

# GUYANA FOLK

*And Culture*

July 30  
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Issue 7



GUYANA MASQUERADE, HAITI RARA

# FOLK FEET IN THE STREET

## LETTER FROM THE EDITOR

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**S**ummer arrived at our doorstep with characteristic warmth and expectancy, and happiness abounds. With some trepidation, we also acknowledge that half of the year is gone. But we have no time to despair. As we look around, we see faces that glow in the sunshine; children running through sprinklers to cool down from the heat, families gathering on beaches and fun parks; our very own Summer Workshop in full swing with the formation of new bonds of friendship as our children spend time together. Yes, this is our pleasure – this wonderful summer break before we confront the next season, or it confronts us!

With the cooperating weather and the deluge of activities choked into a mere few months, GCA throws its doors wide open to showcase another season of activity that builds on the longevity of our purpose and supports our theme, We Bridgin’.

And the excitement has already begun. You may have experienced “Folk Feet in the Street” last Saturday, July 25, or joined us in our support of 3-AH-WE, the hilarious brainchild of three of Guyana’s notable artists: our very own Francis Farrier, Ken Corstie, and Peter Jailall.

Here is a rundown of our events this year.

- Awards – September 2
- Kwe-Kwe – September 4
- Literary Hang - September 5. Our congratulations to GCA President Vibert Cambridge on his successful publication of Musical Life in Guyana which will be launched at this event. Come prepared to participate in interactive discussion.
- Folk Festival Family Day – September 6
- Symposium – November 7

Details are available in this newsletter.

In addition, our commitment to excellence in art and culture with the ongoing development of the Guyana Arts and Cultural Center (GACC) remains in focus. We welcome your contributions as we build on this worthy cause.

As with past seasons, we embody the spirit and legacy of our heroes, Mo Braff and Muriel Glasgow whose indefatigable efforts helped to shape the mold that is our standard. We will never forget.

And so, dear friends, do read on and enjoy, and plan on “hanging” with us this delightful season, as we share the many facets of our culture with you.

See you then.

*Gail A. Nunes*  
July Editor

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## GUYANA & HAITI

# Folk Feet in the street

*Some of the best dance in Brooklyn happens outside of the studio and on the streets. On Saturday, July 26 in partnership with the Guyana Cultural Association, Brooklyn Arts Council closed down Newkirk Avenue in Brooklyn, to share dance forms that come out of Afro-Caribbean masquerades and street processions.*

*La Troupe Zetwal brought Rara, a street procession that comes out of the vodun temples in Haiti and filled the air with vibrant rhythms, dancing and political commentary. The Guyana Cultural Association of New York, with their Summer Workshop Flouncers showcased and taught the traditional Guyanese masquerade steps and the intricate art of flouncing. Wayne Daniels in the crowd control Mad Cow joined musicians Winston “Jeggae” Hoppie, Akoyah Rudder, “Gold Teeth Lance” Oral Welshman and Erwin “King Soflantis” Edwards who provided the music for the flouncers.*

*The St. Stephen’s Lutheran Church provided the musicians and flouncers with dressing room space and had on sale tasty Caribbean treats. The St. Stephen’s Young Acolytes Symphony Steel Orchestra entertained the crowd during the intermission.*

*All photos taken by Chloe Accardi and courtesy of Brooklyn Arts Council Folk Archive*



# Haiti's Kora



BROOKLYN ARTS COUNCIL,  
 GUYANA CULTURAL ASSOCIATION  
 AND LA TROUPE ZETWAL  
 COLLABORATE TO BRING  
**MASQUERADE & RARA**  
**TO THE STREETS OF BROOKLYN**

*All photos taken by Chloe Accardi and courtesy of Brooklyn Arts Council Folk Archive*

### HAITI: About Rara

Originating in Haïti, Rara is a form of festival music used for street processions, typically during Easter Week. The music centers on a set of cylindrical bamboo trumpets called vaksen (which may also be made of metal pipes), but also features drums, maracas, güiras or güiros (a percussion instrument), and metal bells, as well as sometimes also cylindrical metal trumpets which are made from recycled metal, often coffee cans. The vaksen-s perform repeating patterns in hocket and often strike their instruments rhythmically with a stick while blowing into them. In the modern day, standard trumpets and saxophones may also be used. The genre though predominantly Afro-based has some Taino Amerindian elements to it such as the use of güiros and maracas.

The songs are always performed in Haitian Kreyòl and typically celebrate the African ancestry of the Afro-Haitian masses. Vodou is often implemented through the procession. Rara in Haiti is often used for political purposes, with candidates commissioning songs praising them and their campaigns. Rara lyrics also often address difficult issues, such as political oppression or poverty. Consequently, rara groups and other musicians have been banned from performing and even forced into exile—most notably, folk singer Manno Charlemagne who later returned to Haïti and was elected mayor of Port-au-Prince in the 1990s.

Rara performances are often performed while marching, and are often accompanied by twirlers

employing metal batons. Performances generally begin on Ash Wednesday and culminate at Easter Weekend.

"The Rara festival most likely developed during the period of colonial slavery, when enslaved Africans and Afro-Creoles in the colony of Saint-Domingue were said to parade with drums and instruments on Easter Sunday. There is also some evidence that troupes of maroons marched with drummers, horns, and singers, similarly to Rara." <http://en.wikipedia.org/wiki/Rara>

Each year in Haiti, the Holy Week of Easter sets the stage for carnivalesque street theater all throughout the country. While Catholics reenact the Passion of Christ, some practitioners of the Afro-Haitian religion called Vodou take to the streets in enormous musical parades called Raras. There they conduct the spiritual warfare that becomes possible when the angels and saints remove to the underworld, along with Jesus, on Good Friday. The cast of characters who have a hand in the week's events include the deities of Vodou, the zombie (spirits of the recently dead), as well as Jesus, the two thieves crucified with him, a couple of Haitian army officers who secretly witnessed the resurrection, Pontius Pilate and the Romans, Judas, and "the Jews." The week's events combine the plots and personae of the Christian narrative with the cosmology of Afro-Creole religion, and perform them in local ritual dramas.

