEREFORE, I, BARACK OBAMA, President of the United States of America, by virtue of the authority vested in me by the Constitution and the laws of the United States, do hereby proclaim June 2015 as National Caribbean-American Heritage Month. I encourage all Americans to celebrate the history and culture of Caribbean Americans with appropriate ceremonies and activities.

IN WITNESS WHEREOF, I have hereunto set my hand this twenty-ninth day of May, in the year of our Lord two thousand fifteen, and of the Independence of the United States of America the two hundred and thirty-ninth.

Barack Obama

CONGRATULATIONS

Guyanese Sasha Vickery has won herself a spot in the Wimbledon finals.



American women Christina McHale, Sasha Vickery and Alison Riske all advanced to the second round of the US Open on Tuesday, making it a good day for American prospects.

Sasha Vickery, the reigning USTA Girls' 18s national champion, scored her first ever grand slam win, beating former Wimbledon semi-finalist Mirjana Lucic-Baroni, 6-4, 6-4. Vickery is currently ranked no. 227 in the world and next plays Israel's Julia Glushko, who upset No. 20 seed Nadia Petrova in the first round. Vickery may have just earned her spot at the Wimbledon Tournament making her one of the First, if not the first Caribbean tennis player to play at Wimbledon.

Riske, Vickery and McHale are among 10 American women who have advanced to the second round of the women's singles draw.

CONGRATULATIONS TO NEWLY APPOINTED BROOKLYN AMBASSADOR, PAT JORDON-LANGFORD

Patricia Jordon-Langford was recently appointed Ambassador of Brooklyn by Brooklyn Borough President Eric Adams.

As Ambassador of Brooklyn, Patricia Jordon-Langford is expected to work in her community to help promote and uphold the welfare of her community and work with the office of the Brooklyn Borough President on issues affecting her community. With his approval, she will represent the Borough President at events and will relay the policies, programs and initiatives of the Brooklyn Borough President.

She is expected to promote her ancestry, be knowledgeable of her cultural heritage and ethnicity, build a relationship with her community and be the link between her community and the Brooklyn Borough President's office.

For most of her life Patricia Jordon-Langford has practiced what she preaches, and that was always to give service to the best of her ability, regardless of the circumstances.

As a proud Guyanese, Pat is President of The Guyana Tri-State Alliance Inc., and for over twenty-two years, has had a strong commitment to the empowerment of fellow Guyanese wherever possible. She was always engaged in various projects: literacy programs to embrace and teach academic and reading skills in Guyana; nurturing and empowering those who have no voice - battered women, and abused and abandoned children - having traveled to most of the regions in Guyana to bring awareness and to propose solutions to end this scourge.

The preservation of Guyana's culture, the commemoration of Guyana's milestones, the celebration of the achievements of Guyanese, and the encouragement of our youth are approached with passion and dedication. The motto of GTSA is "In Unity there is strength". Her life's work is dedicated to fostering brotherhood and sisterhood among "my people".

Pat is a Board Member of GCA with its vision, commitment, and belief in the preservation of culture, devotion to education, and allegiance to Guyana. The many facets of GCA's commitment to the celebration of Guyana's history, and the embracing of our future with



a pledge to the building of bridges (We Bridgin'), makes being a Board Member a worthwhile purpose.

Pat has championed Media and Communication, emphasizing the importance of informing, and telling our own story. Many media personnel in Guyana have benefited from her persistence in bringing communication students from UG to The United States, to give them practical experiences and exposure to different forms of Media. She has also participated in TV panel discussions on women's issues, education, literacy, and the protection of at-risk children. Her mentoring skills and commitment to their success have paid dividends in this important sphere.

This remarkable lady possesses a strong sense of civic responsibility, having dedicated a lifetime of contributions to her community. She has received numerous awards, including The Board of Education recognition for her involvement in the Adopt-a-Class Programs, The President's Service Award from The Urban Banker's Coalition for her commitment to youth and the formation of the scholarship and mentoring program, the Global Citizenship Award for Leadership and Helping Humanity, the Guyana Consulate and the Guyanese Community Appreciation Award, The Hon. Shirley Chisholm Award for Leadership, Outstanding Guyanese Woman of Courage and Vision from the Guyana Cultural Association, as well as Congressional, City Council, and New York State Awards for contributions to the Community, and numerous other Citations, Proclamations and achievement awards.

CLAIRE PATTERSON-MONAH

HONORED WITH CARIBBEAN HERITAGE AWARD





CLAIRE PATTERSON-MONAH

HEALTH CARE EXECUTIVE, CULTURAL AMBASSADOR, SOCIAL JUSTICE ADVOCATE, HONORED WITH CARIBBEAN HERITAGE AWARD

Claire Patterson-Monah attended Smiths Memorial Congregational primary school and St Joseph high school and migrated to the US in 1980 to further her studies. Claire holds a Bachelor's Degree in Nutrition from Queens College, a Master's Degree from New York University, and post-graduate certificates in Health Care Administration from Cornell University, the Wharton School and the National Association of Public Hospitals (NAPH) 2008 Fellows program. She is Registered Dietitian a member of the American College of Health Care Executives, the American Dietetic Association, among other professional affiliations.

Claire currently serves as Senior Associate Executive Director of the NYC Health and Hospital Corporation Queens Health Network-Elmhurst and Queens Hospitals where she is charged with leading a borough wide initiative to reform the healthcare delivery system for the residents of the nation's 4th most populous and diverse borough. Prior to joining the Queens Network, she spent the last decade at the Central Brooklyn Network: Kings County Hospital Center, Dr. Susan Smith McKinney Nursing and Rehabilitation Center, East New York Diagnostic and Treatment Center, where she led the development and adaptation of Lean transformation efforts for the network realizing improvements in performance and achievement of clinical, financial and operational goals. She also provided oversight for the coordination of Ambulatory Care Services, the Network's Community Provider Relations Program, Women's Infants and Children (WIC) Smoking Cessation, Asthma and Cancer outreach initiatives. At Central Brooklyn Network, Claire's administrative philosophy emphasized a commitment to preventive health and a culturally competent

“patient-centered approach” to care. It is a message she also takes directly to the community through workshops, lectures and other presentations that promote wellness through a combination of sensible, informed health choices and risk reduction. She regularly facilitates similar workshops with professional organizations including the American Cancer Society, American Heart Association, Blacks in Government and at Health Centers when she travels to Guyana.

Notwithstanding her busy professional schedule, Claire also functions as a cultural ambassador for her native Guyana. She is a member of the Board of Directors of the Guyana Cultural Association and a principal organizer of the annual Guyana Folk Festival in New York. She is a founding member of Support Guyana Underprivileged and serves on the organizing committees of several Guyanese pageants and is an active member of numerous charitable and humanitarian organizations serving the Guyanese and wider Caribbean communities

She credits her late mother Joyce Wolfe with her passion for public service and her commitment to social justice. Her overarching inspiration is taken from the philosophy of the poet Maya Angelou, who famously remarked:

“My mission in life is not merely to survive, but to thrive; and to so with some passion, some compassion, some humor and some style.”

HONOREES OF GUYANA'S 49TH INDEPENDENCE ANNIVERSARY

Presented by the Guyana Tri-State Alliance organization, Guyana's consulate and U.N. Mission and supported by Brooklyn Borough President Eric Adams and City Council member Mathieu Eugene, the Golden Arrowhead Award of Achievement and Distinction. was presented to Pastor Bacchus; Bishop John Cummings, Dr. Ronald Alexander Daly, Oswald David, Linda Holder, Verinda Jagan, Romnee Kalicharan, Rosalind McLymont, Lorna Welshman-Neblett, Sonia Noel, Pandit Seeratan, Angaad Sooknandan, Nalini Tiwari, Dolly Small, Mohan Singh, Tony Singh, Verna Walcott, and Blossom Parris. Sheila Holder, a founding member of the Guyana's Alliance For Change political party, was honored posthumously.

Photographs by Tangerine Clarke









GCA TO ESTABLISH FIRST GUYANA ARTS & CULTURAL CENTER IN NORTH AMERICA

A MULTIDISCIPLINARY FOLK ART MUSEUM, MEDIA CENTER AND TEACHING SPACE DESIGNED TO SUPPORT ARTISTS AND PROVIDE SPACE TO DOCUMENT, COLLECT, PRESERVE AND INTERPRET THE CREATIVE WORKS OF GUYANESE ARTISTS FROM AROUND THE WORLD

In support of the vital role GCA plays in our cultural landscape, GCA has plans to create a multidisciplinary folk art museum, media center and performance space designed to support artists and provide space to document, collect, preserve and interpret the creative works of Guyanese artists from around the world. Office space for GCA will also be part of this expansion. It will be an important community space committed to creating an environment that inspires creativity, encourages learning, and fosters cultural understanding.

