LETTER FROM THE GUEST EDITOR

SHINING THE LIGHT ON GUYANESE MUSICAL CREATIVITY AND MUSIC IN GUYANA

In this edition of our on-line magazine, the Guyana Cultural Association of New York, Inc. shines the spotlight on Guyanese musical creativity and music in Guyana. We have done this regularly over the past decade as we carried out our mission to “preserve, promote, and propagate” Guyana’s rich cultural heritage. We have organized symposia (for example, Celebrating our Music Heritage in 2003; Celebrating Guyanese Dance, 2005), published a well-received newspaper series (“Celebrating our Creative Personalities” in Sunday Stabroek 2003-2006), issued in 2003 Music Orchids for You: Is We Ting—a compilation CD of iconic Guyanese music, published a collection of essays (Writings on Guyanese Music 2003 - 2004 published by the Department of African American Studies, Ohio University, 2005), and encouraged and supported original ethno-music research by Dr. Gillian Richards-Greaves and Rohan Sagar on Kwe Kwe, Banshikili and other Guyanese musical traditions.

We continue this work in this edition. We express our heartiest congratulations to the Woodside Choir, Medal of Service, on its 60th Anniversary. Its contributions to Guyana’s musical life are truly appreciated. We also direct our attention to a range of themes, institutions, and personalities that have contributed to musical life in Guyana.

Sara Bharrat’s essay on music and Hindu iconography offers valuable insight on the place of music in one of Guyana’s major religions. Reflective autobiography and biography are also dominant themes in this edition. Serna Hewitt reflects on her father’s pioneering publications on Guyanese folk music. Derry Etkins and Maureen Marks-Mendonca share with us their experiences growing up in Guyana. Margaret Lawrence and I report on recent interviews with Rudolph “Putagee” Vivierios and the Mighty Enchanter. Marilyn Massiah’s article speaks to the power of music to calm a society. She reflects on Rafiq Khan and Hugh Cholmondeley’s use of Nesbit Chhangur’s “Guyana Lament” as a calming asset during Guyana’s dark and turbulent 1960s.

Dr. Gillian Richards-Greaves and Rohan Sagar share aspects of their current research on Guyanese folk music. Peter Halder speaks to the intersection of music and social dance during the 1940s and 1950s in Guyana.

Some of the contributors challenge us to look at the present and think about the future. Maureen Marks-Mendonca synthesizes the Facebook conversation “Why Guyanese love Oldies?” Fay Clark reports on the place of music in the rehabilitation of Guyanese prisoners. A reflection piece is also offered on music education in Guyana.

Altogether, this edition is a contribution to broadening the appreciation of the multiple dimensions of Guyanese heritage. Without an appreciation of the place of music in urban, rural, and hinterland Guyana, we will have an incomplete picture of Guyanese history and the textures of its rich heritage.

Music is a valuable barometer of the state of contemporary Guyana. Music connects Guyana with its substantial diaspora. Music will have a special role to play not only in visualizing Guyana’s future but also in constructing a truly participatory society in which all voices have a chance to be heard.

There are also links to video materials on YouTube. The announcement by Hugh Hamilton about GCA’s radio program on One Caribbean Radio on August 5, 2012 will provide us with another platform to preserve, promote, and propagate Guyana’s musical creativity.

There is still much work to be done and GCA will remain committed to the task of preserving, promoting, and propagating Guyana’s musical heritage. We hope you enjoy this edition. Your ongoing support for the 2012 Folk Festival season is anticipated. Please send any thoughts, photographs, or any other information on Guyanese music and music in Guyana to cambrigd@ohio.edu.

Vibert C. Cambridge, Ph.D., President, Guyana Cultural Association of New York, Inc., and Guest Editor
60th Anniversary
WOODSIDE CHOIR
OUTSTANDING CONTRIBUTIONS TO GUYANA’S MUSICAL LIFE
I want the world to recognize, with me, the open door of every consciousness.

- Frantz Fanon "By Way of Conclusion"

For many years, Victor Davson has been seeking a way through complexity to the visual heart of culture. This has meant finding the truth of personal experience which for him is an aesthetic truth as well as the unavoidable truth of history. This is a difficult, rather elusive location to inhabit in creative terms, as the question becomes how to communicate such formal truth without being ensnarled by didacticisms, visual and otherwise.

Part of the answer lies in Davson’s life as a young man in what was then British Guyana. Growing up there in the sixties was an intense experience: it was a turbulent world bounded all around by the political exigency of colonialism and an ongoing struggle to forge a unifying national identity. But practically from childhood the artist was aware that the poetical rather than political route was a natural and productive means for him to find a personal expression. He intuitively understood that art embodied nuanced forms by which, he could communicate whatever it was he had to say. Davson also recognized that his engagement with art in all its cultural manifestations could not be simply theoretical; he had to be involved. In the unstable and politicized Guyana of the time, it became a psychic struggle to find a generative sphere between blood and the tragic beauty that lay all around him. The Guyanese poet/politician Martin Carter wrote:

This I have learnt;
to-day a speck
to-morrow a bero
bero or monster
you are consumed!

like a jig shakes the loom.
Like a web is spun the pattern
all are involved!
all are consumed!

To be a good writer, poet, musician, or painter requires one to keep unobstructed that open door of consciousness of which Fanon wrote. For Davson as a young artist, also required was a constant intellectual engagement and dialogue with various world traditions in order to confront his own inherent cultural multiplicity. This heterogeneity of the soul and racial body is an affective condition one takes for granted as part of the complex Caribbean experience. Davson could not ignore that dissonant heartbeat he sensed alive and pulsing underneath the smooth modern rhythm of everyday urban life.

It is at Christmas time that this metaphysical fusion and fracture makes itself most evident: masqueraders erupt into the street and costumed dancers are everywhere, scaring and delighting kids of all ages. Long-legged stilt walkers shake and stomp and stretch far into the sky as if reaching toward some unknown god, and the sharp-horned ‘bad-cow’ masks invade private yards to dance and demand spare change. Barely out of his teens and equipped with all the proper middle-class values, even as Davson sought a way through art to participate in the important formal issues of contemporary modernity, the exciting beat of the drums, the strange thin tunes of the pipes and the unruly landscape of the vast Guyana interior were beguiling. The paintings and drawings he produced at that point reflected the lives of people and the quotidian reality of his environment. Bearing titles such as, “Old Woman Wid de Weary Eys” and “Domino Players,” these works demonstrated his need to attend to the local on the way to discovering something much more universal in a formal and expressive sense.

(Excerpted from an essay… New Works by Victor Davson)
“Ecstasy & Agony (for David)” is from a series. This painting is dedicated to a friend recently deceased, whose passing epitomized the powerful ebb and flow of life and its unpredictability. It also references traditional masqueraders whose lives were dramatic in their passion for the art and the poverty of their regular existence.

Guyana Cultural Association of New York Inc. on-line Magazine
At the Annual Bishops High School Old Girls Guild Tea Party held February 1952 in the home economics room, Ms. Lynette Dolphin announced that, with the assistance of Ms. Eleanor Kerry, she would stage a music festival. As head of The History and Arts Council, Ms. Dolphin encouraged the Bishops High School Old Girls’ Guild to form a women’s choir to take part in the competition—the first of its kind in Guyana. The formation of the Bishops’ High School Old Girls Guild Choir and the introduction of the British Guiana Music Festival occurred at about the same time.

The school at that time was a girls’ school. The test piece was “The Lord is my Shepherd” by Franz Schubert. The conductor was Reginald McDavid, and the accompanist was his daughter Joan Gilkes (née McDavid). The choir was adjudged first in its class, and the winning streak continued for a number of years. The choir remained a women’s choir until 1956 when men were invited to become members and a mixed voice choir was formed. Consequently, in 1960 the name was changed to Woodside, the original name of the Bishops’ High School.

The choir is managed by a committee consisting of a chairperson, vice-chairperson, conductor, deputy conductor, secretary, treasurer, assistant secretary/treasurer, librarian, accompanist and section leaders. The committee meets once monthly. A music committee decides on the music to be sung.

Lynette Cunha currently serves as conductor, with Andrea Mentore as deputy conductor. Other conductors over the years have been William Pilgrim, Deryck Bernard, Aubrey Joseph, Dr. Moses Telford, Ruby McGregor, W. J. Simmons, J. D. Simmons, Shelia Bacchus-Lampart and Reginald McDavid. Others who have assisted include Arnold Adonis and Dr. Olivia Ahyong (née Benjamin).

Marilyn Dewar is the current accompanist. Joan McDavid-Gilkes; June Bunyan-Stephens; Patricia Bowen-Sam; Ceceline Baird; Forizelle Francis; Clem Nicholas, Jr.; Wendy Pollard; Daphne Scott; Margeurite Marks-Clayton; Veronica Joseph; Paulette Craig; Dr. Olivia Ahyoung; Dr. Patricia Cambridge (née Smith); Deborah Smith; and Joycelyn Hunte served as accompanists over the years.

The group formed in 1966 from members of the Mixed Voice Choir. Mr. J. D. Simmons and his brother W. J. Simmons both gave inspiration to the group. It expanded to include the entire Mixed Voice Choir and set high standards at the music festivals.

More recently, under the leadership of Deryck Bernard, a new group, “Korokwa,” was formed and continues to perform both locally and internationally.

The current patron of the Woodside Choir is Mr. Phillip Allsopp.

Woodside has performed locally and internationally. The performances range from Lenten cantatas, Christmas concerts, mid-year concerts and Carifesta to music festivals. The repertoire is varied—religious, classical, contemporary and folk music by national and international composers.