<http://wescholar.wesleyan.edu/cgi/viewc...>



# Folk Feet in the Street

THE RARA &  
MASQUERADE MUSICIANS



The Guyana Masquerade is said to have its genesis in Guyana from African slaves during the European religious Christmas season, when the country was a colony of Britain.

Slaves, who were forbidden to practice their traditions, were slightly less restricted during the season, and were allowed to visit other plantations and revel with other slaves where celebratory drumming and dancing in the streets were also allowed at this time.

The dancing, drumming and elaborate costumes and effigies developed by the masquerade bands reflected religious festival traditions of the Ibo and Yoruba tribes of West Africa during the time of the Harmattan (dry, dusty Nov – March winds blowing from the Sahara toward the west African coast) and harvest celebrations.

According to sources, the Ibo and Yoruba believed that this was the time when their Gods, dressed in costumes and masks, came to visit, and performed dances.

While the slaves danced in entertainment, much of the spiritual traditions were retained in the masks and symbols that represented ancestors and gods, along with the acrobatics and costumes, which represented, or perhaps theatrically portrayed, stories of strength, agility, fertility, battle, evil and terror.

Over the years, European influences were adapted. According to Noah Banks in his article ‘Christmas Past in Guyana’ (Caribbean Property Magazine, Issue 23, Dec 2008):

The fertility symbol, for instance, became the ‘belly woman’ during the modern period. From the Christian influence came the devil with his pitchfork which was a source of terror for the onlookers. The policeman was introduced, as was Mother Sally, while the ‘bad cow’ or ‘cow head’ represented the elements of fear and acrobatic agility, and the horse head was a symbol of strength. Others in the old versions were the houseboat, the house, the king, the queen, the executioner and the doctor. The last named was also a source of much humour because of his role in the ‘doctor play’. In this

drama, the king had a rival with whom he fought to the death. This duel would be followed by the spirit of reconciliation and forgiveness when the doctor would come in to restore the dead to life. In a Guyanese version of this doctor play, the element of humour loomed large.

One of the few features that survived to contemporary times is the acrobatic agility displayed in the past by Koo Joo or Actor Boy. The stilt dancer performs these feats, as does the wild cow dancer. To a certain extent the flouncers are expected to have similar skills...

The spectacle that was masquerade at Christmas declined over the years, particularly by the late 20th century; Banks notes, “...most of the great features have disappeared from the contemporary masquerade band in Guyana.”

Recent efforts to revive the dying art form and tradition have seen collaboration between the Guyana Cultural Association of New York and government to host a symposium that looked at improving knowledge of the history of the tradition, and its development and future in Guyana. Another GCA Symposium also hosted a Costume Workshop and looked at the present status of music and musicians in the Masquerade Band.

## GUYANA About the Masquerade Band

*Guyana Times, 2012*



# MEMBERS OF THE AUDIENCE LEARNING THE STEPS OF HAITI RARA AND GUYANA MASQUERADE







*The St. Stephen's Church  
Young Acolytes  
Symphony Steel Orchestra  
Under the baton of Maestro Rudy Bishop*



# THREE-AH-WE

Ken Corsbie, Peter Jailall, Francis Farrier

*Edgar Henry*



## THREE-AH-WE

### Ken Corsbie, Peter Jailall, Francis Farrier



*Edgar Henry*

July 20, 2015 was surely not the same old routine of a normal Sunday afternoon in Brooklyn. Juliet Emanuel, Romesh Singh and yours truly pieced together an afternoon of nostalgic performances that entertained the capacity audience at the H.Q. Lounge venue at the Corner of Tilden and Nostrand Avenues in Brooklyn.

THREE-AH-DEM, grey haired renowned Guyanese masters of their art travelled from Florida, Maryland and Toronto Canada to share in their humble way the Guyanese art form at its best.

The trio, Ken Corsbie, Peter Jailall and Francis Quamina-Farrier produced a glorious evening pointing out the seriousness of their works rendering comedy, poetry-reading, and gyaff mesmerizing the attendees with their skills in the Performing Arts.

Indeed their presentation was filled with a good cook-up mix of Guyanese and Caribbean songs and stories by writers such as Michael Gilkes, Thomas Santiago, John Agard; Shake Keane; Derek Walcott, Martin Carter; Marc Matthews, A.J. Seymour, Dave Martins and Wordsworth McAndrew.

The event apart from offering reminiscences, also served as a unique medium for hands-on exchanges and reunions of photo opportunities, recordings and interviews. A moment of silence was observed to remember GCA's Assistant Cultural Director and Performing Arts Master, the late Maurice (Mo Braff) Braithwaite. The presence of his wife Rose was also acknowledged.

It is not the first time that the group produced talent of such quality. A few years ago Marc Matthews who resides in London did a wonderful solo performance at the same venue. Many will remember his poem "My mother always maximizing me".

We are always on the lookout to showcase the best ability in the performing arts arena as a service to the Guyanese / Caribbean community in Brooklyn and beyond.

We would like to take this opportunity to thank all the attendees who made this event a success. Special thanks to Malcolm Hall, Carl Hazelwood, the GCA team support, the Caterer, Philip Braithwaite and in particular the management and staff of H.Q Lounge.