THE GUYANA ARTS & CULTURAL CENTER

GA&CC's mission is to educate communities regarding Guyanese /Caribbean heritage via the establishment of an institution devoted to folk arts research, and preservation of Guyanese creative art forms. The Center will promote and preserve Guyanese/Caribbean Culture and history.

While resources for those in lower socioeconomic circles have become scarce, we feel strongly that the work that we are doing will make a difference in the lives of many, especially our children, who will be the leaders of tomorrow.

OUR TRACK RECORD

The annual Guyana Folk Festival in Brooklyn, organized and executed by our parent organization the

Guyana Cultural Association (GCA), is a popular summer destination and cultural sharing experience for Guyanese and non-Guyanese from across the United States, the Caribbean and other parts of the world. For 14 years, the signature events of the annual Folk Festival season have been the Family Fun Day, Awards Ceremony, Literary Hang, Performing Arts season, Kwe Kwe Night, the Video and Film Festival, and the Symposium along with the Caribbean Summer Heritage Workshops, supported by Council member Jumaane Williams and Council member Mathieu Eugene.

GOALS

- Involve all members of the community in activities that bridge inter-generational relationships via various activities on Caribbean life styles universally.
- Develop a Cultural Institution that researches, collects, owns, maintains, preserves, and archives information regarding Guyanese/Caribbean way of life. To make objects and artifacts available to provide additional information benefiting Caribbean people and other non-Caribbean communities.
- Through the programs of the Guyana Arts & Cultural Center, address the needs among Guyanese/Caribbean immigrant children in Brooklyn, New York. Matthews and October-Edun, both GCA executive members have chronicled in their publication – *English-Speaking Caribbean Immigrants, Transnational identities*, “School children from the Caribbean represent one of the most rapidly growing single-immigrant groups in North America” and that they face a wide range of challenges, among them issues of self-esteem and identity.

GCA TO ESTABLISH THE FIRST GUYANA ARTS AND CULTURAL CENTER IN NORTH AMERICA

THE PROGRAMS:

GA&CC SCHOOL OF ART

For young artists who want to make art, build their artistic skills and explore new art forms and mediums. - encourage teens to nurture and hone their talents by offering art classes and workshops taught by experienced educators who are also professional artists. Instructors will guide young artists through learning techniques for different artistic mediums including drawing, painting, and sculpture.

GA&CC SCHOOL OF MUSIC

To provide a high quality, flexible and affordable music education program for all young people interested in music: piano, tabla, sitar, African drums, flute, steelpan, violin, saxophone and other instruments and chorus. Students will have the opportunity to play with and learn from the best musicians in the diaspora. This is also an opportunity to pass on our musical traditions to a younger generation.

GA&CC SCHOOL OF DANCE

The School of Dance provides students of all ages the opportunity to experience dance in a context that values the creative process.

With professional dance instructors, students will explore creative expression through movement by learning different dance techniques. The Workshop will also offer an adult program.

GA&CC SCHOOL OF THE PERFORMING ARTS

The Drama program will encourage students to explore their performance and acting skills through a variety of theater and drama related activities. Students will have opportunities to learn acting exercises and techniques as well as the technical aspects to executing a play or production.

THE GCA ART RESEARCH LIBRARY

will have a non-circulating collection consisting of monographs, reference books and databases, collection and exhibition catalogues, scholarly periodicals, catalogues, and manuscripts.

THE GCA CULTURAL CENTER STORE:

- BOOKS, CDS, DVD, ART & CRAFT:

The Cultural Center Store will offer an extensive collection of merchandise representing work from different artists. It will be available to persons interested in handmade craft and folk art, art-inspired gifts, books, DVD and CDs from Guyanese artists and craftsmen.

Products will be supplied by the artists on consignment to GCA.

The Museum Store will also sell items on-line through the GCA website store.

THE CONFERENCE AND AUDIO VISUAL ROOM:

The Conference Room will be equipped with film and digital projectors, professional sound and lighting system and all tele-conferencing capabilities: high-speed wireless internet, Audio/Visual, computer, fax, photocopying services will also be available

PERFORMANCE SPACE

The performance space will provide opportunities for people to come together in creation and celebration of culture. This space, which will be shared with St. Stephen's Church membership

- Will provide a forum to discuss current issues artists are facing.
- Display the art and heritage of all Guyanese.
- Collections - preserving them for future generations while making them accessible to visitors.
- Educational programs:
- Educational mission would be to create a greater understanding of the art and culture of the Guyanese people.
- Workshops: For adults and children
- Monthly Sunday Afternoon Concerts
- Public Lectures
- Video series to showcase up-coming artists.



SUPPORT THE PROGRAMS OF GCA

With your gift, we can mentor and inspire young people in the Brooklyn community by supporting education and performance in the creative arts. Our signature events provide a space to celebrate Guyanese achievement and encourage inter-generational dialogue. Our youth programs inspire creativity, encourage learning and foster cultural understanding.

The Guyana Cultural Association (GCA) New York, Inc. is approaching its 15th anniversary, which coincides with the 50th Independence Anniversary of our homeland in May 2016. We invite you to be a financial contributor as we embark on a new and exciting initiative - the establishment of the Guyana Arts & Cultural Center (GACC). This new initiative reaffirms our commitment to the study, preservation and celebration of Guyana's rich multi-ethnic heritage, in furtherance of the GCA's vital role in our cultural landscape.

This project will include a Museum of Guyanese Craft and Folk Art and the GACC's Schools of Music, Dance and Performing Arts. The GACC will also provide video and audio production training to enhance and facilitate the inter-generational transfer of knowledge relating to Guyanese heritage and creativity.

Over the past 14 years, we have celebrated our multi-ethnic heritage. We have also recognized the contributions of many important artists-musicians, writers, dancers, composers, and producers. We have also maintained our commitment to the study, preservation and celebration of Guyana's rich multi-ethnic heritage, at home and abroad.

The annual Folk Festival season, which culminates with Family Fun Day on the Sunday before Labor Day, is currently the association's flagship program. Family Fun Day, along with the Caribbean Summer Heritage workshops, Awards Ceremony, Literary Hang, the MoBraff Performing Arts season, Kwe Kwe Night, Video and Film Festival and the Symposium, are the signature events of the annual Folk Festival season.

Your tax-deductible gift in any amount will ensure that

the Guyana Arts & Cultural Center becomes a reality. This will bring us one step closer to achieving our vision of the preservation, promotion and propagation of Guyana's multi-cultural heritage. An understanding of our commonalities is essential to building trust in multi-ethnic Guyana.

We are deeply grateful to our corporate sponsors. GCA's executive board and members express profound gratitude for your enthusiastic support over the years. We now invite you to take the next step in supporting this new initiative and to ensure our young people have access to arts and media that enrich our community and reflect the rich diversity of our Guyanese heritage.

MAKE A TAX-DEDUCTIBLE DONATION

www.guyanaculturalassociation.org/contribution/

You may also mail your check or money order to the Secretariat

**Guyana Cultural Association
of New York, Inc.**

**1368 E. 89th Street, Suite 2,
Brooklyn, NY 11236 USA.**

**THANK YOU FOR
YOUR SUPPORT**

BROOKLYN ARTS COUNCIL & THE GUYANA CULTURAL ASSOCIATION, NY

FOLK FEET IN THE STREET

AFRO-CARIBBEAN MASQUERADES & STREET PROCESSION
SATURDAY, JULY 25, 2015

2.00 - 6.00 P.M.

2806 NEWKIRK AVENUE
(BETWEEN E.28TH - E29TH STREETS, FLATBUSH)

Some of the best dance in Brooklyn happens outside of the studio and on the streets. In partnership with the Guyanese Cultural Association, we are closing down Newkirk Avenue and sharing dance forms that come out of Afro-Caribbean masquerades and street processions.

La Troupe Zetwal will bring Rara, a street procession that comes out of the vodun temples in Haiti and fills the air with vibrant rhythms, dancing and political commentary.

The Guyanese Cultural Association of New York will teach and showcase a traditional Guyanese masquerade with their flouncers, Mother Sally (stilt dancer), and the Bad or Bull Cow (in a cow-like costume who dances at the

crowd). Come watch and learn the basic steps of the masquerade dance and the intricate art of flouncing and displaying. Very special musical guests include Rudy Bishop's Young Acolytes Symphonic Steel Orchestra.