In 1992 the choir was awarded the Medal of Service for its contribution to choral music in Guyana by President H. D. Hoyte. In 2005 the choir received the Guyana Folk Festival Award.

60th Anniversary Activities
Planned for July-August 2012


August 9th 2012: Grand Concert, National Cultural Centre, Homestretch Avenue, 8.00 p.m.
2012 GUYANA FOLK FESTIVAL PAYS TRIBUTE TO A MASQUERADE LEGEND

Rudolph Vivieros “Putagee”

ONE OF THE FEW REMAINING MASQUERADE FLAUTISTS IN GUYANA
Rudolph Vivieros
“Putagee”
STARTED HIS MASQUERADE CAREER AT THE AGE OF 7 YEARS

“Masquerade is a sweet piece of music…”

Vibert C. Cambridge & Margaret Lawrence

So says, Rudolph “Putagee” Vivieros one of the few remaining masquerade flautists in Guyana. His skill is so rare that he sometimes has to accompany a majority of masquerade bands participating in national competitions such as the state-sponsored competitions during Mashramani or during the Original Bad Cow Masquerade Band Competition, sponsored by the Alphonso family in Charity on the Pomeroon River during the December masquerade season.

“Putagee” is a member of the Golden Arrowhead and Caricom Queen Masquerade bands. These Pouderoyen-based bands, associated with the Blackett family, have histories that are almost 100 years. “Putagee” was born in Plaisance—about 53 years ago and started his masquerade career at the age of 7 with the Plaisance-based Arrow band. In this band he started out as a flat foot flouncer and quickly demonstrated skills as a boom drummer, a kittle drummer, and a triangle player.

“Putagee” recalls that in his early days masquerade bands were known as “Santapee” bands and one of the characteristics of these bands was the fights that took place when bands clashed. In some cases the clashes could become rather violent. It was one such clash that provided “Putagee” with the opportunity to take up the flute. Mr. Joshua Taylor a legendary flautist with a Kitty masquerade band got his arm damaged in a Santapee fight and was unable to play the flute any longer. He took “Putagee” under his wing and taught him scales, technique, and repertoire.

“Putagee’s” masquerade career has spanned the late-colonial era and the post-independence era and he is in a position to offer a comprehensive view on the state of the art form. His story is populated with masquerade legends such a Lionel Blackett, Joshua Taylor, Boysie Sage, Bundarie, and the experts who “danced cow.”

As a masquerader who has performed in all the aspects of the art form, his stories emphasize the importance of masquerade’s musical repertoire. Masquerade’s repertoire is multi-dimensional. As “Putagee” points out…there is the music of arrival…this sequence usually accompanied with a “toast” extends seasonal greetings and best wishes to the “bost.”

continued on page 20
FOLK FESTIVAL 2012: “MASQUERADE LIVES”

AUGUST 1 YouTube LAUNCH OF MASQUERADE TEACHING VIDEO

JOIN THE MASQUERADE FLASHMOB ON FOLKFEST FAMILY DAY

VIDEO TO TEACH YOU MASQUERADE STEPS FOR FOLKFEST FAMILY DAY PRESENTATION

With our theme “Masquerade Lives” GCA is inviting Guyanese attending Folk Festival Family Day on Sunday, September 2 to join us as we pay tribute to one of Guyana’s important art forms, the Masquerade.

WE ARE LOOKING FOR 1000 MASQUERADERS (even if you've never danced before!), to be part of the Masquerade presentation.

Check the Masquerade Demonstration video on YouTube. It shows you the Masquerade steps and an explanation of each step.

REGISTRATION:
Facebook: Guyana Cultural Association     Website: www.guyfolkfest.org

REGISTER & RECEIVE A FREE T-SHIRT AT THE GATE!
EXCITING PRIZES FOR BEST FLOUNCERS!

DONKEY PARADE
Masqueraders dance around in a circle challenging each other, then break out into solo piece.

BREAST PLATE
Feet are crossed. Right over left tightly as they move forward right left - right left for 8 counts, palms face out and cross in front of the torso.
FOLK FESTIVAL 2012: “MASQUERADE LIVES”

THE GUYANA CULTURAL ASSOCIATION OF NEW YORK, INC.
11th Anniversary Celebration

FOLK FESTIVAL 2012
CALENDAR OF EVENTS

GCA LITERARY HANG
Saturday, June 9, 2012
1.00 - 7.00 p.m.
Dutch Reform Church
Flatbush & Church Avenues, Brooklyn, New York

GCA SUMMER HERITAGE CAMP
Arts in the Community
July 9 - August 16, 2012
Flatlands Reformed Church
3931 Kings Highway and E40 Street, Brooklyn, NY

GCA AWARDS CEREMONY
Wednesday, August 29, 2012
Brooklyn Borough Hall
209 Joralemon St. Brooklyn, NY 11209
BY INVITATION ONLY

KWE KWE NITE!
Friday, August 31, 2012
St. Stephens Church Auditorium
2806 Newkirk Avenue, Brooklyn, NY 11226

GCA SYMPOSIUM
December 13-14, 2012
Georgetown, Guyana
Venue: The symposium will have access to any of the following venues: Umana Yana, National Library, Theater Guild, or the International Convention Center.
SPECIAL GCA RATES FOR AIRFARE & HOTEL ACCOMMODATION AVAILABLE

ART EXHIBITION
ART FROM GUYANA AND THE DIASPORA
Jan-Feb., 2013
(DATE AND VENUE TO BE ANNOUNCED)

NEW VENUE FOR FOLK FESTIVAL FAMILY DAY
SUNDAY, SEPTEMBER 2, 2012
PROSPECT HEIGHTS SCHOOL CAMPUS
883 CLASSON AVENUE (BETWEEN UNION & PRESIDENT)
BROOKLYN, NY 11225
OPPOSITE THE BROOKLYN MUSEUM, BROOKLYN, NY 11225
Music is defined as a succession of tones, singly or combined to form melody, harmony, time and rhythm. As we celebrate the different genres and formats of music, it is necessary that we pause to reflect on its structure, shape, design composition, construction and appreciation while reflecting on its contribution to our cultural heritage.

Last month the Guyana Cultural Association of New York launched the sixth annual Literary Hang, spearheaded by Dr. Juliet Emanuel. Readers and presenters expressed the word in true musical rhythmical pattern placing emphasis on meter, iambic pentameter, blank verse, with other models of fiction and nonfictional proficiency. One did not have to understand the rudiments of music to comprehend and appreciate the augmented or diminished rhyme, rhythm, poetry and prose that were so eloquently enunciated in musical style.

The GCA Heritage Summer Camp is in progress. Keith Proctor and Hilton Hemmerding will add their unique touch as they demonstrate and impart musical notation, folk music and gospel to the junior participants. This year the camp takes on a different image. In keeping with the theme, “Masquerade Lives,” Claire Goring with her cultural masquerade designs brings to fore the music art form as portrayed with exquisite costumes; while Verna Walcott and Rose October place emphasis by incorporating measured masquerade steps to musical artistic dance forms, rooted in our cultural heritage.

Moving forward towards the Awards ceremony on Wednesday August 29th at Brooklyn Borough Hall, the stage is set for co-chair Ronald Lammy, geared up through a democratic process, to issue awards in recognition of recognizing persons who contributed to musical expressions particularly those that coincide with our theme for this year.

This will be followed by our annual Kwe Kwe Nite celebration, at the St. Stephen’s auditorium in Brooklyn. The chant and the beat of the drums of Jeggae Hoppie and Akyiah Rudder will reverberate and compel the bashful attendees to join in the musical traditional procession.

No one can deny that the Family Fun Day excels into a kaleidoscope of Guyanese cultural forms, particularly in music and its interpretations. Be it the children’s tent, the plaing of the maypole, various dance troupes or the grand stage performances by various popular and emerging artists, the extravaganza will surely captivate the anticipated 5000 plus attendees into in a musical frenzy.

Yes, William Shakespeare was so right. If music be the food of love play on…..
FOLK FESTIVAL 2012: “MASQUERADE LIVES”

GUYANA CULTURAL ASSOCIATION OF NEW YORK, INC.

CARIBBEAN HERITAGE SUMMER CAMP

FLATLANDS REFORMED CHURCH
3931 KINGS HIGHWAY, BROOKLYN, NY 11234

A COLLABORATION WITH FLATLANDS REFORMED CHURCH, NY CITY COUNCIL MEMBERS MATHIEU EUGENE AND JUMAANE WILLIAMS, NEW YORK TUTORIAL SUPPORT GROUP, THE BISHOPS’ HIGH SCHOOL ALUMNI ASSOCIATION NY TRI-STATE CHAPTER AND MATERIALS FOR THE ARTS, TO EMPOWER YOUNG PEOPLE THROUGH BETTER UNDERSTANDING OF THEIR HERITAGE

Arts in the Community

JULY 9 - AUG 16, 2012
9.00 A.M.- 3.00 P.M.
AGES 5-11 YEARS
$5. REGISTRATION
$25. WEEKLY
TEL: 718 209 5207

MUSIC: LITERACY, CARIBBEAN SONG AND THE ART OF THE FOLK SONG
DANCE: TECHNIQUES ASSOCIATED WITH THE MULTIETHNICITY OF THE CARIBBEAN
POETRY & PROSE: STORYTELLING, STUDENTS WILL INVESTIGATE THEIR OWN HERITAGE AND CULTURE
ART: AN INTRODUCTION TO MASK MAKING, SCULPTURE & DESIGN

Guyana Cultural Association of New York Inc. on-line Magazine
When you enter the grounds of Flatlands Reformed Church, 3931 Kings Highway, Brooklyn, NY you will notice a camp fire to your left. Each day the campers collect sticks, measure them and rebuild the site, replacing any missing parts, making the construction more and more intricate. On Monday, Delorean Neverson walked around slowly, collected bits of branches that had fallen from the trees on the grounds and by herself created first site. As more campers joined her each day (adults were not allowed to come near) it was wonderful to observe their collaboration and respect for the emerging artifact.