*putta putta mud unda me foot bottom  
 ah slippin an ah slidin  
 but a grippin de mud wid me toe while ah  
 running pon de dam  
 just before ah plunge in de trench.....  
 .BUJUUNG!!*

*We swim, we duck, we throw cuffum  
 til is time fo go an chase home dem ducks.  
 We in de trench till we  
 face full ah crapaud beard  
 an we eye red like fiabun.  
 Could be trouble when we go home  
 but we done ketch a couple longcudja fish  
 an two good size snook  
 so we gon get off from a cut tail*

*Once we bring home all de ducks  
 and de ducklins,  
 All de sheep in de pen,  
 de two cows tie unda de dunks tree,  
 An de fowl pen and de yard sweep,  
 we alright.*

*Boy, I tell you.....once yo get de smell ah  
 fresh cow dung, an coconut oil,  
 An chancee, an fresh-baked pram pram,  
 an Palmolive soap, and Yardley's  
 powder in de yellow tinnin .... Y  
 o mind does go right back.*

*But I kyaan help yo. I meself know de  
 pain.....an de longing....  
 an in any case, dem days done fo people  
 like me an you.*

*I gone, ah gon see yo later.*

## Paradise

*Excerpts from Love Songs for Mother*  
 T. Eric Matthews



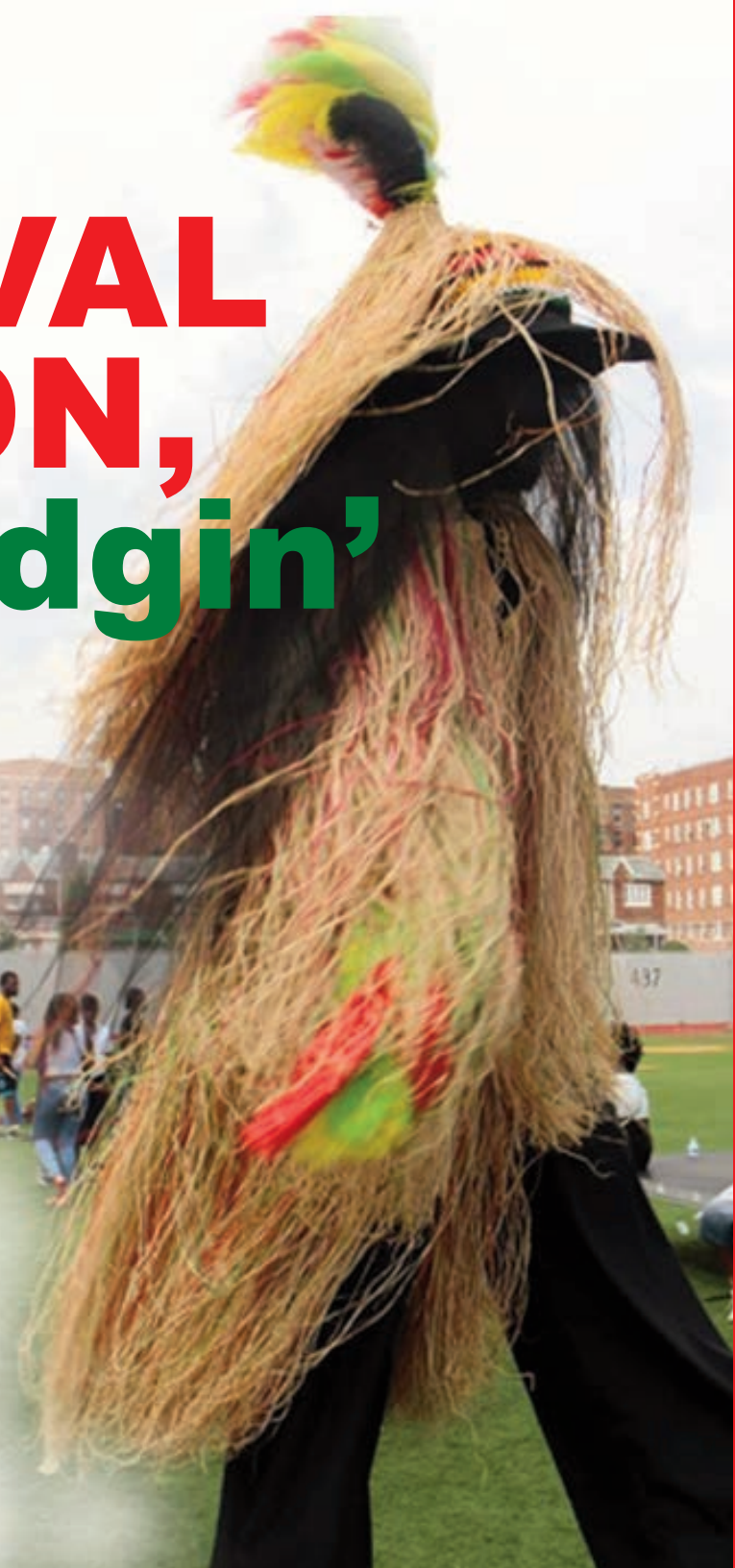
# WELCOME TO THE 2015 FOLK FESTIVAL SEASON, We Bridgin'

*Vibert Cambridge*

In 2014, GCA launched a three-year program under the theme “We Bridgin ....” The goal is to develop partnerships in the global Guyanese community to make Guyana’s collective history accessible to Guyanese at home and in diaspora during 2016—the 50th anniversary of Guyana’s independence. The anticipated program envisions the establishment of GCA Cultural Center, the launch of a robust communications infrastructure to support conversations across global Guyana on matters related to heritage and creativity, and the December 2016 symposium in Guyana under the banner “Masquerade Jamboree.”

Our program signals the commitment of Guyana Cultural Association of New York, Inc., to creating the linkages—building the bridges—to support the exploration of the commonalities of heritage that connect the peoples of multi-ethnic Guyana.