**GUYANA:
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Brooklyn Borough President

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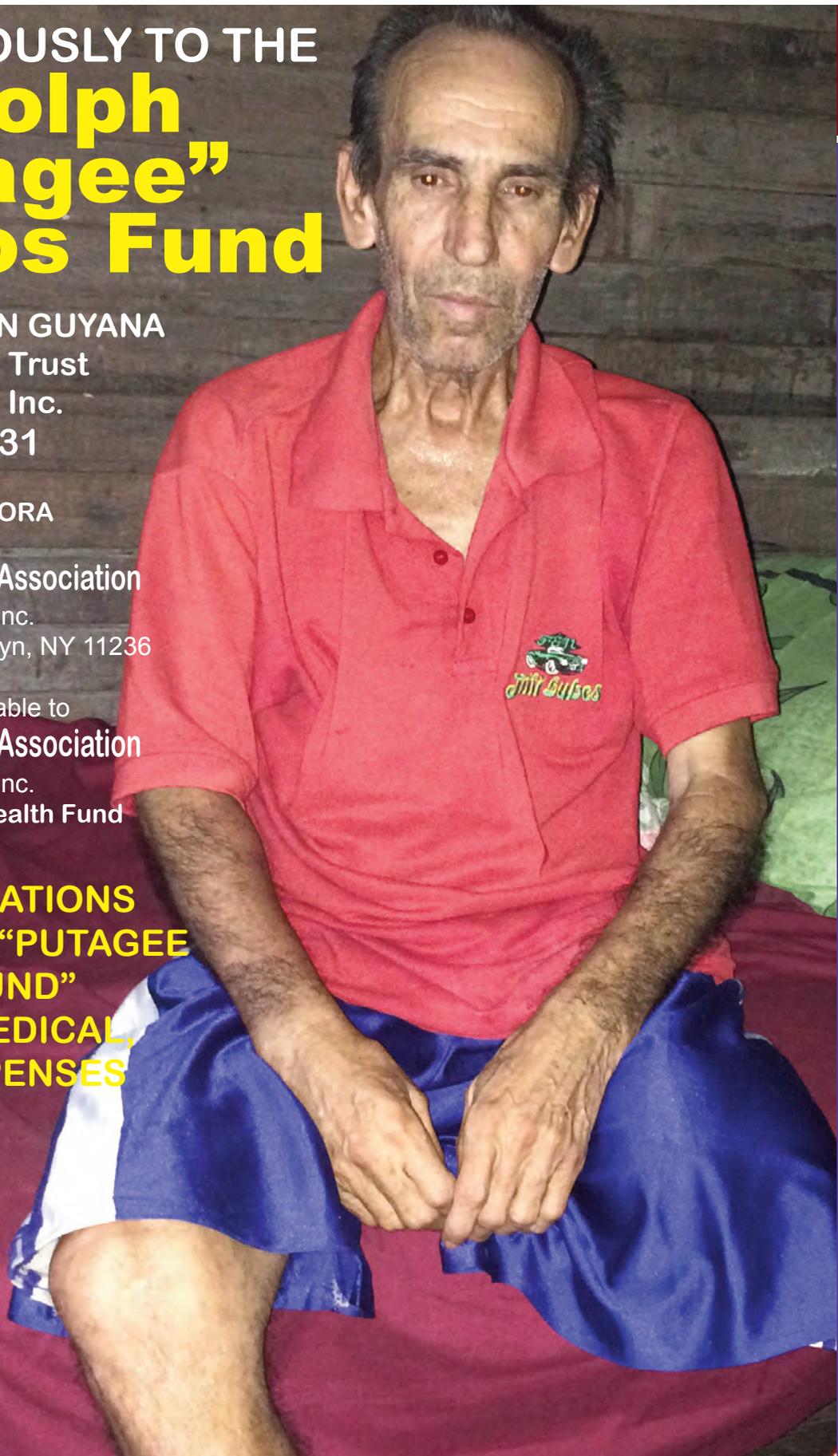
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Climbing to the height of the Stabroek Market Bell Tower was a thrilling experience. In 2012, I had my first opportunity to view the City of Georgetown from atop the market tower and was so inspired by this spectacular perspective of the city that I believe everyone should have the opportunity to enjoy it.

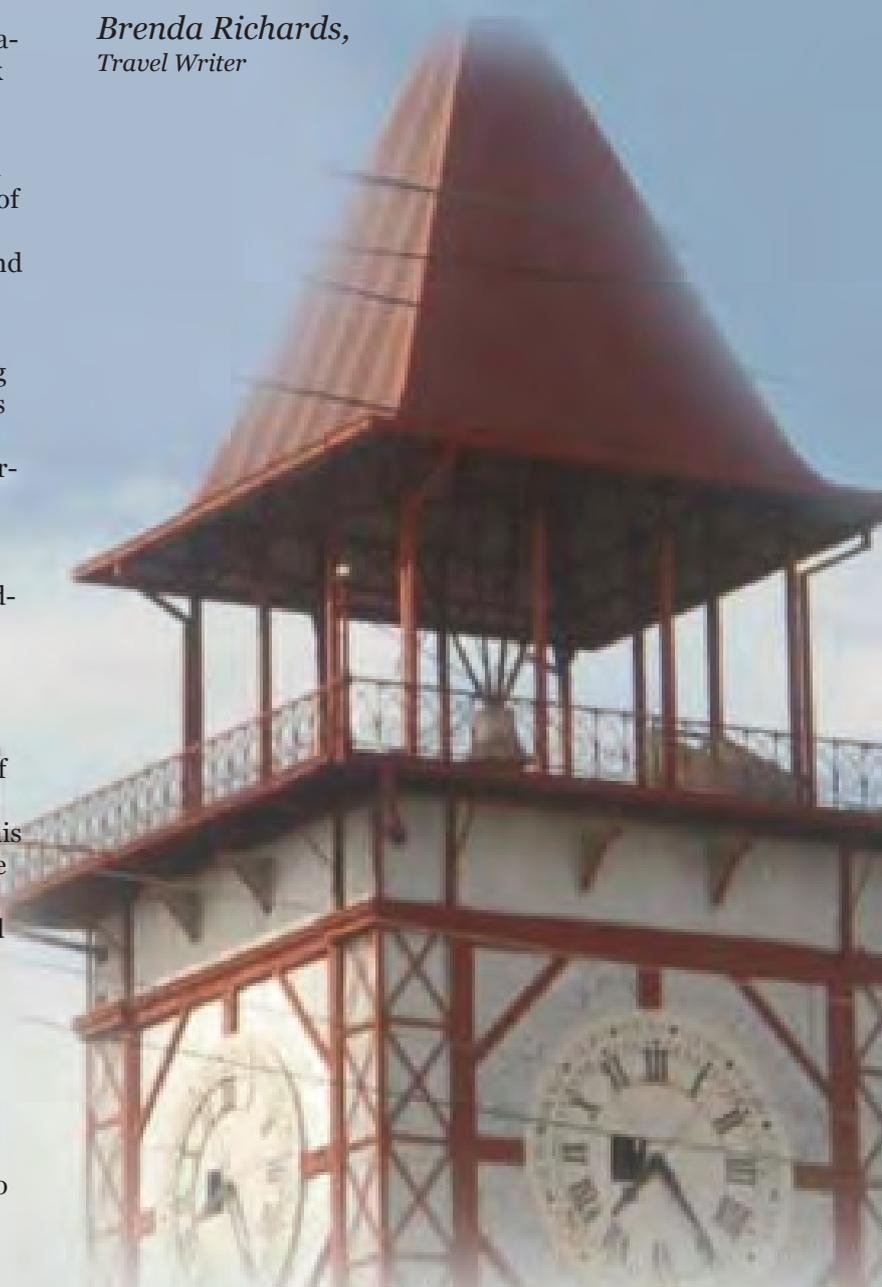
The market was designed by Edgemoor Iron Company of Delaware, USA over the period of 1880-1881 and may be considered the oldest building in the city still in use. Designed by American engineer Nathaniel McKay, this market houses a lot of items for sale; it has served as the premier shopping site for generations of Guyanese and its clock tower has stood as a sentinel to the passing of time in the pre and post-colonial city of Georgetown. From its central location on the bank of the Demerara river, the clock tower atop the historic Stabroek market offers a vista of Georgetown, which is both breathtaking and instructive. From this vantage point you can experience sweeping views of the “Garden City” of the Caribbean, with its juxtaposition of historic and ultra-modern buildings to the west, north and south of the tower and the dynamic Demerara river flowing on the east.

The 114 steps leading up the narrow and winding staircase were dusty with age and neglect. It was not an easy climb to the top but the reward that awaited the visitor at the end of the winding stairway was worth every breath. The elegance of the Parliament Building, the historical charm of the High Court and the resplendence of St. George’s Cathedral and City Hall in the distance all provided a magnificent vista.

Three years later in 2015, and shortly after the transition to the coalition government, I had the wonderful privilege to revisit this site. This time the clean-up campaign that had swept the City of Georgetown was well under way and I felt compelled to see the elevated view of the city from this new and more orderly perspective. This time the climb was a bit more daunting, but once again, the view from the top of the Stabroek Market did not disappoint. The streets were cleaner than before; the city looked more organized; and the same buildings that seemed to dim from the less than pristine surroundings in 2012, appeared to pop with fine splendor and a more refined presence. A visit to this unique platform leaves one feeling enamored and excited about viewing the beauty of the city as it continues to be restored to its former glory.