By Thursday they had succeeded in creating a piece of art, a part of their Collective memory. It is not higher than their waists. It is strong and late Thursday afternoon it had not been knocked over by kids or brisk breeze.

Preregistration was on June 26th and registration opened on Monday, July 9th. There was a fairly good stream of campers entering the camp each day. However, registration will end on Monday, July 16th. To be considered for Camp 2012, families were interviewed and introduced to the purpose and goal of the entire Caribbean Heritage experience. The theme of the camp is the same of that of the 2012 season: Masquerade Lives. The camp will end on Thursday, August 16, with an exhibition of work and a performance related to all modules.

The first module ended on Thursday, July 12th. To say that it went well would be gilding the lily. At the start of the day’s activities on Monday, Rev. Paul Glover conducted a tour of the almost 400 year old church and surrounding grounds. Then the campers, with some of their parents and camp staff, returned to the activity building where the camp is housed. After their first snack, the work of the module started. Led by Mr. Edgar Henry the campers embarked on a four day excursion into music. Music theory, practice, folk music, songs and games, music art, introduction to masquerade and its music and the camp song all combined to create a lively, informative week. On Thursday, after a special treat to celebrate good performance over all (there was a test) the children happily left camp anticipating the next module, dance.

The staff of the camp for the first week included Edgar Henry, as Master, and Maurice Braithwaite, Yvonne McCallum-Peters, Akoyah Rudder, Hilton Hemerding, Keith Proctor, Winston “Jeggae” Hoppie, Claire Goring and Claire Patterson-Monah.

Monah n related capacities. Assisting as interns were Kayla Connelly, Jada McCallum and Annique Walters. The staff, administration and congregation of Flatlands Reformed Church combined offered, and will continue to offer, more than ample support for the camp. Tangible assistance was received from New York Tutorial Support Group in the form of scholarships and a donation, Bishops’ High School Alumni Association, NY Chapter and Caribbean American Social Workers in the form of donations and Mr. Charles Liverpool in the form of a donation. GCA has received also the support of city council members, Mathieu Eugene and Jumaane Williams, Materials for the Arts and NYC Department of Children and Youth and the Guyana Tri-State Alliance.

Since each module is imbedded in all the others, dance was involved during the first week. The dance master, Verna Walcott-White, was introduced on Thursday to an enthusiastic response by the campers. In the second week, music will be part of the dance lessons as will be arts and crafts, science and communications. Reading, writing and math was practiced via music in the first week and will be done in all the weeks to follow. The remaining modules, each an intensive, in successive weeks, are: Dance, Arts and Crafts, Science, Communications, Parts A and B. For a full description of each module, please consult GCA.

You are invited to see the children of our community at play and the work of play.
Responding to its mission to preserve, promote, and propagate Guyana’s cultural heritage, the Guyana Cultural Association of New York, Inc. will in December 2012 partner with Guyana’s Department of Culture to present the 2012 symposium during Masquerade season.

Over the past few years, GCA has been dismayed with reports that the art form has been increasingly described as a nuisance. Further, there is also evidence of the decline in the number of masquerade bands evident during the Christmas masquerade season and at important national moments. This condition could be partially explained by the lack of information and appreciation of the history and creativity of this quintessential Guyanese art form. Heartened by the success in delivering a masquerade curriculum to Caribbean youth during GCA’s Caribbean Heritage Camp held last summer in New York; evidence of efforts in Guyana’s private and public sectors to preserve and promote the art form; and the increasing international critical attention to Margaret Lawrence’s narrative film Tradition, the Guyana Cultural Association of New York has decided to partner with Guyana’s Department of Culture to stage its 2012 symposium on the theme “Masquerade Lives” in Guyana during the traditional December masquerade season.

Based on current plans, it will be more than a symposium—it would be more like an immersive experience.

**What follows are current details:**

**Symposium: December 13th and 14th, 2012: Georgetown, Guyana.**

The Call for Participation has been circulated. The details are available on-line at www.guyfolkfest.org. Potential topics include but are not limited to:

- *Origins of the art form*
- *Immigration, class, and transferal and transmission of masquerade*
- *The poetics of the masquerade: literary expressions*
- *Masquerade as graphic text (PAINTING)*
- *Costuming: meaning and subtexts*
- *The masquerade band and community pride*
- *Masquerade as public spectacle*
- *Masquerade and foreign policy*
- *Masquerade and CARICOM festival arts*
- *The Music(s) of Masquerade*
- *Masquerade and the Bhoom*
- *Masquerade and biography*
- *Masquerade as a socio-historical unit in curricula in schools*

The University of Guyana and the Unit of Allied Arts in the Ministry of Education have been requested to support the initiative by engaging students during the Fall term. “The research reports from the symposium will be published by the Department of Culture. The Ministry of Culture has also indicated its intention to publish a collection of essays on masquerade that should emerge from the national schools system.” In addition to the research reports and poster sessions, there will be workshops on masquerade music, costume design, image making, and the poetics of masquerade. It is anticipated that current practitioners of the art will be actively engaged in these workshops.

Also associated with the 2012 Masquerade season will be a special season at the Theater Guild which will feature a new work based on the masquerade heritage. Another event will be The Original Bad Cow Masquerade Competition.

**GCA Symposium Committee**
COMMUNITY CALENDAR OF EVENTS

COME OUT AND SUPPORT THESE EVENTS

WHAT’S HAPPENING IN THE COMMUNITY

BARONIANS & FRIENDS
FUNDRAISING DANCE
SAT. AUG. 25, 2012
WOODBINE BALLROOM
2281 CHURCH AVENUE, BROOKLYN,
ADMISSION: $25. Advance
-More at the Door
Music by D.J. Hannah
Buster One Man Band
For Info: Charles Cush - 973 801 1946

RAY MONDE GORDON THEATRE
DRAMATIC PRODUCTION
“Bubbles and Beads”
FRIDAY, AUGUST 10, 2012
SATURDAY, AUGUST 11, 2012
MAGILL HALL
89-60 164 STREET
JAMAICA, QUEENS
(Between Jamaica and Hillside AVes.)
TICKETS: - $ 22.50
SHOW & BUFFET DINNER ON SATURDAY ONLY - $42.50
FOR TICKETS:
Lorraine - 917 514 4625
Cleveland- 646 872 6074

STARTING AUGUST 5 AT 4.00 P.M.
GCA MAKING WAVES ON THE RADIO

Check out our live internet audio stream and listen for us every Sunday on a radio near you!

The Guyana Cultural Association is pleased to announce the inauguration our new weekly radio program, beginning Sunday, August 5, on One Caribbean Radio (105.1HD2, and streaming live at www.onecaribbeanradio.com). The program will air every Sunday at 4:00PM (Eastern Time), and will showcase the diverse facets of our multicultural Guyanese heritage, including the many musical and artistic traditions and innovations spanning the spectrum of our creative canon.

In addition to a weekly bulletin of culturally significant developments throughout the Diaspora, listeners will also hear from featured musicians and performing artists, revisit rare and exclusive moments in our cultural history from the Guyana Folk Festival archives and interact live on the air with noteworthy literary and artistic Guyanese talents, both nascent and renowned.

The inaugural program will be hosted by Hugh Hamilton, in conversation with the eminent Guyanese scholar and President of the Guyana Cultural Association Dr. Vibert Cambridge. The executive producer is acclaimed Guyanese actress, playwright and cultural ambassador Claud Leandro, with additional contributions from veteran radio producers and personalities Margaret Lawrence in Georgetown, Joslyn Small in New York and Ron Bobb-Semple in Tampa, Florida.

Bookmark our web site for regular updates and stay tuned for more of what’s happening culturally at home and abroad.

Name Our New Program … and Win!

We’ve got a seasoned host and an outstanding production team. We have a time slot on the radio, and a date certain to launch our new weekly broadcast. But we still don’t have a name for our new radio program. We’re inviting your suggestions.

Click here http://guyfolkfest.com/radio-program/ to suggest a name for our program. Please remember to include your name, email address and daytime telephone number so we can contact you if yours is the winning entry. The winner will receive two complimentary Guyana Folk Festival 2012 Passports, which entitle the bearers to free admission to all Folk Festival events for the entire season (including Kwe Kwe Nite, Family Fun Day and the invitation-only GCA Awards ceremony.)

Suggested program names should be short, catchy and easy to remember; particular consideration will be given to names that are also in some way evocative of Guyana and/or the Guyanese experience.

Deadline for submissions is Tuesday, July 31, at 8:00PM (Eastern Time).
MUSIC EDUCATION & GUYANA

PRIVATE MUSIC EDUCATION HAS BEEN THE ARCHITECTURE THAT SUPPORTED MUSIC EDUCATION IN GUYANA. WITH GUYANESE MIGRATION, THERE HAS BEEN A DECLINE IN THE NUMBER OF MUSIC TEACHERS IN GUYANA

One of the earliest references to music education in Guyana, which I have noted in my research, is an advertisement by Mrs. Ayers in the Berbice Gazette of March 16, 1846. In that advertisement she announces classes “for a limited number of pupils … in Piano Forte [and] Singing.” Private music education has been the architecture that supported music education in the years since.

Over the years, a number of extraordinary individuals, primarily women, have taken on the responsibility for this aspect of musical life in Guyana. A recent conversation on this topic on the “Guyana Music Lovers Group” on Facebook generated a list of more than 50 names of iconic music teachers in 20th century Guyana.