To this end, all of the events on the 2015 Folk Festival calendar will serve as bridges to strengthen relationships between diaspora and homeland, to connect generations, and to continue to provide a family-friendly space for enjoying Guyana’s creativity—art, dance, food, folk games and toys, music, and dance.



The 2015 election campaign revealed that politicians are sometimes willing to use racist mythologies and stereotypes to get votes from core supporters.

The 2015 campaign also revealed that a majority of Guyanese rejected that rhetoric and elected a multi-ethnic, multi-party coalition.

The challenges facing the new government are substantial and will require the engagement of all Guyanese to resolve them. Building and maintaining trust will be necessary for success.

The 2015 and 2016 Folk Festival seasons will advance this work.

During the 2015 season, GCA will recognize those individuals and entities whose work has contributed to bridging Guyana's ethnic divide. The Caribbean Heritage Workshop series and the Children's Village at Family Day are two "bridges" for the intergenerational transfer of knowledge about Guyanese heritage and creativity.

Recognizing the crucial role of the creative arts in the processes of creating and representing Guyanese identity to local, regional, and global communities, the GCA 2015 symposium will develop a "bridge" to connect Guyanese creative artists and other professionals in the diaspora with Guyana's curriculum for education and training in the creative arts.

The 2015 Folk Festival season is also about developing an inclusive, multi-stakeholder partnership to support GCA's program of activities to commemorate Guyana's 50th anniversary in 2016.

## GCA Folk Festival 2015

events on the 2015 Folk Festival calendar will serve as bridges to strengthen relationships between diaspora and homeland, to connect generations, and to continue to provide a family-friendly space for enjoying Guyana's creativity—art, dance, food, folk games and toys, music, and dance.



# SEASON 2015 GUYANA FOLK FESTIVAL

CELEBRATING GUYANA'S CULTURAL HERITAGE

We  Bridgin'

## GCA AWARDS

WED., SEPTEMBER 2,  
Brooklyn Borough Hall  
209 Joralemon Street, Brooklyn, NY 11201  
6,00 p.m. sharp **BY INVITATION ONLY**

## KWE KWE NITE

FRI., SEPTEMBER 4,  
8 P.M.  
St. Stephen's Church Hall  
2806 Newkirk Ave. (E28 - E29 Sts.)  
Brooklyn, NY 11226  
**ADMISSION: \$20.00**

## LITERARY HANG

SAT., SEPTEMBER 5 -11.00 A.M.  
St. John's Episcopal Church Auditorium  
139 St. John's Place, Brooklyn, NY 11217

## BOOK LAUNCH OF "MUSICAL LIFE IN GUYANA"

by Dr. Vibert Cambridge  
AN INTERACTIVE PRESENTATION -3.00 P.M.

## FOLK FESTIVAL FAMILY DAY

SUN., SEPTEMBER 6  
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

SAT. NOVEMBER 7, 2015 - 9.00 A.M.-3.00 P.M.  
SUNY/Empire State College, Brooklyn, New York 177 Livingston Street, Brooklyn, NY 11201

COMING SOON TO BROOKLYN, NEW YORK

## GCA "GUYANA ARTS & CULTURAL CENTER"



With the support of: • Councilmember Mathieu Eugene • Councilmember Jumaane Williams • Caribbean American Social Workers of America • Tutorial High School Support Group-NY, • B.H.S. Alumni Association NY Tri-State Chapter, Guyana Tri-State Alliance, Travelspan Airlines, Friends of St. Gabriel's Episcopal Church

Website: [www.guyfolkfest.org](http://www.guyfolkfest.org) TEL: 800-774-5762

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*This activity is not sponsored or endorsed by the New York City Department of Education or the City of New York*

16 2015 GUYANA CULTURAL ASSOCIATION

# LITERARY HANG

SATURDAY

SEPTEMBER 5 -11.00 A.M.

ST. JOHN'S EPISCOPAL  
CHURCH UNDERCROFT

139 ST. JOHN'S PLACE, BROOKLYN, NY 11217

BOOK LAUNCH OF

**“Musical Life in Guyana”**

by Dr. Vibert Cambridge

AN INTERACTIVE PRESENTATION -3.00 P.M.

Website: [www.guyfolkfest.org](http://www.guyfolkfest.org)

**TEL: 800-774-5762**



# SUPPORT THE WRITING COMMUNITY

*Juliet Emanuel*

The GCA Literary Hang for 2015 will be held on the premises of St. John's Episcopal Church, 139 St. John's Place, Brooklyn, NY 11217, on Saturday, September 5th.

Itself a representative of bridging, this institution, according to its Mission Statement, was planned and built as a multiracial parish in 1826 while slavery continued to be a law of the state of New York. As always, the members of the parish seek new ideas from members of the community and welcomes the stranger.

There is no doubt that Rev. Malbone Johnson, who in the founding of St. John's, used his own funds to actualize his vision of inclusiveness, would have continued to welcome all and would have rejoiced in this collection of wordsmiths sharing their works with the community.

In 2015, St. John's also welcomed its first woman Priest-in Charge, the Rev. Shelley McDade+.

## ***We Bridgin'***

The Literary Hang connections over the past ten years, since the first gathering during the Second Annual GCA symposium which was held at Columbia University, have yielded a steady reputation for richness and variety of content and craft. The Literary Hang remains a welcoming platform for writers of any generation, of any genre, published or not. In 2014, we applauded the appearances of Liann Aris Henry, Tiffany Herod, Chaniece Allen, Kayla Connelly, Volencia LaRose, Terrance Bobb and Giovanni Emanuel - average age, then, nine years. We look forward to hearing from the young ones again in 2015. They will be joined by more participants in GCA's 2015 Summer Workshop Series.