A VISION FOR THE COMMUNITY MARKETS IN GEORGETOWN

*Brenda Richards,
Travel Writer*





DEMERARA RIVER VIEW FROM STABROEK TOWER

Brenda Richards

From atop the tower, the panoramic view of City of Georgetown looked beautiful in its quaint elegance. The landscape of the city with its clean streets, historic buildings up close and its colorful structures speckled in the distance against the unencumbered backdrop of a clear blue sky made this all-encompassing view appear more like a beautiful painting than reality. As I stood there looking out onto the view, I thought that with its designation as a heritage site as well as the opportunity to generate substantial revenue as a visitor site, the Stabroek market tower as a destination stop would be a wonderful addition to the tourist sites of Georgetown. Descending the stairs into the market, I felt compelled to reach out to the Chief of Markets with some ideas. We talked for awhile about my inspiration for this conversation which would be my visits to tourist sites around the world like the Empire State Building in New York, The Eiffel Tower in Paris, the Leaning Tower of Pisa in Italy, The Carmax Building in Oxford, England, Cristo de Redeemer in Brazil and so many other elevated views where a small fee or a donation to enjoy the range of vision from the top is standard operating procedure. Before I departed he embraced my ideas and told me that I must have been a Godsend.

On my way out to the street, I began to imagine how beautiful the Stabroek Market would look if there was a food court to offer its patrons fresh fruit, fresh food and fresh local drinks from the market. My mind churned with ideas and I could easily envisage the future of a lovely restaurant atop the Stabroek Bell Tower with an elegant atmosphere, serving fine wines

and freshly prepared meals to its patrons. The infrastructure could be enhanced with an elevator having a separate entrance to the viewing tower and restaurant. If the committee at the Stabroek Market sees the vision and places a value on this magnificent viewing tower, a lease agreement investment can easily pay for itself as visitors and the locals alike enjoy this spectacular view from the top.

There was a ground-swell of enthusiasm and excitement from both the Guyanese in the Diaspora and those at home when they saw the photographs of the City of Georgetown from the Stabroek Market Tower, posted onto my Facebook page. Most expressed an interest in being able to enjoy the same experience and a sense of surprise that there was a lookout tower atop the Stabroek Market.

It is also of extreme importance and urgency that the restoration of the Kitty Market becomes a table topic conversation by the powers that be, and concerned citizens. This beautiful structure has been neglected and left to fall to ruins for way too many years. The livelihood of the vendors who have dedicated a life of service to their community is compromised and their well-being continues to be endangered each day that they risk their lives in this dangerously dilapidated structure. Their lives hang in the balance on a daily basis although they feel compelled to forge towards another day of uncertainty and hope.

A VISION FOR THE COMMUNITY MARKETS IN GEORGETOWN

Brenda Richards

The Village of Kitty, which was once an autonomous enclave with thriving businesses and its own city council, was relinquished to new management under the Greater Georgetown municipality sometime in the late 70s and has since suffered a slow and sad demise. Prior to this ill-advised decision the village was managed very efficiently by the community leaders who had a vested interest in the upkeep and the maintenance of their own environment. There was every conceivable service in the village and the residents had no reason to venture into Georgetown, except for an outing.

Today the Village of Kitty looks derelict; it has become an unrecognizable community with the market, once the most beautiful landmark building sitting in the center of the village, now neglected, decrepit and abandoned. The village looks like a forgotten and dusty town from an old western movie. Although there is a faint glimmer of hope and fleeting glimpses of a rebirth of the community spirit, there is a reasonable deduction that the Village of Kitty would be much better served if new leaders within the community would emerge to take their rightful place at the table to manage and maintain their own environment and to move the village forward. It has worked successfully before and it can be a successful business venture again if the young men and women of the community are given the tools to embrace their rightful place as leaders of this small and manageable village. All that is needed to make this vision a success would be the guidance and the leadership from those within the corridors of City Hall. I hope that a long range perspective for the community markets in Georgetown is given the priority it deserves.

CITY HALL & THE CATHEDRAL FROM STABROEK TOWER



ON TOP OF STABROEK



SCHENECTADY AVENUE



Wesley McDonald Holder – an unheralded symbol of the Guyanese Victory Parade in Brooklyn
Lear Matthews

The unprecedented historic march held in Brooklyn, New York on Sunday, June 14, 2015 to celebrate the political victory of APNU+AFC, culminated in a massive rally on Schenectady Avenue. However, lost in the jollification, pageantry and speeches was an ironic historical fact - A section of Schenectady Avenue in the vicinity of the rally, was, in 1995, renamed Dr. Wesley McDonald Holder Avenue in honor of a celebrated Guyanese immigrant. Was this a coincidence or was it designed by spiritual guidance?

Born in Buxton Village, British Guiana on June 24, 1898, this son of the soil was known endearingly to family and friends as “Mc Holder”. He migrated to the United States in the 1920’s, where he dedicated his life to addressing the injustices experienced by the disenfranchised. He represented an exceptional cadre of Caribbean immigrants of the 20th century, working tirelessly, through community organizing and politics, advocating for civil rights while promoting black social consciousness. He was a pioneer in the struggle for civil rights, human rights and inclusion (pivotal ingredients of Guyana’s coalition government).

Known as “the Dean of Black Politics” during the early phase of his residency in the US, Dr. Holder became an active member of the Marcus Garvey Black Nationalist Movement, representing that organization in southern states to promote black pride and independence. This resulted in him being arrested and jailed for protesting and denouncing the bigotry of the Ku Klux Klan among other activities.

These experiences only strengthened his resolve to continue his mission. He worked for many years as a news investigator for the Amsterdam News, a popular NY publication which focuses on African American issues. In addition, this versatile professional, politician and highly respected citizen, was a trained mathematician drawn to politics with a nationalist orientation. Perhaps his Buxtonian roots explain such attributions. He was a researcher in the Brooklyn District Attorney’s Office and founded a literary society and debating club for young people and Black intellectuals.

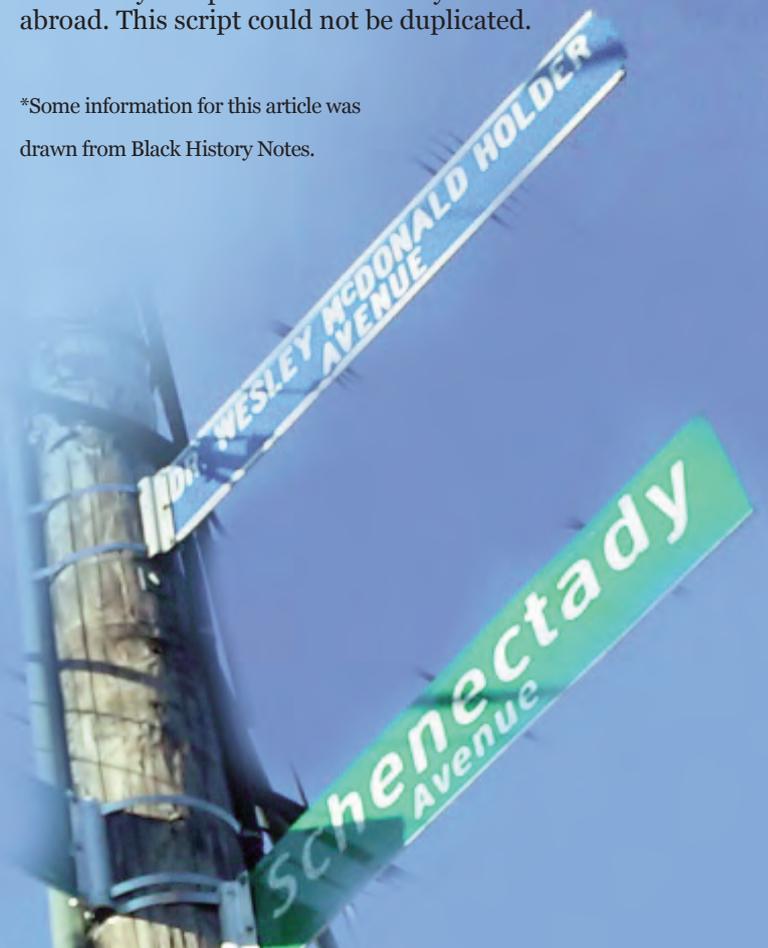
As a “street smart” progressive democratic politician, Dr. Holder helped to launch the careers of many Brooklyn politicians. Other accomplishments include: organizing

the campaign of Shirley Chisholm (also of Guyanese heritage), the nation’s first Black Congress woman; advised a number of Black elected officials to the City Council, State Legislator, Congress and the Courts; in 1985, he was instrumental in rallying the Black Assembly district in Brooklyn in the election of Mayor Ed Koch; as a mentor to Mayor David Dinkins’ campaign, he played a key role in breaking the racial barriers to elective office; he was the engine behind the election campaigns of many Brooklyn Democrats including Una Clarke, Roger Green, Priscilla Wooten and Ed Towns. His niece, Dr. Violet Stephenson, whom he mentored throughout her career, was the Medical Director of Bedford Stuyvesant Community Mental Health Center in Brooklyn, where she served the Caribbean American community.