Over the years, these private music educators established linkages with the Royal Schools of Music and other music education bodies in the United Kingdom to ensure comparable quality standards in Guyana. These private music educators produced world-class pianists and violinists such as Philip Pilgrim, Billy Pilgrim, Lynette Dolphin, Francis Percival Loncke, Rosemary Ramdehol, Hugh Sam, and Ray Luck. The emphasis on piano has to be related to the fact that the piano was the preferred instrument in middle class homes during most of the 20th century.

Over the years, Guyana has also produced world-class clarinetists, trumpeters, saxophonists, and percussionists. These musicians, such as Rudolph Dunbar, Rannie “Sweet Lips” Harte, Bert Rogers, the Mootoo Brothers, Clement Hampden King, Harry Whittaker, and Keith Waihe acquired their musical foundations in units such as the British Guiana Militia Band and its successor, the British Guiana Police Force Band; the Number 7 Company Military Band of New Amsterdam; and the Salvation Army.

The religious community has been and remains an important source of music education in Guyana. Church choirs and Kirtan groups in Hindu temples have made major contributions to vocal music. In addition, they have also contributed to the development of competencies in other instruments, including the organ, harmonium, guitar, drum set, dholak, and dhantal.

The music education community in Guyana has contributed to the development of the cultural confidence evident in Guyanese composition. Across the 20th century—from Peter Mortimer de Weever, to Clem Nichols, Valerie Rodway, Hilton Hemerding, Brother Paschal Jordan, and Sonny Ault—Guyanese have composed music in every musical genre—from symphony to shan-to. In addition to providing music education for a “limited number of pupils,” Guyana’s music educators (both private and public) have collaborated through organizations such as the Guyana Music Teachers’ Association, established in 1948, to expand music appreciation, especially of the Western canon. The Guyana Music Teachers’ Association takes credit for launching the British Guiana Festival of Music in 1952, which, after a hiatus, has returned as Guyana’s premiere biennial musical showcase. The role of the British Guiana Militia Band and its successor, the Guyana Police Force Band, as well as the Guyana Defence Force Bands in promoting musical appreciation through regular band concerts and route marches must also be recognized.

Collaboration between the private and the public sectors was also evident when Guyana supported symphony orchestras, including the British Guiana Philharmonic Orchestra and the Princesville Orchestra. In both of these orchestras, the private sector (private music teachers) produced the strings and the public sector (the BG Militia and its successor) produced the brass and woodwind sections.

Since the 1960s and the acceleration of Guyanese migration, there has been a decline in the number of music teachers in Guyana. Efforts by organizations such as the Guyana National Service to fill that gap have not been sustained. In 2011 there was only one violin teacher in Guyana. There were no more than five pan-makers and tuners in Guyana in 2011. And Guyana now depends on a Guyanese resident in Canada to make annual trips to Guyana to tune the pianos in the public places.

We must recognize and pay tribute to the small cadre of music teachers who currently provide “music lessons” to a limited number of pupils for a fee, which averages about $1,500 (Guyana) for a 30 – 45 minute lesson. But this makes music education inaccessible to most children in Guyana.

It is in this context that a new music education partnership is emerging. Among the elements in this partnership are private foundations, such as the Tina Insanally Foundation, the Unit of Allied Arts in the Ministry of Education, and the newly established National School of Music.

Let us hope there will emerge a partnership including Guyanese in the diaspora which will coalesce around the task of developing a comprehensive and inclusive musical curriculum representative of the rich musical world in Guyana. This will give Guyanese the capacity to make great music and to demonstrate the healing power of music.
NEWLY ESTABLISHED NATIONAL SCHOOL OF MUSIC
PART OF THE NEW MUSIC EDUCATION PARTNERSHIP EMERGING IN GUYANA
Facebook (June 25, 2012 @ 7:59 am)—Maureen Marks-Mendonca posts the following on the Guyana Music Lovers Group page:

“Vibert, here’s a question for you: why do Guyanese love oldies so much? I can understand people from the era, who’re taking a stroll down memory lane, but why do the young Guyanese - thirteen to twenty-somethingers - have oldies downloaded on their iPods? There aren’t many places in the world you’ll find this.”

This triggered fifty-six comments over a 30 hour period ….so; on June 27 @ 5:44 am Maureen offered the following synthesis:

Re: Guyanese love of oldies:

“After listening to all the arguments below, I think we can conclude, eh Vibert, that there is no single reason for this phenomenon. Everybody is right. All of the reasons I’m about to list came into play:

1) Because of the trauma Guyana was going through at the time, many people left in the 60s and 70s, and their last memories of their beloved homeland are tied up in the music of the time, hence the diaspora’s extreme attachment to oldies. This nostalgia wrapped up in oldies music was passed on to their children, and is being passed on to their children’s children.

2) Guyana’s poverty and relative isolation from the late 70s onwards, left the radio stations with no alternative but to continue playing the only albums readily available – oldies. As a result, generations of youth in the decades to follow were fed the same staple, and grew up with a love of oldies, which they too have passed on to their offspring.

3) The politico-economic mire that Guyana found itself in, stunted the budding indigenous music scene, and hindered any further development, so there was no new local music to take the place of the old.

4) Today, just about everything is available to the youth, and there is no doubt that they are up with the current music trends in soca, chutney soca, dance hall, etc. But oldies have become so endemic to the society, because of the points listed above, that they remain a very viable musical alternative for Guyanese of all ages.”

But the conversation has not stopped! Since Maureen’s synthesis there have been other postings on this topic.

What do you think? Please send your comments to Guyana Music Lovers Group c/o (cambrigd@obio.com)

SAVE THE LAST DANCE FOR ME

by The Drifters

You can dance every dance with the guy
Who gives you the eye, let him hold you tight
You can smile every smile for the man
Who held your band ‘neath the pale moonlight
But don’t forget, who’s taking you home
And in whose arms you’re gonna be
So darlin’, save the last dance for me, mmm

Baby, don’t you know I love you so?
Can’t you feel it when we touch?
I will never, never let you go
I love you, oh, so much.

Oh, I know that the music’s fine
Like sparkling wine
Go and have your fun
Laugh and sing
But while we’re apart
Don’t give your heart to anyone

But don’t forget who’s taking you home And in whose arms you’re gonna be
So darlin’,
save the last dance for me,
Music and Meaning in Kweh-Kweh Ritual Performance

Gillian Richards-Greaves

Kweh-kweh, also referred to as kakalay and mayan, is a uniquely African Guyanese pre-wedding ritual system that originated amongst African slaves in Guyana, and is celebrated on the eve of wedding ceremonies (Edwards 1982; Gibson 2003). There are six to ten distinct ritual segments, which include a processional, the hiding of the bride, and the negotiation of bride price. Through music, dance, storytelling, proverbial speech, and other ritual performances, kweh-kweh participants actively comment, on the bride, the groom, and their respective nations (relatives, friends, and representatives). While kweh-kweh is a multifaceted ritual with diverse performances, however, music (and dance) constitutes one of the most visible performances, within which African Guyanese ethnic identities are constructed, contested, and displayed. Music drives the kweh-kweh ritual and is the principal yardstick by which each ritual event is judged a success or failure.

Kweh-kweh music encompasses communal singing (and dancing) and the playing of instruments, which is primarily a gendered activity. Kweh-kweh songs highlight the content and purpose of each ritual segment and signal transitions from one ritual segment to the next. For example, while the groom’s nation walk to the bride’s home during the processional, they sing “Coming down with a bunch of roses”; when they reach the bride’s home, they push against the gate to try to enter the yard, while singing “Open de door let de man come in” [open the door, let the man come in] and “Nation ah whey yuh deh [where are you nation]; and when the bride’s and groom’s nations meet to negotiate bride price they sing “Ah who go stan’ am,” [who will stand for or represent her], “Me go buy am” [I will buy her]. As they provide instruction to the bride and groom and comment on each other’s nations through singing (and dancing), kweh-kweh performers also deliberately and inadvertently recount African Guyanese histories, reference life experiences, affirm and contest cultural values, impart wisdom to younger generations, express fears and joys, and articulate hopes and dreams.

Kweh-kweh singing is a communal activity that is generally executed in call-and-response form, using the chest voice and a raspy timber. Through-composed songs and one- and two-line chants are also performed to a lesser degree. The call is primarily given by a kweh-kweh leader, called a captain, raconteur, or tutor, and the response is provided by the kweh-kweh community. While the response is generally repeated unchanged, the call is extensively improvised by the captain, whose lyrics are informed by his knowledge of the bride and groom and their families as well as Guyana’s history and folk beliefs. Thus, the kweh-kweh captain is akin to the West African griot (a historian, storyteller, poet, and musician), spontaneously improvising preexisting and newly composed kweh-kweh songs (Keyes 1996:223-48; Burns 1995).

Although kweh-kweh songs highlight ritual segments, they also facilitate jollification (Gibson 1998:163), while referencing overarching themes of the ritual. Since kweh-kweh primarily addresses issues pertaining to marriage, the content of the majority of kweh-kweh songs talk about sex and romance.

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However, kweh-kweh songs also address other important matters, such as the importance of the hard-working, wage-earning man and the virtuous, domesticated wife. Very often also, these songs reveal various aspects of Guyanese history, culture, and social climate. Ultimately, the issues by kweh-kweh songs reveal embedded cultural values of the African Guyanese community and the Guyanese community at large.