Adult writers scheduled to appear include Brenda Richards, Charles Liverpool, Valerie Coddett, Yvonne Sam, Rueben Freeman, Rosalind Kilkenny McLymont, Kimani Nehusi, Francis Quamina Farrier, Peter Jailall, Kwesi Oginga and Melva Persico.

Vibert Cambridge will celebrate the New York launch of his text, *Musical Life in Guyana: History and Politics of Controlling Creativity*, at this event. His alma mater, Queens College, will join GCA in this segment of the Literary Hang.

***The Literary Hang is open to all in the community.*** We ask only that presenters be sensitive to the young ears in our audience.

Generally, the focus of The Hang is exclusive to its particular purpose for the year. For 2015, as in 2014, however, The Hang follows more closely than in previous years the overall theme for the GCA season. This is the second year of the tri-partite GCA general theme/focus, ***We Bridgin'***. In 2016, the third part of the ***We Bridgin'*** Series will be held in Guyana. The planned month for 2016 is May. The 2016 Hang will take the form of a nation-wide Literary Festival, part of the celebration of Guyana's fiftieth anniversary celebrations.

The gates of St. John's open at 10:00 a.m. to the public. The event ends at 5 p.m. The launch of Vibert Cambridge's book will take place in an extended segment from 3:00 p.m. Books, other creative works and refreshments will be on sale. To read or sell your work at The Hang 2015, contact the Secretariat at 718 209-5207 or write [jemanuel@bmcc.cuny.edu](mailto:jemanuel@bmcc.cuny.edu) or [jaemanuel@cs.com](mailto:jaemanuel@cs.com) by August 19th.

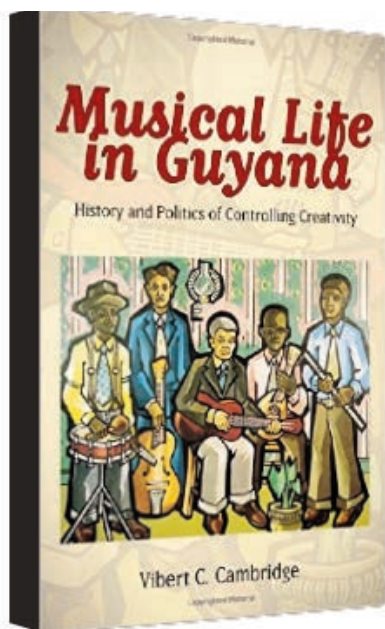
Support the writing community. It is a good thing.

NEW YORK LAUNCH

# Musical Life in Guyana

## History and Politics of Controlling Creativity

(Caribbean Studies Series)  
by **Vibert Cambridge**



**GCA LITERARY HANG  
SAT. SEPT. 5,**

11.00 A.M.

**LAUNCH - 3.00 P.M.**

THE GARDENS  
ST. JOHN'S EPISCOPAL CHURCH  
139 ST. JOHN'S PLACE, BROOKLYN, NY 11217

Amazon  
Series: Caribbean Studies Series  
Hardcover: 394 pages  
Publisher: University Press of Mississippi (May 21, 2015)  
ISBN-10: 1628460113  
ISBN-13: 978-1628460117  
Product Dimensions: 6.1 x 1 x 9.2 inches

**Kindle: \$66.50    Hardcover: \$70.00**

*Musical Life in Guyana is the first in-depth study of Guyanese musical life. It is also a richly detailed description of the social, economic, and political conditions that have encouraged and sometimes discouraged musical and cultural creativity in Guyana. The book contributes to the study of the interactions between the policies and practices by national governments and musical communities in the Caribbean.*

*Vibert C. Cambridge explores these interactions in Guyana during the three political eras that the society experienced as it moved from being a British colony to an independent nation. The first era to be considered is the period of mature colonial governance, guided by the dictates of "new imperialism," which extended from 1900 to 1953. The second era, the period of internal self-government and the preparation for independence, extends from 1953, the year of the first general elections under universal adult suffrage, to 1966, the year when the colony gained its political independence. The third phase, 1966 to 2000, describes the early postcolonial era.*

*Cambridge reveals how the issues of race, class, gender, and ideology deeply influenced who in Guyanese multicultural society obtained access to musical instruction and media outlets and thus who received recognition. He also describes the close connections between Guyanese musicians and Caribbean artists from throughout the region and traces the exodus of Guyanese musicians to the great cities of the world, a theme often neglected in Caribbean studies. The book concludes that the practices of governance across the twentieth century exerted disproportionate influence in the creation, production, distribution, and consumption of music.*



# More than a book about music

*Dave Martins, Stabroek News July 19, 2015*

I have known Vibert Cambridge for more than 40 years, going back to 1970 in the We Place nightclub home of the Tradewinds in Toronto. That downtown basement hangout, open 6 nights a week, was an oasis for Caribbean immigrants many of whom would come over from the US on weekends. Vibert was one of those. I'm not sure how we met – my memory is that he came with a group and someone introduced us; he was a town man; I from country – but we connected right away. He wasn't Dr Cambridge then, but one could see that's where he was headed. On my trips back to play in Guyana, with him now graduated, our friendship continued. Indeed, on one of those trips Vibert, now a member of the Guyana Commemoration Commission celebrating the 150th anniversary of Full Emancipation, approached me with the idea of doing a song for the occasion. One minute into his pitch, I stopped him. "Vibert, that's not a song; that's a musical." To condense the story, Vibert dutifully took my wider suggestion back to the Commission, and I ended up spending over a year of my life researching (with help from Vibert and Joel Benjamin) and writing the musical 'Raise Up', directed by Ron Robinson, which premiered at the Cultural Centre (was "Musical of the Year") and went on tour to three US cities and Grand Cayman.