Dr. Holder transitioned in 1993 at the age of 97 and was memorialized by a number of Public Officials as a “giant among men ... an icon to whom all of New York Black officials owe a debt of gratitude”.

In celebrating Caribbean Heritage Month 2015, and the political victory in Guyana, we pay special tribute to Dr. Holder. He truly exemplifies the heights of achievement in the Caribbean Diaspora. He paved the way for moments like this – when the Diaspora could build strong communities and emerge into a force that helps facilitate progressive change in the homeland. Perhaps more than a coincidence, the symbolic convergence of the legacy of a native son and the coronation of a trusted leader, reflects the destiny and perseverance of Guyanese at home and abroad. This script could not be duplicated.

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





TRADITIONS OF GUYANESE WEDDINGS

Iis true that every wedding is unique in its own culture, but the events centered around a Hindu wedding are deeply-rooted in ancient customs and beliefs.

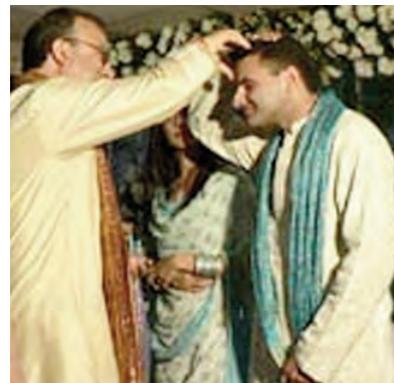
A Hindu wedding demands at least two weeks of preparation and involves sacred vows being recited to the man and his wife. Vivaha samskara, which is the most important sacrament of a Hindu's life, is the entrance into the institution of marriage which is believed to be the dominant factor in an individual's mental and spiritual development, establishing their footprint in society.

MATTICORE CEREMONY "DIG DUTTY"

Leading up to the Hindu wedding, usually held on a Sunday, a series of religious functions are executed to prepare the bride and groom.

The body is rubbed down with a mixture of tumeric and coconut or olive oil on Friday night.

This night is known as "Matticore" or "Dig Dutty Night" and a paste is applied to purify the body for married life and to pray to the earth for blessing in marriage.



TILAK CEREMONY

In Indian Hindu culture, the bride-groom and his family are placed in high regard. Therefore, after they get ready for the wedding the first ceremony

which locks the seal is Tilak ceremony. It is usually attended by the male members of both the families.

THE TILAK CEREMONY

The father of the bride along with other associates visits the house of the groom. There he applies the auspicious tilak on the forehead of the groom to ensure that he is finally ready for marriage and also that the bride's family has accepted him as their would-be son in law.

A small hawan and pooja also takes place, wherein the priest chants mantra to seek blessings of the Lord.

After this the brother of the bride applies tilak to the groom as a mark of respect and acceptance. He then endows him with gifts such as clothes, sweets, fruits, flowers, garlands and token money. All the other male members of the bride's family such as uncles, cousins etc also perform the same ritual to state their loving approval of the groom.

The ceremony is followed by refreshments to celebrate the new accord between the duo families. After this, the family of the groom also sends gifts for the bride.

At the Mahendai (Saturday afternoon or Sunday morning) ceremony, the women would rub down their skins with a dark-red dye, known as "laki". The deeper the colour, the stronger the love for the bride. This is also when the bride and her friends will have a "girls night out" and hands are painted.

Since Hindu weddings do not encourage divorce, they usually match the astrological signs of the partners to ensure that they are compatible.

All these ceremonies are done to ensure that the bride and groom are richly blessed and that evil is washed away.

THE SIGNIFICANCE OF MEHNDI IN INDIAN MARRIAGES

Over the centuries, mehndi has become so ingrained in Indian tradition that today the mehndi ceremony is one of the major celebrations before the wedding. A family member or mehndi expert applies mehndi on the palms and feet of the bride. Elaborate designs are applied on the hands with a cone filled with mehndi. While the mehndi is being applied, other members of the family play the traditional dhol and dance to its beats. Every female member of family gets mehndi done on her hands and feet. The entire mood of a mehndi ceremony is extremely festive.

The mehndi ceremony takes place at the bride's place and usually, it is held a couple of days prior to the wed-



ding. It is a night ceremony which is accompanied with relatives, music, laughter, food and a lot of fun.

The mehndi ceremony for the groom takes place separately at his home. The bride and groom do not usually get decked up very elaborately at the time of the mehndi application, and their ensembles are very simple. Once the mehndi for the bride is done, the female relatives of the bride, especially her sisters, visit the groom's ceremony. It is great fun as the would-be sister-in-laws play pranks on their future brother-in-law and try to get some money from him as a tradition! It is a very happy occasion for both the families. Traditional songs and music characterize the ceremony from the beginning to the end.

Present trends in mehndi

Although times have changed and a lot of new inclusions have been made in Indian weddings, the significance of the mehndi ceremony has grown in stature. Many families bring in DJs to play songs and celebrations that go on until late in the night. If something has changed about the ceremony, it is the designs and patterns. While only intricate Indian designs were traditionally applied in the past, brides today are experimenting with Arabic designs and Indo-Arabic designs and mixing shimmer pastes along with the traditional mehndi paste. Semi precious stones are also embedded in the design. It is traditional to write the name of the groom on the bride's palm. In some regions, this is also a small ritual after the wedding. The groom is made to search for his name, which is usually smartly written so as not be readily visible.

The mehndi ceremony is a reflection of the rich Indian culture, bringing together the knowledge of medicinal herbs with many lovely sentiments and beliefs. The result is a ceremony filled with fun and joy and the perfect precursor to the auspicious wedding day.

KWE KWE

(also known as Queh Queh, Kaakalay, Mayan)

AFRICAN
PRE-WEDDING
CEREMONY:



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 dead to join in the celebration.
 - The **GREETING SONG** "Good Night Ay" is raised by the Tutor or Caller.
 - That is followed by the **GENERAL INVITATION** "Come to my Kwe Kwe"
 - The **BUYING OF THE BRIDEGROOM**, the advice on matrimonial matters, the demand for a demonstration of the couple's sexual skill "Show Me Yuh Science"
- Ends with the **DEPARTURE SONG** " Las Wan, Las Wan"

The main purposes of marriage in the African society were and continue to be the continuation of the lineage and the granting of legitimacy to sexual relations.

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.

Kwe Kwe takes place on the night before the marriage of an African-Guyanese couple. It is an evening of singing, dance, eating and drinking.

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 stop and change a song. A new song can be introduced by any member of the group but it is the Leader who raises the tune.

In the communities from which African Guyanese claim their ancestry and traditions, the ability by the mothers or grooms, variously, was much prized and admired. But virginity on the part of the brides was even more prized giving rise to such songs in the tradition of the Guyanese Kwe Kwe as:

*Woman lie down and the man can't function
Wu kinda man laika da, laika da
Take yuh calabash, wash yuh bembe
Na me shame a yuh Muma shame.*

YOUNG MAN, WHAT ARE YOUR INTENTIONS TO MY DAUGHTER?

Juliet Emanuel

The connection between June and weddings is linked to the worship by the Romans of their goddess of love, Juno. Apparently June is not as popular a month for weddings as it used to be. However, whenever the nuptials take place there is preamble. So let us imagine that we are somewhere in the country in Guyana. Let us assume that all has been well and that the bridegroom (young) has not been asked by the father of the bride (young), "Young man, what are your intentions to my daughter?" or even better, "Is what you want with me daughter?" and then been told to go about his business. Soon, then, the young man will have written the requisite letter asking for the hand of the young woman in marriage. Let us assume further that family trees have been scoured and no incest, madness or cocobey will hinder the progress towards the DAY, that is if the initial letter has met with a positive response from the father of the young woman. If there is not to be a long engagement (three to six months should be enough to set the fruits, choose the style of the bride's dress, decide on the number of bridesmaids, flower girls, and appoint the first bridesmaid), then matters have to proceed briskly. Because of the slight differences that happen in areas let us just remember some important elements even for a simple wedding as the one briefly described here. The bride's dress will be white. The colors for the bridesmaids should be chosen by the bride but it seems everyone will have an opinion (I don't look good in pink, etc.) the choices of headwear and bouquet will be of some concern; the first bridesmaid will wear red or red and white. The bridegroom may be having his first good suit made, but, he has a more difficult task: having asked his friends to stand with him at his wedding, he has to convince his future wife that these guys will look good next to her attendants. Everyone weighs in on all aspects of the wedding. The hire cars, the food, the music, the place for the reception and what all the guests will be wearing. About this time rows are beginning because it would seem that the whole world is expecting to be invited and some feelings may be hurt because of a presumed lack of respect. Now, years ago, if it was a village wedding, no problem. The yard would be big enough, box ovens would be employed and perhaps a plump cow might be wondering why it was receiving extra attention. Town was about the

same but the ovens might be those at the local bakery. Regardless of the period, food should be enough for all, although there is that well known Guyanese practice of eating before you go out, so...