In the song below “Theresa Blackman seh” the bride’s family tantalizes the groom’s nation. This song draws on the practice of teasing the groom who comes from a different village by telling him that he is not man enough to marry their daughter or sister, even if he is a “big” (influential) man in his village. In this song, the criticism is not only reserved for the groom but all of the men from his village of Mahaica, who are said to have teh-teh (leprosy) on their penises. At first glance this song appears to be just another tantalizing song, but further investigation reveals that this song references a period in Guyanese history when there was an alleged outbreak of leprosy in the Mahaica region. Today, several versions of “Theresa Blackman Seh” exits, but the historical event that informed the composition of this song is elusive to many who sing it.

Example:
Theresa Blackman seh,
be nab want no Mahaica man (repeat)
Beause dey got teh-teh/leaper on dem dick (3x)

Kweh-kweh music continues to undergo changes, much to the chagrin of older African Guyanese who regard newer compositions, instrumentation, and performance styles as substandard and destructive to the kweh-kweh ritual. However, it is important to note that every tradition undoes changes due to internal and external influences, and that these changes are often necessary for the survival of that tradition (Drewal 1992:13). The younger generations of kweh-kweh performers, who incorporate newer compositions and instruments in kweh-kweh music are also perpetuating and sustaining the ritual, albeit in different manners. Thus, with regard to kweh-kweh music, tradition and change are dialectical processes.
The first time I ever sang those words with real passion and gusto was in 1966. I was at St. Rose’s High School at the time. I do remember singing the song as a primary school student, but the lyrics did not resonate with me then. We were under British Rule, and still culturally schizophrenic — expected to be more loyal to Britain, a country we had never seen, than to the land of our birth. Under those circumstances, singing ‘Onward, upward, Mary had a goat,’ was much more appealing.

In the months leading up to Independence, however, everything changed. Nationalism was at a peak. There was an explosion of cultural activities: Glee Clubs, dance troupes, school orchestras, local bands abounded, all searching for an expression that was uniquely Guyanese. Through our folk songs, and the music of the old greats – W. Hawley Bryant (Song of Guyana’s Children), Valerie Rodway (O Beautiful Guyana), M. A. Cossou (My Native Land) to name a few — we celebrated our coming of age with fervour, as it began to dawn on us what it really meant to be ‘born in the land of Kaieteur’s shining splendour’.

St. Rose’s had been given the role of the British in the Independence Pageant, and we had proudly depicted our coming of age with fervour, as it began to dawn on us what it really meant to be ‘born in the land of Kaieteur’s shining splendour’.

Maureen Marks-Mendonça, Author of Legend of the Swan Children

One day last year, I awoke to the realization that, although we did not become the great nation we envisioned in the 60s, we are a great people, and that should be celebrated. So, on May 26, 2011, I grabbed my guitar, told my husband to get his camera, and I recorded The Song of Guyana’s Children, honouring the daughters and sons of Guyana. The time had come to sing of Guyana’s Children.

Maureen Marks-Mendonça, Author of Legend of the Swan Children

(https://www.youtube.com/watch?v=Vp9CGT7KUS4)

‘Born in the land of the mighty Roraima,
Land of great rivers and far stretching sea;
So like the mountain, the sea and the river
Great, wide and deep
in our lives would we be;

Chorus:
Onward, upward, may we ever go
Day by day in strength and beauty grow,
Till at length we each of us may show,
What Guyana’s sons and daughters can be.

Born in the land of
Kaieteur’s shining splendour
Land of the palm tree,
the croton and fern,
We would possess all the virtues and graces,
We all the glory of goodness would learn.
... the Hindu icon associated with the arts; music in particular.
As a child, my “nani” (maternal grandmother) taught me the words of my first Sanskrit chant. It was all about rhythm, feeling the beat of life deep in your heart and then letting it flow into the words which left your lips. Music, she said, is the ultimate expression of love; it is softly, flowing poetry which shapes our world and our perception of life. In my world, the world of the Guyanese Hindu, music became more than just a tradition. It became a way of life, a culture which feeds the Guyanese identity.

When the sun rises in Guyana on Sunday mornings, the steady beat of drums can be heard across the country. It marks the beginning of worship in Hindu Temples. As the “pandit” (Hindu Priest) chants various verses while he conducts worship rituals, the beats of the drum become more frantic and voices are raised to match this rhythm. Men and women sit cross-legged on cotton sheets, sing Sanskrit and Hindi hymns and clap their hands in tune to the beat of the drums and the steady clanging of the “dhantal” (a long metal pole which is knocked with a horse-shoe shaped piece of metal to create a ringing sort of sound).

Before the pandit can conduct his normal worship rituals, reverence must first be offered to the God Ganesh. This Hindu icon is revered as the remover of obstacles and is worshiped by students who learn to play various Indian drums like the “dulak”, “tabla” or “tassa”. Pandit Gopinath Prashad is among the younger Guyanese priests and a student of music. Music, he said, cannot be separated from Hindu worship rituals.

“At an early age I started teaching myself to play the drum…later on I attended classes at the Indian Cultural Centre,” Pandit Prashad said. “Music is and was an integral part of my education as a pandit. This musical culture is so significant because of the rich oral tradition which Hinduism once depended upon for its preservation.”

Pandit Chandreca Persaud, a resident of West Demerara, explained that from an early age Hindus are taught to revere the Goddess Saraswati. The Goddess Saraswati is believed to be the giver of knowledge and is the Hindu icon that is associated with the arts; music in particular. This goddess sits astride a peacock and is perhaps most identifiable by the “veena” (sitar) which she carries.

Students of music and dance or anyone who pursues knowledge in any form worship the Goddess Saraswati. This goddess is popular among Hindu worshipers in Guyana. Other Hindu icons who are also associated with musical instruments are the God Krishna who carries a flute and the God Shiva who carries a “dolak damaru” (a small hand-held drum). Both Krishna and Shiva, according to Pandit Persaud, are widely worshipped in Guyana. The music of Krishna’s flute is thought of as a cleanser which purifies our soul. However, Shiva is particularly noted for his form of “Nataraja” or the King of Dance. His dancing is recognized as a fluid representation of life and is very significant to Hindus.

In Guyana, dance worship is practiced largely in the Kali Temples. Hindus associate the goddess Kali with power and protection. This particular icon is worshipped by a combination of song and dance. As a drummer furiously beats a frantic rhythm, Kali devotees become lost in a trance during which they dance in reverence to the goddess.

Regardless of which icon the Guyanese Hindu worships, music and dance play an integral part of this process. “Music,” Pandit Persaud opined, “is an integral part of Guyanese Hinduism and the Guyanese culture as well. The same drums which send the Kali devotees into a trance are the same drums which also create the favourite Chutney and Soca rhythms we enjoy. It is this same music which also shapes our identity as Guyanese.”
When Julius Caesar said the Ides of March are come, Artemidorus the soothsayer replied, yes Caesar but not gone. So the twenty-first century has come but my memories of songs and dances of the 40’s and early 50s of the twentieth century have not gone.

During the early to the mid 40s, the only songs I was familiar with were Hymns sung in Church on Sunday nights and Good Fridays from a red cover Hymn Book. No one on Non Pareil Street, Albouystown had a radio much less, a pick-up or a radiogram. We were fortunate however because after 1945, our home had a Victrola Gramophone and three 33 size records. Two, both sides, could only be played during the Christmas Season because they were Carols: Oh Come All Ye Faithful; Silent Night Holy Night; Once In Royal David’s City and Hark The Herald Angels Sing. The other contained Indian songs on both sides. One I remember was Sohani Raat. The singer I think was Lata Mungeshkar.

The Gramophone was like a piece of furniture. It was about 4 feet high, wooden, varnished and had a cover. To play it, you had to raise the cover and there was a lever to keep it open. In the middle was a round turntable with a short silver pole in the centre to place the record. It fitted perfectly in the hole of the record. The first thing one had to do was to crank up the gramophone. There was a handle at the side and you cranked until it was tight. Then you took a steel needle from a small tin, Bird Brand, and fitted it into the bottom of the playing arm. To do that, you had to unloose a small screw at the side, place the bottom of the needle in a hole provided and then tighten the screw leaving the pointed tip of needle exposed. You then placed the record on the turntable and turned the playing arm slightly to the right and to get the turntable spinning. Then, with some skill and dexterity, you placed the point of the needle into the top groove of the record and lo and behold, music erupted from it.

At the end of World War II, my father bought a third hand used Philco Radio. It could only pick up one station, the local radio station which was then ZFY. Stations VP3BG and VP3MR merged in 1938 into ZFY operating on North Road. Calypsoes were among the popular songs of the time. One began with a few German words and then continued “Hitler say to bring back the saltfish.” Another was The More They Try To Do Me Bad Is The Better I Live In Trinidad. Popular calypsonians at the time were Lord Kitchener, Lord Caresser, Lord Invader, Lord Beginner, Mighty Destroyer, Mighty Growler and Attila the Hun. Other songs that were aired were mainly Country and Western which we called cowboy songs. Some were sung by Gene Autry while playing his guitar. I listened to radio from 7.00 p.m. to hear the BBC news and then from 7.15 -7.30 to whatever music was played. Sometimes it was cowboy songs and music, sometimes the tenor Richard Tauber or Gilli and sometimes waltzes by Victor Sylvester’s Band. After, it was back to homework and reading. The radio station played only very prim and proper music in those colonial days.

The Latin American beat came on the scene circa 1949. We called it Spanish Music. The first popular song was Mambo Jambo and another was Mambo Number 5 featuring Xavier Cugat. The popular dances for them was King Sailor and Sandwich. We learned them very well. At a Party one Saturday night, there was one guy who could only King Sailor to his right but could not do it back to his left. So he would stop, walk back to his left with his dancing partner and then start to the right again.