Our connection is long and varied, so when Dr Cambridge came to interview me some 10 years ago, for a book he was doing on Guyanese music, I was simply chatting with an old and comfortable friend. Today, as I write this, I am just back from a Moray House evening where that book *Musical Life in Guyana* was launched, and I'm reporting that Vibert has added another arrow to the quiver of powerful contributions he has made to his homeland.

Starting out as a book to chronicle the story of music in Guyana, the work, in Professor Cambridge's hands, (he teaches Mass Communications at Ohio University) has morphed into a resource with many applications. As Vibert says in the prelude, "music is the end result of many human interactions in the political, economic, social and technological spheres" and his book is indeed all those things in the Guyana context. I have often argued that one can tell a revealing general history of the Caribbean by using the various topical calypsos, some popular and some not, which have been written across the region going back to the 1930s. Much of that is true about Vibert's work; he skilfully includes the political and social information about the time as he delves into its accompanying music and musicians and music business professionals.

The result is a wide and detailed canvas, and one has to be impressed with the courage of the man in the sense of the scale of the undertaking. Having some idea of the research involved in such things from my own small foray into 'Raise Up', I am bowled over by what my friend put into this project. At the Moray launch it wasn't opportune for

me to ask him about the details of the research, but it must have been staggering. There are 40 pages of notes; 13 pages of bibliography; 15 pages of index. Vibert criss-crossed the Caribbean interviewing people (he found me in the Festival Office in tiny Grand Cayman) and visited archives in England and Germany; hearing his speech at the book launch one ended up with a sense of the work involved.

In his talk at Moray, it was clear, time and again, that Vibert had buried himself in this project. As he spoke, he was summarizing the 300-page book, delivering the material mostly from memory, and being able to call up names and incidents and places without a hitch. He had not only researched, he had absorbed. And striking too, in the delivery, was his natural wit – colloquial humour is part of the man I've always known – which allowed him to weave in incidents or episodes from outside the book, but done so naturally that the division was seamless. In one example, he referred to the 'Bush Woman Come To Town' song, highlighting women of easy virtue, with such picturesque names as 'Land Perai' and 'Camudi Coil.' (Imagine encountering those two.) The book is full of such diversions.

At the core, this is a book about Guyana's music and in presenting that Vibert has created an impressive work. The detail previously referred to is on every page, as is knowledge of the various stages and progenitors in our musical history. For a country boy like me, unaware of the musical gyrations in Georgetown (particularly in the years when I lived abroad) *Musical Life in Guyana* is a primer for what went on in the art and for who were the movers and shakers – for example, the Mootoo Brothers with the powerful music of Berbice. All the important names in our musical history are here – the combos in town; the Police Band; the musical promoters; the individual band-leaders and musicians – and even the less known but very evocative contributors (David Campbell, for example) have been brought to our attention. At the public launch Vibert contended "I am not a musician." I was forced to publicly contradict my friend. He may not play an instrument, but he has shown in this book so many qualities of the musician and the musicologist – he knows the value of tone and tempo and imagination; he understands composition and pacing, and he knows how important dedication to the craft is.

In overall impact, however, what he has produced is much more than a book about music. Our history is here; our politics; our sociology; even our morals; the pieces are there on every page. "Music is the result of many human interactions" – Vibert was right to place that at the very start of his impressive book. He has demonstrated that point in its pages.

GUYANA FOLK FESTIVAL 2015

# COME TO MY KWE-KWE

WE SHALL HAVE A FINE TIME, ALL NITE!

**FRI.  
SEPT. 4,**

2015

**ST. STEPHEN'S  
CHURCH  
AUDITORIUM**

2806 NEWKIRK AVE.  
& E.28 ST.,  
BROOKLYN,  
NY 11226  
8.00 P.M.

WITH JEGGAE,  
AKOYAH, HILTON,  
ROSE, VERNA &  
OTHER GUEST  
ARTISTES





# ANYTHING GUYANESE FIRST FACEBOOK GROUP **Father&Child** **Kite Making &** **Decorating Competition**

CHILDREN'S VILLAGE - FOLK FESTIVAL FAMILY DAY: STARTS AT 2.00 P.M.

- **STAR-POINT** • **MAN KITES** • **BOX KITES**
- **BIRD KITES** • **CADDY-OLE-PUNCH**

## COMPETITION RULES AND GUIDELINES

- Children 5 - 12 eligible.
- Each participant will make the kite of their choice and bring it to the competition.
- Parents can work with children.
- Kites must be homemade.
- Manufactured kites are not eligible.
- Panel of judges will decide the winner of the competition - the judge's decision is final.
- Exciting prizes for the kids.  
3 winners.

## • **MOST UNUSUAL KITE**

Entries are judged on theme, construction and design. Judges will look for odd, striking or novel features.

## • **SMALLEST KITE**

Entries must fly on at least 25 feet of twine and fly higher than the point of mooring.

## • **LARGEST KITE**

Square footage of the sail area will determine the largest kite. Kites must be capable of flying for 1e minute to qualify.

## • **OLDEST & YOUNGEST KITE FLYERS**

Awards will also be presented to the oldest and youngest event contestants.

Contestants must fly a kite unassisted to be eligible for this award.



**ENTER THE COMPETITION,**  
**WIN EXCITING PRIZES FOR YOUR CHILD**  
**TO REGISTER: 800 774 5762**

# EXCITING NEW MUSICAL FOR FOLK FESTIVAL FAMILY DAY MAIN STAGE SHOW

NEW MUSIC  
CELEBRATING  
GUYANESE  
RECORDING  
ARTISTS,  
COMPOSED BY  
ERWIN "Soflantis"  
EDWARDS  
(Ninja Band)

DEBUT OF  
EXCITING  
CHOREOGRAPHY  
BY WAYNE  
DANIELS

Rich in rhythm and  
robust in song,  
"One People"  
musicians and dancers  
will light up the stage  
in a powerful  
performance of  
stunning  
Guyanese  
artistry.