There should be two cakes, the ornate bridal cake, with enough almond paste to prevent the liquor from soaking through the the sparkling white icing, and a smaller one, sometimes studded with blue, for the bridegroom. As these are being baked, soaked in rum and iced, (takes weeks) the banns are announced, if that is the practice of the church where the ceremony will be held. The wedding should take place right after the last set of banns but not before the Guyanese tradition of the Kwe Kwe (children not allowed).

For a good look at a Kwe Kwe in New York may I suggest that you attend the Kwe Kwe Nite put on by GCA each year for your edification. Matticore and dig dutty are corresponding pre-wedding traditions.

On the great day, with all recovered from the Kwe Kwe and the "stan down done," the bridegroom and his entourage having proceeded to the church and news of his arrival having been communicated to the home where the bride is being dressed, and she having been notified that she has not been jilted, all now wait for the vision of loveliness that is every bride to appear.

Her dress will have received its last stitch as she stands there for a finished dress before the final dressing is bad luck. She will have something old, something new, something borrowed, something blue somewhere on her person. When she arrives at the church her attendants should all be there. She may have already run a gauntlet of sightseers in the churchyard. Then comes the great wedding march and bearing a bouquet of ferns and fragrant flowers, a veil of tulle covering her face, leaning on the arm of her father, she walks down the aisle. Then the service follows as is usual unless there is some drama.

Let us hope that the reception goes well. All parties would have been welcomed to the place of the reception by the decorated palm branches over the gate. At this point the frolic begins. However, generally the real fun starts after the cutting of the cake, the first dance, the throwing of the bouquet and so on. Party time.

A few days later the first bridesmaid, or a female relative of the bride, will distribute slices of wedding cake to the homes various friends of the family. By second Sunday, when the bride welcomes guests into her new abode, all angers may be easing and there may be laughter about incidents during the wedding. Of course this is only a snapshot of what may have happened at a wedding in Guyana, mainly outside of the city, not too long ago, in June.

TRIBUTE TO THE MEN OF GCA

Juliet Emanuel

Thousands of candles can be lit from a single candle, and the life of the candle will not be shortened. Happiness never decreases by being shared.

Buddha (Hindu Prince Gautama Siddhartha, the founder of Buddhism, 563-483 B.C.)

When during June our thoughts are pushed by the commercialism into thinking about Father's Day, the members of GCA go beyond the easy interpretation of the idea of honoring biological fathers and acknowledge all the men who "father" the Association. These are the men who are part and parcel of Guyana Cultural

Association of New York, Inc. They are the men who, without murmur, share the lights of their individual candles with all the members of GCA. Some are more visible than others and so are greeted loudly when they appear on stage but others labor quietly in the background, encouraging, supporting, applauding the rest of us who tend to the business of GCA.

To list all that they do for this organization will take up much more room than allowed in this newsmagazine. I invite you to visit our website for visuals of the activities in which they make us look good.

Let us then praise the men of GCA in this our fourteenth year.

So let us start with the current Board and some of what they do.

- Maurice Blenman: the man who gets there early, sets up, deals with the vendors, breaks down the field, runs the children's games - one sees the effects of his work on Family Fun Day;
- the voice of GCA, the inimitable Franklin "Bobby" Vieira,
- Edgar Henry – the Music Master at the Summer Workshop Series; the Assistant Treasurer for GCA and the Treasurer of the Summer Workshop Series, Media Team
- Ashton Franklin, firm friend and supporter of children literacy; graphic designer and layout editor of GCA publications, Media team
- Ronald Lammy, the Award Ceremony, Chair of the Award Process; Pan Master Summer Workshop Series
- Carl Hazlewood, Artist in residence; curator of GCA art exhibitions, writer GCA publications
- Francis Farrier, stage productions, filming and reporting, Media Team, operates from Guyana periodically, Summer Workshop Series
- Alex Neptune, Field organizer; promoter of events; strategizing all events
- Chuck Mohan, Media Team, Civic awareness
- Wayne Daniels, choreographer, Family Fun Day.
- Malcolm Hall, Historian, staging and promotion
- Errol Doris, Funding and promotion
- Kishore Seunarine, Funding, promotion, Awards Ceremony
- Vibert Cambridge, The Captain of the ship; to have a glimpse of what he does see above and add: the Media Team, events, such as, the Symposium

About their achievements in GCA we may echo the words of Ralph Waldo Emerson:

To laugh often and love much;

To win the respect of intelligent persons

And the affection of children;

To earn the approbation of honest critics

And to endure the betrayal of false friends;

To appreciate beauty;

To find the best in others;

To give of one's self;

To leave the world a little better;

Whether by a healthy child,

A garden patch

Or a redeemed social condition;

To have played and laughed with enthusiasm

And sung with exultation;

To know that even one life has breathed easier

Because you have lived;

This is to have succeeded.

Since the previous essay on the men GCA was presented four years ago Maurice Braithwaite and Godfrey Chin, two Board stalwarts, have died. They remain in GCA through the Maurice Braithwaite Performance Theater and the Godfrey Chin Prize.

Let us turn now to those who are GCA in body, mind and spirit:

Lear Matthews, Oswald Bobb, Jeggae, Eusi Kwayana, Peter Halder, Hilton Hemerding, Keith Proctor, Moses Telford, Courtney Parris, Selwyn Collins, Percy Haynes, Ron Bobb-Semple, Ivelaw Griffith, Rudy Bishop, Yaphet Jackman, Rueben Freeman, Romesh Singh, Akoyah Rudder, Ron Carlton, James Rose and Frank Anthony, very recently, Carlyle Harry.

Let us add the spouses and partners of the women of GCA for they too uphold the mission and vision of the association.

This Father's Day in 2015, we use the words of an unknown poet to celebrate all the GCA fathers:

At the rising of the sun and at its going down

We remember them.

At the blowing of the wind and in the chill of Winter,

We remember them.

At the opening of buds and in the rebirth of Spring,

We remember them.

At the blueness of the skies and in the warmth of Summer, We remember them.

At the rustling of leaves and the beauty of Autumn,

We remember them. At the beginning of the year and when it ends, We remember them, As long as we live, they too will live;

For they are now part of us, as we remember them,

When we are weary and in need of strength,

We remember them.

When we are lost and sick at heart,

We remember them.

When we have joys we yearn to share,

We remember them,

When we have decisions that are difficult to make,

We remember them,

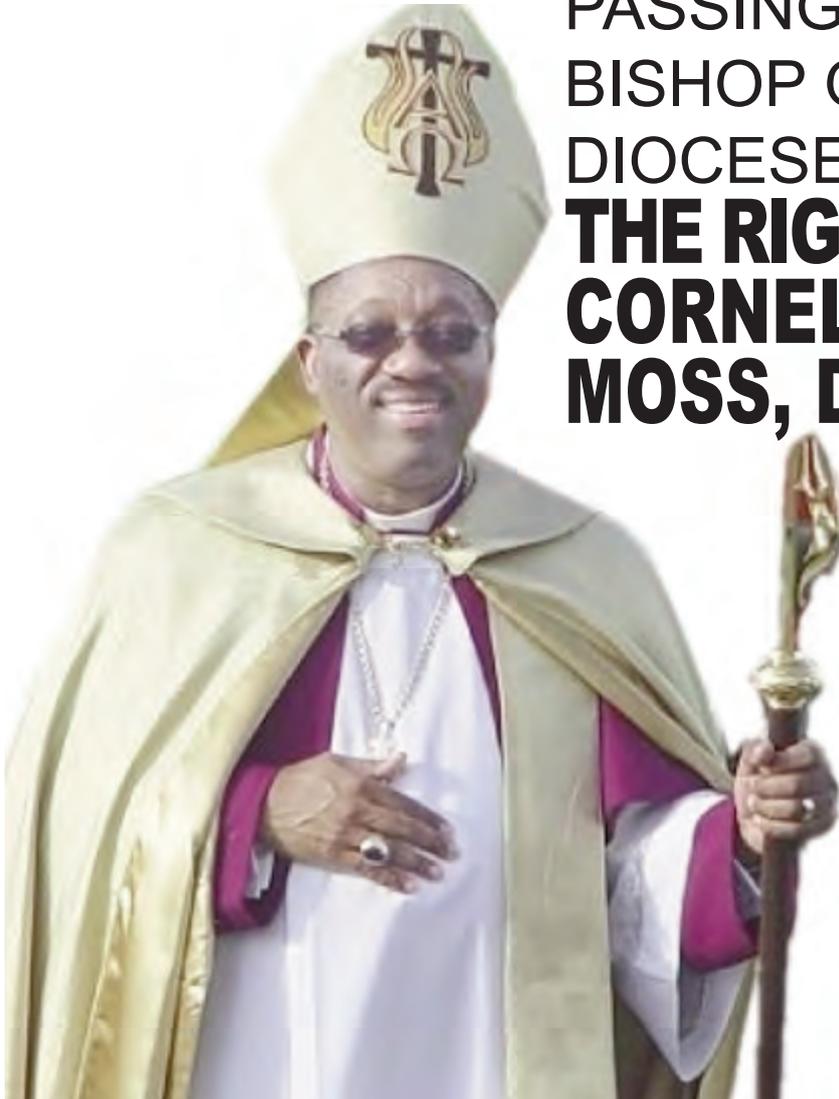
When we have achievements that are based on theirs,

We remember them.