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Our next adventure in dancing was to the calypso. The popular calypso at the time was Ah Bernice by Lord Kitchener. We learned to move to the beat with the young lady and then "loose off" and individually gyrate desperately but rhythmically, moving in a circle and with hands in the air or flailing from time to time, sometimes crafting signs and symbols. Flouncing to calypso was copied from the Masquerade Band but made elegant to suit the occasion. The girls were more circumspect in their movements.

The next adventure into the world of music was the waltz. The problem was learning where and how to hold the young lady with your right hand to guide the dance steps and then how to hold her left hand above the shoulder. There was one-step, two-step and three-step waltzes and the foxtrot.

Slow dancing to cowboy songs like the Mom and Dad Waltz and Always Late With Your Kisses was another art acquired and soon sentimental songs came into the arena. Among the latter, was Don’t Sit Under The Apple Tree and Rum and Coca Cola by the Andrews Sisters.

Having learned the basic steps, doing the tango to Cherry Pink and Apple Blossom White and Celito Lindo featuring Perez Prado, was a piece of cake.

In the 1940s there were no jukeboxes or string bands. Music was played at Dance Halls by Orchestras such as the B.G. Musicians Band, Harry Banks Orchestra, the Syncopators, Al Seales and the Washboards, Bert Rogers and the Aristocrats. All types of music and dances that flowed in the early and late 50s thanks to a new wave called Rock ’n Roll. It became the rave of teenagers in Guyana with the showing of the movie Rock Around The Clock featuring Bill Haley and the Comets, the Platters, Little Richard and others. The new wave and Jamaica’s Byron Lee brought new dances like Rocking & Rolling, the Locomotive, the Mash Potato, the Twist, the Ska, the Reggae, the Strongman Dance, the Limbo and many many more.

Other popular Caribbean bands were Guyana’s Tradewinds and Barbados’ The Merry Men. The Mighty Sparrow and Lord Melody were on the top of the Calypso flow as were Guyana’s Lord Coffee, King Fighter and Bill Rogers. Their hit songs included Jean and Dinah, Mama Look A Boo Boo, If Yoh Going Right, Suki, BG Bhaji. There were popular songs from nearby Suriname like Pau Pau Pau Yoh Goh Make Me Lau and the dance that accompanied it. There was also Belafonte’s Banana Boat Song and the Paddle Dance. Popular hangouts in those days, apart from Birthday Parties and $2 sub-parties, were Dance Halls like RAF, Haley’s.

Over The Laundry, Washington Hall, Las Vegas and Night Clubs in Georgetown, on the East Coast and places at Mackenzie (Senior Supervisors Club and Recreation Hall) and Christianburg (West Indian Hall). The gramophone gave way to record players (pick-ups), radio-programs (Blaupunkt, Grundig, Phillips) and orchestras gave way to the jukebox...record player, amplifier and speakers. The Wurlitzer coin-slot automatic jukebox at Brown Betty and Rendezvous on Robb Street became popular. For a twenty-five cent coin you had a choice of 3 songs. Much later, there were local bands like the Rhythmaires, Telstars, Bing Serrao and the Ramblers and Combo Seven.

Songs and dancing were not only art forms in the good old days. They were also avenues for meeting the opposite gender which often led to friendships, relationships and even marriage.

I don’t care if the whole a BG burn down
But they will be putting me out me way
If they tackle Tiger Bay
An bun dung de hotel
where all me wabine does stay

The Mighty Sparrow
In 1817 the Arawaks of Venezuela departed their homeland after being hunted for their support of the Roman Catholic Church in the Bolivarian War of Independence. The following is a brief dissertation on their musical heritages and impact on their emerging social plane in Guyana.

The music of the Arawaks of Santa Rosa is a hybridization of the Joropo rhythm and Arawak or Mari-Mari melody. There seems to be a plausible explanation to this phenomenon - the Joropo was accepted by the Creole (native European-Venezuelan) masses as its legitimate music, and forming a hybrid structure with the Arawak melodies in Angostura Banchikilli came to represent an urbanized musical form influenced by European progressions and three-fourths rhythms; the music of Kabakaburi conversely did not abandon, but rather retained its two-fourths rhythm characteristic of other tribal music away from city centers. Synonymously, both the Banchikilli and the Mari-Mari remained wedded to comparable characteristics such as monophonic melodic forms, additive meters, and melancholic colors.

The strongest argument for Indigenous music lie in their contextualization and the substantive elements that reinforces their music, for example, Baboon Dance, Snake Dance, Huri Dance and the Butterfly Dance have all been relegated as subsidiary ideas to the more pervasive non-Indigenous musical forms. It is therefore more than a matter of interest that such Western concepts as folk, and animalism are the essential elements of their musical and social platforms which pivots their musics and social behaviors. Another important and relevant tool is dance which again reinforces the Indigenous performance even more so now in the absence of their lyrics. But even prior to this loss, evidence that dance within Indigenous performances and expressions played more than a perfunctory role, can be immediately discerned when, for example, in Baboon Dance the dancers actually mimic the actions of the primates. Mimicry was not confined only to jollification, as expressed above. These were socially defining tools which perhaps explain the thousand years’ harmony which the Indigenous People enjoyed with their environment.

Many of the musical instruments that used to perform these and other music are no longer available, except perhaps for the four-holed flute amongst the Wai-Wai of the deep South Rupununi and the Sambura. The Sambura, a percussion or box-bass instrument which among the Arawaks was borrowed from the Caribs of Trinidad & Tobago, has been located in Santa Rosa and Mahdia only, but the original Sambura instrument was visible during a performance of the Macuxis Parishara Festival in 2010. This original instrument, cylindrical in shape is covered at both ends by animal skin, either deer or the rodent capybara specie or labba. Today, Western musical instruments dominate, with the violin replacing the voice and supported by other stringed instruments and in some communities even with electronic instruments.
Emanuel Cornelius (L), Uncle Saki (C) and Frank Hernandez entertain guests at a recent festival; Uncle Manny Cornelius is playing a banjo that was built in his Moruca Region and with the guitar and violin has come to symbolize traditional Amerindian music.
Ask anyone living in Guyana and Trinidad or parts of the Indian diaspora and they’ll tell you that “chutney is de thing”. Some outside of the English speaking Caribbean might be forgiven for thinking that the phrase is a direct reference to the range of South Asian condiments made with salt, spicy seasonings and fruits or vegetables. While these condiments are enjoyed by many in the region, the phrase has little to do with food and everything to do with an emerging genre of music which is just as spicy.

In the last decade, chutney music has gained increasing popularity with hits such as “Rum Till I die” (Adesh Samaroo), “Radica” (Kenneth Salic), “Dhal Belly Indian” (Vedesh Sookoo), “Rum is Meh Lova” (Ravi B-Karma), “Mor Tor” (Rikki Jai) and “Rajin Jeem Joma” (Adesh Samaroo). These songs continue to receive significant airplay and have become a staple at many major outdoor events.

**Defining the music**

It’s hard to categorize chutney as belonging to one specific genre. As an emerging music form it is arguably a genre of its own having developed from a fusion of other genres such as soca and calypso. Many of the articles on chutney music describes it as “up tempo”, “rhythmic”, and “having musical connections to India”. A more expansive definition comes from the Tourism Development Company of Trinidad (TIDCO):

“Chutney is an up-tempo, rhythmic song, accompanied by the dbolak, the harmonium and the dbantal. Originally, Chutney songs made reference to deities and were offensive to religious leaders. Within recent times, the Chutney has become extremely popular and new compositions are being written. Some of these contain Calypso and Soca rhythms. There is also some extemporaneous composition and accompaniment (especially in the growing number of competitions) may be provided by bands which include Indian, Western and African instruments.”

**Religion and Chutney**

In spite of its popularity, a major criticism of chutney music is that it promotes rum drinking. The music is seen as having lost its religious subtext and has strayed too far from its roots. Almost as a response to this criticism, chutney gospel has emerged to challenge the lyrical content of many of the popular chutney songs.

Chutney gospel as the name implies utilizes the same musical fusion but is more concerned with spreading a religious message. Thus the songs are likely to include traditional gospel and religious music which is set to a fusion of soca, calypso and Hindi rhythms.

Anil Azeez, the self-styled chutney gospel artist who hails from the Essequibo coast, popularised chutney gospel in Guyana with his hit single “In Jesus Meh Can’t Die” (2003). He went on to produce several other chutney gospel albums including “Come Sing a Gospel Chutney” (2004), “Sing Praises in Chutney” (2005) and “Celebrate Christmas in Chutney” (2007). His counterpart Larry Pierre famous for his hit song “What Yuh Go Say Boy” has been dubbed the chutney gospel king of Trinidad and Tobago.

Although chutney gospel is still in a nascent stage, the popularity of both forms of the music is due mainly to the spicy, up tempo rhythms and the lyrical content which focuses on everyday events such as drinking rum, broken relationships, love and the quest for spiritual enlightenment. All of these events are central to the Caribbean experience and like chutney it’s in our veins.
Plaisance, a well known village in Guyana, was purchased by freed slaves in 1842, following emancipation. Its history, from cotton plantation, to the merging with, and subsequent separation from neighboring Sparendaam is well documented. But the artistic dimension of this bucolic community including a musical tradition sustained by its sons and daughters may be less well known.

In particular, the village was known for the nurturing of talented performers, such as the world famous musical ambassador, Eddie Grant. The Profitt family, proprietors of the heralded dance hall, “Profitt’s Place,” included gifted musicians, who regularly entertained at both civic and religious events. Descendants of this family have continued to provide musical entertainment at exclusive venues throughout the world, including, Carnegie Hall, New York and London.