**SHOW TIME**  
**4.00 P.M.**  
**SHARP**

A One-Woman Show by Ingrid Griffith

23

# DEMERARA

# GOLD

SUNDAY, AUGUST 16, 2015 at 6PM

at

TREMONT TERRACE MORAVIAN CHURCH

1621 Pilgrim Avenue

Bronx, New York 10461

Admission: \$25

To purchase tickets online go to:

[www.DemGoldAug16.eventbrite.com](http://www.DemGoldAug16.eventbrite.com)

For information call: 718-829-2156



Demerara Gold is a coming-of-age-story of a spirited 7-year old girl left to survive in her two grandmothers' worlds in the Caribbean after her parents suddenly get visas to the U.S.A. Ingrid cherishes a gold ring given to her as a token of her parents promise that they'll soon be together again. The all-important visa finally arrives and Ingrid rejoins her parents in America to find a whole lot more than she bargained for.

[www.DemeraraGoldTheShow.com](http://www.DemeraraGoldTheShow.com)

Refreshments will be on sale.

Convenient to: #6 train, B8 and B24 buses

**GUYANA ARTS & CULTURAL CENTER**

# CHOIR AUDITIONS

## **GUYANESE IN NEW YORK**

**Do you love to sing?**

**SOPRANO, ALTO, TENOR, BASS**

GACC Director of Music - Mildred Lowe.

The Guyana Arts & Cultural Center announces auditions for the soon to be formed GACC International Choir, which is part of its Music School.

Professional and non-professional singers are invited to audition. The Choir will serve our country as a goodwill ambassador of Guyana, bringing Guyanese music to communities in the Diaspora.

Our repertoire will include Guyanese national and folk songs, classical, spiritual and gospel.

**FOR AUDITION DETAILS**

CONTACT THE GCA SECRETARIAT

**800 774 5762**

### **REQUIREMENTS FOR AUDITION**

Please bring along a prepared song to your audition. Pick a song that best suits your voice and shows off your range and vocal quality.



# "Where Are You From? I Hear an Accent!"

*Lear Matthews*

(1) The question, “where are you from? I hear an accent” is one that is quite familiar to immigrants. The stimulus for such a query is usually based on one’s speech pattern, accent or other linguistic attributes that appear to be different or “foreign.” A good friend told me that his initial inclination is to respond by saying “Earth! Where are you from?” when asked this question. But he quickly declared that because he was raised to be polite, he exercises self restraint, empathy and diplomacy. He further stated that his response may be followed by pointing out to the questioner that she/he too has an “accent”. Everyone inherently has an accent peculiar to his or her indigenous socialization, unless (a) there is a deliberate attempt to alter or otherwise disguise it, which some immigrants may do to “fit in” or (b) social or environment influences naturally affect speech pattern over time.

My buddy reasonably assumes that what the questioner usually means is that he has a “Non-American” accent and thus feels the urge to verify an important dimension of his demographic attributions. He also remotely ponders the possibility that his response may be used by the inquiring individual to gauge or determine the nature of the moment’s interpersonal interaction to follow.

2. A related theme is immigrants’ definition of “home”, which may be influenced by the migration experience and level of assimilation into their adopted country. Owing to the transnational nature of Diaspora existence, defining “home” and its impact on identity and allegiance becomes an interesting sociological issue. As one social commentator stated: “Home is not where my grand-

parents are buried, but where my grandchildren will be raised”. This addresses some of the assumptions made about the characterization of members of the Diaspora.

Should members of the Guyanese Diaspora claim multiple “homes”? This raises some intriguing questions for second generation immigrants as it does for the offspring of interethnic, cross-nationality, and inter-racial marriages. Is home the place where one was born or where one is raised? What about the undocumented? Is home one’s adopted place of residence after migration or where one claims citizenship? If so, to whom (or which country) does such a person owe allegiance? Should the Diaspora be allowed to vote in hometown elections? Should it have representation in Parliament? Is home Guyana, the Caribbean, the West Indies, USA, South America, Africa, India, Portugal?

Furthermore, identifying oneself by using a bi-cultural label may reflect ethnic pride rather than the desire for enduring relations with an “ancestral land” such as Africa or India. However, beyond such an argument, identification as Caribbean-American, West Indian-American or Guyanese-American may be less symbolic than significantly representing the essence of a transnational existence. Although in no way disruptive to life in their adopted home, the above represent issues that some in the Diaspora grapple with daily, but which they may or may not discuss openly.



# **MATICORE & KWE KWE AT BROOKLYN INTERNATIONAL DAY OF FRIENDSHIP**

# INTERNATIONAL DAY OF FRIENDSHIP



# SECOND INTERNATIONAL DAY OF FRIENDSHIP 2015

A Presentation of Brooklyn Borough President. The Hon Eric Adams

*Patricia Jordon-Langford*

August 2, 2015 was the second anniversary of The International Day of Friendship, held in Brooklyn, New York and hosted by the Hon. Eric Adams, Brooklyn Borough President. In the spirit of friendship, 193 countries, member states of the United Nations, participated in a spectacular display of diversity. This was the second year I was asked to be a delegate and participant in this multi-cultural, unifying event of love and friendship.

Eleven year old Kamiyah Parchment once again, despite a smaller stage presence, rendered the stunning opening performance as at last year's event. Similarly, Guyana's young international tap dancer, Calvin Booker mesmerized the crowd with his intricate foot movements.