As long as we live, they too shall live,

For they are a part of us, as we remember them.

PASSING OF THE BISHOP OF THE DIOCESE OF GUYANA, **THE RIGHT REVEREND CORNELL JEROME MOSS, DD**



On the morning of Tuesday 16th June, 2015, at the Cathedral of St .George, Georgetown, Guyana, parishioners, including His Excellency David Arthur Granger, President of the Cooperative Republic of Guyana, relatives and friends joined Mrs. Carol Moss, at a Solemn Eucharist of the Resurrection in memory of the Right Reverend Cornell J. Moss DD, Bishop of Guyana and President of the Guyana Diocesan Association (GDA) USA . Mr. Murtland Yaw, Co-Chair, represented the GDA-USA chapter.

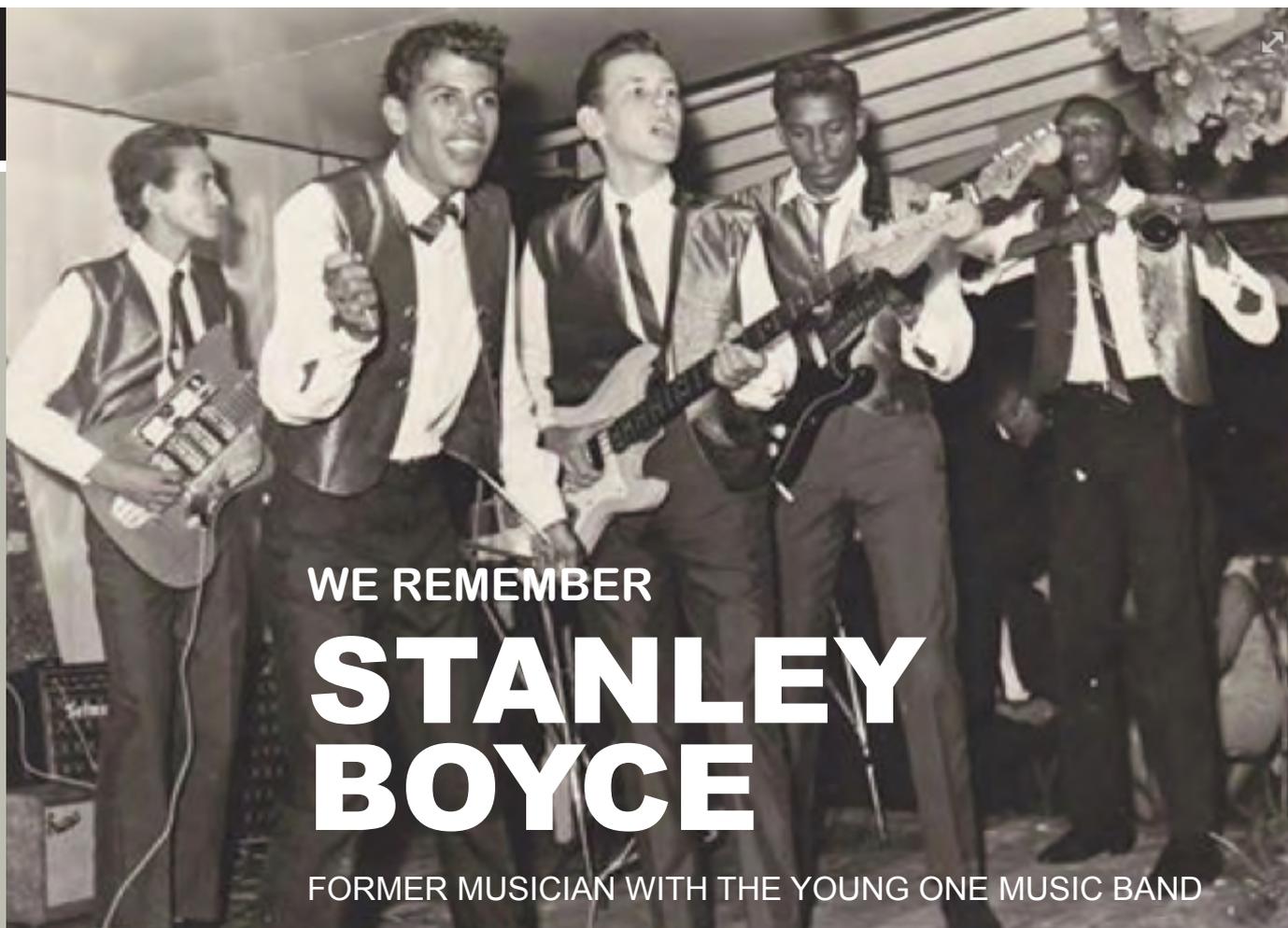
Bishop Cornell Jerome Moss who was born on 31st December 1959, in Nassau, Bahamas, was ordained a deacon on 5th January 1983, and priest on 5th January 1984. On the 1st January 1998, he was appointed Archdeacon of the northern Bahamas.

Following the retirement of The Right Reverend Randolph George, Bishop of Guyana on 31st December, 2008, the House of Bishops of the Province of the West Indies elected the Right Reverend Cornell J. Moss as the 7th Diocesan Bishop of the Diocese of Guyana including Surinam and Cayenne. Bishop Moss was consecrated on 8th December, 2009, and enthroned in The Cathedral of Saint George, on Sunday, 13th December, 2009.

On 23rd October, 2011, at Thanksgiving Service, held at St. Gabriel's Episcopal Church, Brooklyn , New York, Bishop Moss gave his consent and blessing to the formation of the Guyana Diocesan Association (GDA) USA. At this Service the executive committee was installed. Bishop Moss was the first President of the GDA-USA.

In tribute to Bishop Moss, President David Arthur Granger said: "Bishop Cornell Jerome Moss was a breath of fresh air to the Anglican Diocese of Guyana."

Bishop Moss served Guyana from December 2009 to 30th May, 2015.



WE REMEMBER

STANLEY BOYCE

FORMER MUSICIAN WITH THE YOUNG ONE MUSIC BAND

Home Going Service & Funeral Arrangements for Stanley Boyce

Monday 6th July 2015

7.30 pm - Wake at GAOG BUILDING 1970 Panola Rd, Lithonia 30039 Ga.

Tuesday 7th July 2015

5.00 pm - 6.00 pm Viewing of body

6.00 pm - 8 .00 pm Funeral Services

at St. Timothy Episcopal Church 2833 Flat Shoals Rd, Decatur 30034 Ga.

Repass following Service in Church hall.

BODY WILL LEAVE FOR
WASHINGTON DC FOR INTERMENT

Saturday 11th July 2015

10.00 am – 11.00 am Viewing of body

11.00 am - Funeral Services

Interment will be at Johnson & Jenkins Funeral Home, Inc.

708 Kennedy Street N.W Washington DC 20012.



Sunday July 19 2015
 Time: 5:00 - 9:00 pm
 Venue: H Q Lounge
 1609 Nostrand Ave Brooklyn,
 NY 11226 (corner of Tilden and Nostrand Ave)
 Admission : Free



3-AH-WE

You are invited to a session of **gyaff**, poetry and stories with the all time leading radio and theater personalities of Guyana.

Ken Corsbie
 Peter Jailall
 Francis Farrier

Come share a Sunday afternoon with three cultural icons of Guyana
Bring the family along



KEN CORSBIE - Storyteller, humorist, dramatist

PETER JAILALL – Poet/teacher

FRANCIS QUAMINA-FARRIER – Playwright, video documentary maker

Refreshments available

Guyana Folk Festival **WE** 2015 Season

BRIDGIN'



CALENDAR OF EVENTS - FOLK FESTIVAL 2015 SEASON

FOLK FEET IN THE STREET

(Street Festival)

(GCA in collaboration with Brooklyn Arts Council)

SATURDAY, JULY 25, 2015 - 2 - 6 p.m.

2806 Newkirk Ave. (E28 - E29 Sts.)

Brooklyn, NY 11226 **FREE ADMISSION**

CARIBBEAN HERITAGE SUMMER WORKSHOP

JULY 6 - AUGUST 13 2015

AGES: 5-13 YEARS

St. Stephen's Church Auditorium

2806 Newkirk Ave. (E28 - E29 Sts.) Brooklyn, NY 11226

GCA AWARDS

WEDNESDAY, SEPTEMBER 2, 2015

Brooklyn Borough Hall

209 Joralemon Street, Brooklyn, NY 11226

6,00 p.m. BY INVITATION ONLY

KWE KWE NITE

FRIDAY, SEPTEMBER 4, 2015 - 8 P.M.