Other musical talents that emerged from this historic village include “Volts Combo,” lead by Cleveland Bernard; the Evershaft band; the Gradu8’s, of which yours truly was a member; and the Plaisdaam Steel Orchestra. Some individuals who participated musically were Cyril Profitt, Edmund Wills, Joyce Etkins, Yvonne Headley, Victor Validum, Ricky Ince, Hector “Ballie” France and Charles Liverpool.

Yes, the little village of Plaisance, six miles east of the capital, Georgetown, has produced academics, skilled tradesmen, as well as renowned performance artists. I have the Plaisance of being one of her products.

Derry Etkins
Edith V. Pieters

SINGER, MUSIC TEACHER, CHOIR DIRECTOR, CONDUCTOR, MENTOR.
AN OUTSTANDING CONTRIBUTION TO THE MUSICAL LANDSCAPE IN GUYANA
Edith Victorine Pieters was born at Blairmont Estate, West Bank Berbice, on December 23, 1920. Her first public appearance as a singer was at age seven. Her music teachers were Valerie Rodway, Eleanor Kerry, Sammy Nicholas and Ruby McGregor. 

She formed the Lads and Lassies Club of New Amsterdam which gained the attention of the British Council winning her a six-month scholarship (1950-1951) to England.

Edith graduated from the Government Teachers’ College in 1945. In 1954 Edith received the Licentiate from the Royal Schools of Music and the Licentiate from Trinity College in 1960. In 1962 she graduated from the University of Reading with a Certificate in Music Education. She also held a Bachelor of Arts Degree from the Inter-American University, Puerto Rico.

Soon after Edith returned from England in 1951 she was Librarian at the New Amsterdam Public Library (1952-1957). She was Music Mistress at Bishops’ High School (BHS) in 1958. She formed the school’s orchestra and a steel band and launched much acclaimed annual concerts. Her orchestra comprised students from BHS, Queen’s College, Charlestown Secondary and St. Rose’s High School. In 1974 the Combined Schools Choir was formed and complemented the instrumental ensembles.

In the 1960’s, Edith Pieters’ Music Club defeated the Woodside Choir at the Music Festival. Rules were then amended to exclude children from participating in the open choral categories. Edith introduced GCEA Level Music in the 1960’s, coordinated the music for Mass Games, formed the Teachers’ Choir which performed at Mass Games and National functions and introduced the music program at the University of Guyana. In the 1964 Theatre Guild production of Dido and Aeneas, Edith played the role of Queen Dido to much acclaim. Edith prepared the choir which performed the submissions for the National Anthem of Guyana.

Soon after retirement in 1975 she was appointed Music Coordinator in the Ministry of Education. She coordinated the Music Program for the Institute of Adult and Continuing Education (IACE) now the Institute of Distance and Continuing Education (IDCE) producing many active musicians today. As Music Coordinator she travelled the country, taking music to the remotest communities. Edith Pieters was co-director of the Redeemer Youth Singers which toured the USA in 1978 producing thirty-two concerts in thirty days. The Government of Grenada invited her to work as a consultant and Chief Music Adjudicator at its National Arts Festival. Edith negotiated the Cooperation in Oversees Development (OCOD) training program for teachers. The Association of Caribbean Music Educators (ACME) depended heavily on her to develop the CXC Music Syllabus.

Edith Pieters became a household name through radio programs such as Mid-Morning Classics and Concert Hall. She was co-founder and president of the Business and Professional Women’s Club of Georgetown. She received awards including the Philip Pilgrim Memorial Harp (1952), the Wordsworth McAndrew Award (2003) and the National Award of the Golden Arrow of Achievement (AA) (1988).

This is a mere glimpse into the world of Edith Pieters. In summary, none can ignore her contribution to the musical landscape in Guyana.
The Mighty ENCHANTER
USING MUSIC TO BRIDGE THE ETHNIC TENSIONS THAT HAVE CHARACTERIZED GUYANESE LIFE

Joseph Burgan-Trotman took a long time in choosing his calypso name. This former cane cutter, pork knocker and pupil teacher wanted a name to suit his mission—the use of music to stir the working class sensibility and engage them in the working-class struggle of the PPP. The name had to embody love—enchantment.

The Mighty Enchanter was born in Wakenaam, grew up in a primarily Indo-Guyanese community and developed the cultural confidence of an insider. It was this cultural confidence that would nourish his ground-breaking calypsos, his contributions to the development of Chutney through the Afro-Indi beat, and his engagement in political music in Guyana. The Mighty Enchanter has an impressive and influential body of work.

As a musician engaged in the working-class struggle he commented on patterns of domination and oppression with the intention of calling attention to the problem and seeking rectification. In “Dulari Betty” he directs the nation’s attention to the stultifying consequences of the caste system and shows that a higher caste woman can find love and happiness with a Chamar boy—irrespective of family pressure. In “Dishonest Pandit” he tells the story of how a community punished a Pandit for attempting to defraud the women in that community…as the calypso said…"de Pandit run, de pandit run…with he dhoti in he hand”…as he tried to evade the sanction of the community.

Enchanter’s primary motivation was using music to bridge the ethnic tensions that have characterized Guyanese life and his “Maughe wid me” is a composition in which the myriad musical instruments in Guyana’s soundscape (dholak, dhallant, violin, mandolin, saxophone, jhall, maracas, kanuri, harmonium) come together to demonstrate the possibilities of musical fusion—the Afro-Indi beat. “Maughe wid me” is one of the early Afro-Indi recordings in Guyana and is recognized as a precursor of contemporary Chutney.

As a political musician, Enchanter is a member of a small and talented group. He is in the company of Eusi Kwayana (composer of the official songs of the PPP, PNC, and WPA), Lord Canary and Calypso Stella. Enchanter noted that Lord Canary and Calypso Stella were formidable opponents in the struggle for the hearts and minds of the Guyanese populace during the first decades of the post-colonial era.

Taken as whole, Enchanter’s work is a valuable resource in the study of contemporary Guyanese life. In addition to commenting on foreign policy (“I Love You” is about attending a Youth Festival in East Germany), he also comments on fashion and life styles. “Mini Skirt” drew attention to the “distractions” caused by the new fashion. “Modern Girl Children” is about the intergenerational tensions associated with “liberated womanhood” that became evident in Guyanese society during the 1970s.

The Mighty Enchanter’s work is also about love and dedication. This is exemplified in his long-lasting marriage to Fareeda Azeez (The Lady Enchanter). Their collective repertoire is filled with testimonies of a love that has transcended racial barriers. In “Fareeda Darling,” The Enchanters presents a duet that speaks to the power of love, the blessings of loving one another, the commitment to love and protect each other—apt sentiments for contemporary Guyana.

The Mighty Enchanter…a career using music to enchant and liberate….
Guyana Cultural Association of New York Inc. on-line Magazine

GUYANESE MUSICAL CREATIVITY AND MUSIC IN GUYANA

Rafiq Khan molded the life of most great Guyanese broadcasters.
Rafiq Khan, former Chief Announcer/Program Director and General Manager of Radio Demarara and BGBS/GBS, Guyana, 1948-1978, was indeed a gentle giant. In 1994, fellow broadcaster Ron Robinson affirmed that Rafiq molded the life of every great Guyanese broadcaster. The occasion was an event hosted by Guyanese broadcasters in North America to pay homage to Rafiq for his sterling service to Guyanese and Caribbean broadcasting. Whenever I speak with Rafiq, now retired perch atop a hill in Jamaica, I often remind him of that declaration and with supreme modesty he deflects that high compliment with a claim that he was sent good talent.

Now approaching 80, starting out as a renowned broadcaster, this media genius enjoyed a long and illustrious career as a broadcaster and international communicator. You would scarcely find disagreement among those who had the privilege of hearing the voices he crafted, from the 1950's through 1970's that they were among the best the nation had ever heard! Everyone who worked at the station wanted to get on radio but, Rafiq serving as a diligent filter gave us only the best. This included: Hugh Cholomondely, Vic Insanally, Ron Robinson, Carlton James, Pat Cameron, Matthew Allen, Beverley-Ann Roberts, Wordsworth MacAndrew, Ayube Hamid, Olga Lopes-Seale and others.

Rafiq knew how to think on his feet in a crisis. He was programme director when civil strife broke out in 1962-63 between Indians and Africans. During the general strike, the streets were unsafe for travel. Rafiq found that out when he was pulled from his car and beaten. Unable to get to the studio, he got his engineer Frederick Benjamin to set up a remote station in his home and in his inimitable soothing voice, attempted to calm a disquiet nation.

Instinctively, he was manipulating the fourth estate without calling attention to which towns and villages were ablaze or the ethnic identity of the victims when a call came from Nesbit Chhangur, Guyana’s singing cowboy, telling Rafiq he wanted to record a song for Guyana. Rafiq could not imagine what that could be in the midst of this turmoil. The result was a wistful commentary that held up a mirror to the country that reflected conduct unbecoming in civil society. The lyrics were set to a Country and Western tune, “Devil Woman” which he called “Guyana Lament.” This mournful refrain, pleading for a return to sanity and brotherhood, seared into the consciousness of many and tugged at the heartstrings of the nation.

Rafiq played that song ad nauseam on the hour, every half hour. It was received rapturously; everyone who heard it was singing its repetitive chorus. The song appeared to have achieved what law enforcement could not. This doyen of broadcasting suspects that his actions may not have stopped the violence immediately, but slowed it down and possibly prevented it from escalating.

Lyrics for “Guyana Lament.”

Tain public road the beginning
When in the lorries they come
Out of the darkness is pelted
Out of blackness comes the bomb
Negroes and Indians screaming
Onto the roadway they fall
Is this the only way races will
join today? Join in barbarous death.