Wearing the hat of a Guyana delegate and Brooklyn Ambassador, I cherished the opportunity to show the world that our diversity is our strength, as we promote harmony, love and respect. What better way to showcase this than to express our diverse cultural heritage brought to Guyana and passed on for generations. We firmly believe that culture is the cornerstone of national identity and pride in a manner that recognizes, affirms and values the worth of individuals and groups.

Guyana's representation was entitled "One Family". The performance showcased Queh Queh and Maticore with a fusion of dance and drums presented in a kaleidoscope of colors, reflecting Afro- and Indo-centric cultural heritage. It was a day of pride, a feeling of togetherness, sharing, celebrating and understanding, while respecting and preserving each other's dignity. In the midst of the celebration, an audience member proudly shouted "Guyana in the House!"

The Unity March and the Parade of Flags was led by Miss Guyana World 2015 runner up Amana

Rambarran. Members of the Guyana Cultural Association SWS Masquerade Troupe was lead by Verna Walcott while Wayne Daniels portrayed "Mad Cow" along with the drumming by Jegge and Malcolm Hall. The colors of the Guyana flag and the dance routines of the young performers in their colorful costumes drew rousing cheers of appreciation from the large, diverse crowd.

Owing to the fact that there were numerous participants and contributors to the program, lest I run the risk of leaving out someone, I will refrain from a list but must make special mention of the leaders. Special thanks to Mboya Wood QuehQueh leader, Verna Walcott, Wayne Daniels and master drummer Jeggae and Claire Goring for designing the Masquerade costumes. Appreciation and thanks to choreographer and manager, Pandit Tillack Seeratan, leader of Maticore and Choreographer, Kamla Seeratan, Co-coordinator, Master Drummers (without them there will be no Queh Queh, Maticore or Masquerade) thanks to Kimbaakie (Clement Gordon) Ojenbro Tafawa, Gold Teeth Lance (mad cow) Vesh Seeratan, Varun Ramlall, Steve, Chad, Raju Vince and Ashay, All of the Maticore Dancers, the Queh Queh Dancers, the Masquerade Dancers, Brian Yearwood and Sandra Millingrton for making sure that Guyana's Mad Cow was there. Yvonne Chaliha for her hospitality and tolerance with the beating of the drums at rehearsals, Pooran for the pictures/video, and everyone else who helped in so many ways

On behalf of our native land, my heartfelt thanks!

GCA SUMMER HERITAGE WORKSHOP  
MASQUERADE FLOUNCERS IN  
FRIENDSHIP DAY PARADE ON THE  
STREETS OF BROOKLYN



# 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:

### GACC 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.

### GACC 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.

### GACC 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.

### GACC 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.**

**T**he 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/](http://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**



# SUPPORT THE GUYANA EX-POLICE ASSOCIATION OF AMERICA, INC. **2015 FUNDRAISING ACTIVITIES**



1. **FRIDAY AUGUST 28, 2015, Fund Raiser  
- Buster.**
2. **FRIDAY SEPTEMBER 4, 2015  
- Pre-Labor Day Jam**
3. **SUNDAY, SEPTEMBER 6, 2015  
- Folk Festival**
4. **SATURDAY, SEPTEMBER 12, 2015  
- Bus Ride to Sands Casino Resorts Bethlehem, P.A.**
5. **FRIDAY, SEPTEMBER 25, 2015 Fund Raiser  
- Buster**
6. **FRIDAY, OCTOBER 23, 2015 Fund Raiser  
- Buster**
7. **SATURDAY, OCTOBER 31, 2015  
- Fund Raising Dance Woodbine Ballroom  
(Buster, Terry and Exquisit Sounds)**
8. **FRIDAY, NOVEMBER 27, 2015 Fund Raiser  
- Buster**
9. **FRIDAY, DECEMBER 25, 2015 Fund Raiser  
- Buster**
10. **THURSDAY, DECEMBER 31, 2015  
- New Years Eve Dance**

**LOOK FOR THE  
GUYANA EX-POLICE ASSOCIATION  
BOOTH AT FOLK FESTIVAL  
FAMILY DAY, SEPTEMBER 6, 2015**

GIVE GENEROUSLY TO THE  
**Rudolph  
"Putagee"  
Vivierios Fund**

BANK ACCOUNT IN GUYANA  
Hand In Hand Trust  
Corporation Inc.  
A/c # 13731

IN THE DIASPORA  
Mail to  
The Guyana Cultural Association  
of New York, Inc.  
1368 E89 Street,  
Brooklyn, NY 11236

Make check payable to  
The Guyana Cultural Association  
of New York, Inc.  
Subject: Putagee Health Fund

**100% OF DONATIONS  
WILL GO TO THE  
"PUTAGEE HEALTH FUND"  
TO DEFRAY MEDICAL,  
& LIVING EXPENSES**



# 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.....**

**THE GUYANA CULTURAL ASSOCIATION  
OF MONTREAL**

**Cordially invites you to it's**

**Anniversary 48th**  
**Gala**



**Saturday, September 12<sup>th</sup>, 2015**

**Eveagreen Reception Hall**

**5011 Buchan, Montreal**

**\$75.00 Per Person**

**\$40.00 Dance Only**

**Entertainment:**

**Hilton "Bamboo Fire" Hemerding**

**Guyana's No. 1 Folk Singer**

**Cocktails: 6:00 P.M.**

**Dinner: 7:00 P.M.**

**Open Bar Open Bar**

**Dress Formal**

**Music: D.J. Calm**

**FOR TICKETS/RESERVATIONS, CALL:**

**Leebert: (450) 445-0747 Mariette: (514) 969-7416**

**Yvonne: (514) 365-1198 Lynette: (450) 632-6179**

**Eric Yoon**