St. Stephen's Church Auditorium

2806 Newkirk Ave. (E28 - E29 Sts.) Brooklyn, NY 11226

ADMISSION: \$20.00

LITERARY HANG

SATURDAY, SEPTEMBER 5, 2015

1.00 P.M.

**St. John's Episcopal Church
Auditorium**

139 St. John's Place, Brooklyn, NY 11226

FOLK FESTIVAL FAMILY DAY

SUNDAY, SEPTEMBER 6, 2015

Old Boys High School Grounds

736 Rutland Road & Troy Avenue, Brooklyn, NY 11203

12 NOON - 7 P.M. SHOWTIME 4 P.M.

ADMISSION: ADULTS \$10. (Seniors, Kids under 16) - FREE

SYMPOSIUM

SATURDAY, NOVEMBER 7, 2015

Venue to be announced

WHO ARE WE?

GCA developing partnerships in the global Guyanese community to make Guyana's collective history accessible to Guyanese at home and in the Diaspora.

FOR DETAILS CONTACT THE GCA SECRETARIAT

800-774-5762

VISIT OUR WEBSITE www.guyfolkfest.org

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

GUYANA CULTURAL ASSOCIATION OF NEW YORK INC./GUYANA FOLK FESTIVAL
IN COLLABORATION WITH NY CITY COUNCIL MEMBERS MATHIEU EUGENE & JUMAANE WILLIAMS & MATERIALS FOR THE ARTS

CARIBBEAN HERITAGE SUMMER WORKSHOP

Arts in the Community



CHILDREN 5-12 YRS OLD: MON.-THURS - 9.00 A.M.-3.00 P.M.

ST. STEPHEN'S LUTHERAN CHURCH AUDITORIUM

JULY 6 -AUGUST 13, 2015

2806 NEWKIRK AVENUE & E28 STREET, BROOKLYN, NEW YORK 11226

FOR INFO. TEL: 718 209 5207

THE SUMMER WORKSHOP'S CURRICULUM PROVIDES A COMPREHENSIVE RANGE OF THEATRICAL AND ARTISTIC WORKSHOPS
FOCUSING ON INTRODUCING SONGS, STORIES, PLAYS, POETRY AND ART FROM GUYANA AND THE CARIBBEAN.

PASSION AND ENGAGEMENT

GCA CARIBBEAN SUMMER HERITAGE WORKSHOPS

WE NEED YOUR HELP

Guyana Cultural Association of New York, Inc. again opens its doors to an age appropriate variety of experiences through its annual Summer Workshop Series, an acknowledged enhancement program.

GCA is offering a training schedule that not only includes formal training before the program begins – on topics such as expectations, policies and program design – but also mini sessions and formal mentoring so staff skills will improve over time.

GCA is gathering together staff, to whom stipends will be given, from among these categories:

Teachers for part time summer (education) on specific days

Retired teachers

College students in the last years (including education, special education, sports, fine arts, dance, theater, visual arts majors) Board members, parents and neighbors in the community with special skills are welcome and encouraged to apply.

CONTACT:

Dr. Juliet Emanuel
jemanuel@bmcc.cuny.edu
718 783 5190

GCA Secretariat - 718 209 5207

GCA Summer Workshops Series features a Leadership Program.

THE FOLLOWING STAFF POSITIONS ARE OPEN

Camp Director: 1

The Camp Director supervises all aspects of the program and is responsible for the daily running of the workshops.

The Camp Treasurer: 1

The Camp Treasurer collects all fees and with the consent of the Camp Director and GCA Boards dispenses payments related to the daily expense of the running of the workshops.

The Camp Treasurer consults with the Camp Director and reports to the Board.

Assistant Directors: 5

Each Assistant Director works for one week with the exception of the sixth week when all Directors are encouraged to return to the program.

His or her major duty is to oversee the workshops in all areas.

Each workshop set is unique and related to the set program.

He or she reports directly to the Camp Director.

Teaching Assistants: 15

Teaching assistants under the direction of the Assistant director help in the daily running of each workshop. They report directly to the Assistant Director on duty.

Community volunteers

Community volunteers assist as needed on a daily basis and according to a scheduled list of duties.

Stipends are determined by the GCA Treasurer.

This program is refunded in part by DYCS With the support of NY City Council members Mathieu Eugene and Jamaane Williams The program is also a partnership with community groups: New York Tutorial Support Group, Tri-State Alliance, Caribbean American Social Workers.Association (CASWA).

PROGRAM DATES:

Monday, July 6 - Thursday, August 13, 2015.

Program Venue:

St. Stephen's Lutheran Church Auditorium, 2806 Newkirk Ave, Brooklyn, NY.





THE GUYANA CULTURAL ASSOCIATION OF NEW YORK INC.
SUMMER HERITAGE WORKSHOP - REGISTRATION FORM

JULY 6 - AUGUST 13, 2015

St. Stephen's Lutheran Church Auditorium - 2806 Newkirk Avenue, Brooklyn, NY 11226

NAME OF STUDENT

Grade as of September 2014

Age (current)

Address

.....

Other Contact Information: TelephoneCell.....

Email

INTERESTS (Please choose as many modules as you wish)

#1-Music #2-Arts & Craft #3-Dance

#4-Performance Arts#5-Communication.....#6-Masks, Kites, Cooking demonstrations

(Workshop #6 - GCA's STEM Workshop) There is a review at the end of each workshop.

HEALTH: Please submit a doctor's report stating that your child may participate in this camp.

Additional Information: Does this child have allergies? Yes No

If yes, please list them:

.....

EMERGENCY INFORMATION:

Name of parent/caregiver

Address

List all contact numbers and email addresses (Please include numbers to be called in an emergency)

Telephone numbers:

Cell phone numbers:

Email Addresses:

Signature of parent/caregiver:

Print Name Date:

Please return this form with **\$5.00 registration fee to GCA Secretariat, 1368 E.89 Street, Fl. 2, Brooklyn, NY 11236**

Weekly Workshop fees: \$25.00 per child (sliding fees may apply)

No games, electronic devices of any kind allowed. Children bring their own lunch.

All materials and snacks provided. One strike rule for all infractions.

GUYANA FOLK FESTIVAL 2015 RENTAL OF BOOTH SPACE

NAME PAYMENT DEADLINE: AUGUST 25, 2014

ADDRESS

..... TEL. #

EMAIL: DATE:

TENT SIZE	TYPE	COST	INDICATE CONTENT OF BOOTH
8'X10'	DRINK BOOTH	\$250.00	(NO ALCOHOL ALLOWED)
8X10'	FOOD BOOTH	\$250.00	
8'X10'	ART & CRAFT	\$200.00	(NO SALE OF PIRATED MATERIALS ALLOWED)
8'X10'	CORP. PROMOTION	\$950.00	
TABLE	PRINTED ITEMS	\$100.00	

N.B. YOU ARE REQUIRED TO PROVIDE YOUR OWN TENTS, TABLES, & SEATING.
 Vendors must provide adequate GARBAGE CONTAINERS for your own use and for your customers.
 You are required to **TIDY THE IMMEDIATE AREA OF YOUR BOOTH** and place your bags of garbage in the area designated, after the event.

EACH VENDOR WILL BE GIVEN A MAXIMUM OF 4 PASSES FOR ASSISTANTS.
 THIS NONE TRANSFERRABLE PASS MUST BE DISPLAYED ON YOUR PERSON.

Signed



PLEASE MAKE CHECK OR MONEY ORDER PAYABLE TO: **GCA/FOLK FESTIVAL**
 MAIL TO: Guyana Cultural Association - C/o Claire Goring
 1368 East 89 Street, Suite 2, Brooklyn New York 11236
 FOR INFO: TEL: 718 209 5207

RECEIVED: DATE AMOUNT CHECK/ MO CASH.....

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Please join our Facebook group,
 Website: www.guyfolkfest.org

GCA Secretariat
 1368 E.89 Street, Suite 2
 Brooklyn, NY 11236
 Tel: 718 209 5207



The Officers and Members of the Guyana-Jamaica
 Friendship Association (New York), Inc. invite you
 to our

Formal Ball

Saturday, September 12, 2015

8:30 PM - 1:30 AM

Antun's

96-43 Springfield Boulevard
 Queens, N.Y. 11429

- Tickets \$100, includes dinner & beverages, are available from guyjamfriendshipassoc@gmail.com or from any Member.

- Music by DJ FLEXX

Beneficiaries

Mashabo Primary School (Guyana)
 Aeolus Valley All-Age School (Jamaica)

Officers

Frank A. Denbow, MD, MRCP President	Renee Forte-Clarke Treasurer
Claudette Powell, MA, RN Vice President	Gregory Stoll Assistant Secretary/Treasurer
Chauncey Lee, RN Secretary	John Hall Organizing Secretary
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