Gunraj and Munroe
Oh land in agony
When will our hatreds end and race work together as friends

It is no surprise that among his many gifts, Rafiq knows how to think on his feet in a crisis. He was programme director when civil strife broke out in 1962-63 between Indians and Africans. During the general strike, the
Music is a medium of expression that has been used throughout history to convey emotions, ideas, and messages. Music can capture the essence of a person's spirit and can be used to inspire others. In some cases, music can be a balm for a troubled soul, providing comfort and a sense of hope. In other cases, music can be a powerful tool for change, as seen in the story of the Republican Steel Orchestra.

The story of the Republican Steel Orchestra is one of transformation and redemption. The orchestra was started in an attempt to provide a positive outlet for prisoners, to help them overcome their challenges and reintegrate into society. The theme of the program, ‘Redeeming Time and Realigning Purpose’, reflects this goal. The program utilizes a peer educator component to develop offenders who demonstrate appropriate leadership potential.

The program also includes participation in Biblically based Anger Management and Goal setting programs. In addition, offenders are assessed for suitability in a new music program which commenced in 2002. By 2009, over three hundred inmates at the Georgetown Prison participated in the program. They were taught to play the Key board, Guitar and Drums and rapidly mastered the various instruments. Some of them even availed themselves to also learn to play the ‘steel band’.

Of particular note is that increasing numbers of requests are now received from Churches who seek to have the Prisoners of Purpose band, minister at their churches. This development complements an expanded awareness of the need for civic society to play a more proactive role in the process of Rehabilitation and Reintegration. It is a joy to report that many testimonies come from Ex Offenders who returned to their homes with an enhanced self-esteem and a pride of having acquired a skill of which their family and children can be proud. There are also some who returned to very remote parts of the country and are now the featured musician in their community, for birthdays, weddings, general parties and even for saying goodbye to the departed.

The capacity for successfully mentoring those who strayed from, or perhaps never knew the right path, may very well be rooted in having Offenders redeem their time by exploring the passions of their realigned souls. The summation of this is best described by one of the participants who publically acknowledged that prior to getting involved in the program he had planned to connect with a Colombian cartel he met while in prison.

(If you are interested in helping expand this program, please write your interest to flameforjustice@gmail.com)
Country Boy Masquerade

Kwesi Oginja

Come on boy
Leh we play masquerade
You and me
We gon parade
This village
W'en de sun go down
Come on boy
Leh we play masquerade
Leh we storm this place
Leh we have some fun

Come on Banna
We got a good reason
Come meh brudda
Leh we meck
A lil freck
Foh de season

We gon make newspaper mask
And cover we face
No matter who ask
Deh would never see we face

Borrow yuh mother dress
Put on she Sunday bes'
Stuff up de breast to make it bold
Pad up the seat to make it roll

Put she wig pon yuh head
Before this village go to bed
We gon light it up with fun
Tinnin cup and sauspan
Gon be we drum

I gon sing and beat
You gon flounce down de street
You gon hold de money cup

But ah watchin' yuh boy
Don't push yuh luck
Don't mess wid de money
In dat Milo tinin cup
Ivan did try a thing last year
He run'way wid de money
And up to now
He disappear

But
From wherever he hidin'
One day he came out
Gun put two cuffs
Ah gon buss up he mouth

Come on boy
Leh we play masquerade
We got a good reason
Come on Banna
Leh we meck
A lil freck
Foh de season

We don't have no mother Sally
Like dem big men in de city
Wid deh fancy Masquerade band
We don't have no long lady
Dancing like crazy
Dress up in she fancy dan dan

We don't have no mad bull
Is just tinin cup and saucepan
And de notes I gon pull

Miss Mary, Miss Mary
Open yuh door
Masquerade band
Out here fuh sure

Come out and see
How we lil boys can dance
Making fancy moves
And keeping we balance
Then throw a jill in we Milo cup
Or throw it pon de ground
We gon dance and pick it up

Band, Flounce banna flounce
Wine banna wine
Wine down to de ground
Like a ball ah twine

Hey, Watch out Banna
Don't go in Miss Bertha yard
Dat woman got a serious bad dog

Last year, it did bite Carlie
From he seat to he heel
Is only after she burn de dog hair
And apply it to de bites
That he get lil ease
From de pains she de feel

And don't go near Mr. Williams house
Even though he watchin'
From behind he window
Quiet as a mouse

Remember
We call he by he false name
Jumbie Baboon
And whole year
He planning to beat me
Wid he long pointa broom

Stay 'way from Miss Rodney
Deh she she is of higue
Don't go near she door
She might pull we inside

Only if we bathe in cow gall
We would escape she
Otherwise she would
Become a ball of fire
Right before we
And she gon suck out we blood
Like if she drinkin' tea

Mr Johnson got a baccoo
Is banana and milk it does eat
You don't want to mess with dat man
He would gat dat baccoo
Chasing we
All over de street

Come on boy
Leh we play masquerade
You and me we gon parade
This village
W'en de sun go down
Come on boy, leh we play masquerade
Leh we storm this place
And have some fun
During the forties, my grandfather operated a stone quarry up the Demerara River. He also owned a timber grant which my father managed. This was a wonderful opportunity for traveling on punts and pontoons up and down the river, for sharing advice about good times to fish and hunt wild animals.

“If you eat labba an’ drink creek water, you mus’ gub back deb fuh live.”

This was a time to sit around the fire at night and listen to what would happen if you heard the music of a fairmaid who came up to comb her hair.

Men sang work songs, and stomped to suggestive folk songs in their improvised dance hall on weekends and on payday. Out of these experiences, Mr. Braff found himself living out the rituals of our folk. It seemed inevitable that he would go from curiously asking questions and making jottings, to collecting artifacts, an Amerindian flute and drum, a painted, jointed, wooden snake, a whistle, and a calabash shakshak.

Out of this rich experience, Mr. Braff explored our cultural heritage, and compiled stories, proverbs, and ethnic customs and beliefs that survived colonial institutions. He interviewed some older folks in Bartica and in villages along the East Coast. In the late forties, his return to Georgetown when he started working at the Argosy newspaper, allowed him to get involved in various ethnic events. He was invited to Cumfa ceremonies, Hindu weddings, and Tadjah and Kali Mai Poojah ceremonies. He observed paid mourners at funerals wailing loudly and stepping, while striking their staff into the ground. People were glad to share their ancestral memories.

Any music that involved drums got his attention. In addition to the tones and shapes of drums, he also studied the rhythmic patterns of drumming and foot stomping. Listening to his treasured LPs on Shango drumming, he looked for similarities between Caribbean and Guyanese observances.

In the sixties and seventies, all this pioneer ethnographic study was brought together in *Musical Traditions*, vols. 1, 2, and 3; *Folksongs of Guyana in words and music: queb-queb*, *chanties and plantation themes*, and *Guyana Folklore, Proverbs, and Stories*, vols. 1 and 2. Among his unpublished pieces were the poems, “Ole Hag,” “Seba” and “Demerara Forest.”

P.A. led the field as a music critic during the fifties and sixties, as correspondent for the Argosy, then the Daily Chronicle newspaper. He publicized musical events like the Guyana Music Festivals, Police Band concerts, church concerts, and especially, performances of the Maranatha and Police Male Voice Choirs. As the founder-conductor of the Demerara Glee Club, he showcased talented soloists in his columns, *The Clef, Music and Musicians*, and *Forum*.

Mr. Braff was a true pioneer whose work spurred other Guyanese to make their voices heard in both formal literary forums, and in grassroots ethnomusicology.

*He bin a river fub wuk
An’be fine be roots dem.*
Recent Dissertations and Theses:

Gillian Richards—Greaves. “Nation, Ah Whey Yuh Deh?” (“Where are you Nation?”)


DVDs

Rohan Sagar. From Sambura to Cali-Mari: A Journey in the Life of the Mighty Chief (DVD)

Rohan Sagar. Fiesta Del San Juan - The Story of the Spanish Arawaks of Moruca Guyana. (DVD)

CDs:


The Waves of Liliendaal. [Mariatha Causway.] (Mariatha Causway, 2012)

Selected Vintage and New Music by Guyanese posted on Guyanese Music Lovers Group (Facebook) April – July 2012:

George Anthony (The Chiney)


Charmaine Blackman:

We coming down: http://www.youtube.com/watch?v=xNL-WFqSPji

David Campbell

Cabacburi Children: http://www.youtube.com/watch?v=GN6_n1V2vQg&feature=relmfu

Diana Chapman:

Bring back Anansi: http://www.youtube.com/watch?v=DpHdhtfDK8&feature=share

El Gid

Local Dish: http://www.youtube.com/watch?v=nOeML88ekf

Aubrey Cummings

A Flower named June: http://www.youtube.com/watch?v=teFls-GyXNLc&feature=share

Tenecia DeFreitas:

Brown Crush: http://www.youtube.com/watch?v=bXWYm7c77gl&feature=youtu.be

Adrian Dutchin

I am a Guyanese: http://www.youtube.com/watch?v=qv0vGaAouZU

Melanie Fiona:

Killing Me Softly: http://www.youtube.com/watch?v=RD0if2sZCI&feature=related

Izzy and Tony Gordon (Children of Dave Gordon of The Four Lords)

Feel Like making Love: http://youtu.be/yXQY0blHBe0

Terry Garaj:

Dil Mora (Waistbreaker): http://www.youtube.com/watch?v=RwcvSYo6fNM

Doreen Gravesande and The Washboards Orchestra

Ting a ling: http://www.gemsav.com/gemsav.html

Mark Holder:

“Were there’s a will: http://www.facebook.com#!/photo.php?v=1547801968541

Eddie Hooper

Pass it On: pass it http://www.youtube.com/watch?v=VtwhGlZkpQ
**GUYANA FOLK FESTIVAL 2012**

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