

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

GUYANA FOLK

And Culture

April 30
2015
Vol. 5
Issue 4

SALUTE TO THE LIBRETTIST OF GUYANA'S POLITICAL OPERA

OR THE
POLITICAL
MUSICIAN

Eusi Kwayana

IN THIS ISSUE

PAGE 3-14: Tribute to Eusi Kwayana

PAGE 16 - 17: Whatever Happened?

PAGE 18-19: Damali Abrams

PAGE 20-21: The artist Radha Singh

PAGE - 22 - 23: Sybil Patterson

PAGE 24- 25: GCA Summer

Heritage Workshops

PAGE 26 - 27: St. Rose's Alumni

Reunion 2015

Lear Matthews - April Editor

Cover Design - Claire Goring

Copy Editors-

Edgar Henry & Lear Matthews

Layout and Design by

Claire A. Goring & Ashton Franklin

Contributors:

Vibert Cambridge

David Hinds Lear Matthews,

Mosa Mathifa

Carlyle Harry

T. Eric Matthews

Param D. Sharma

Janice Imhoff

Michael Parris

Dave Martins

Juliet Emanuel

Keith Easton

Photographs

TastyGuyana.com

GCA Media Team

Ave Brewster-Haynes (Chairperson),

Juliet Emanuel, Edgar Henry,

Lear Matthews, Claire A. Goring,

Gail Nunes., Ashton Franklin,

Margaret Lawrence,

Francis Quamina Farrier.

Please join our Facebook group,

Website: www.guyfolkfest.org

GCA Secretariat

1368 E.89 Street, Suite 2

Brooklyn, NY 11236

Tel: 718 209 5207

LETTER FROM THE EDITOR

Greetings! Wah happenin dey? We are grateful for the continued support of our patrons and delighted to welcome new readers, as the long anticipated spring blooms fresh daffodils, tulips and water lilies in both our adopted home and our dear land of rivers, streams, savannahs and majestic mountains. A country as rich in tradition as its natural resources, yearning for transformation that would unleash its real potential, and to which many in the Diaspora will truly call "home" again.

These are certainly historic and interesting times. Guyanese will once again go to the polls on May 11, 2015, marking an unprecedented milestone in our nation's history. It is our hope that whatever the outcome of the much anticipated and hyped elections, the nation will be recalibrated from a state of stagnation, tension and strife and move toward an uninterrupted path of unity and progressive change.

In this edition we highlight the 90th birthday celebration of a mighty son of the soil, Eusi Kwayana (formerly Sydney King). The overwhelming response to our solicitation of tributes for this significant milestone was incredible. Relatives, friends and acquaintances, prolific in their accolades, were all ready to honor this noble man, this stalwart, this founding father.

Profiles of two notable Guyanese females, Sybil A. Patterson, an educator and community activist, Radha Singh, a brilliant musician, represent the significant contributions of those who are not heralded enough. Our focus on youth features Damali Abrams, a talented Artist in Residence. The incomparable Dave Martins, in his nostalgic piece asks "What ever happened"?, reminding us of the inevitable but hard-to-believe cultural transformations.

In preparation for the Guyana Cultural Association summer program activities, we present information about the annual Summer Heritage Camp, including venue, staffing needs, and registration requirements. Additional information, including a full schedule of GCA events for 2015 will be provided soon.

Enjoy the read and photographic images!

Wherever you go -Walk good!

Lear Matthews

April Editor



TRIBUTE TO EUSI KWAYANA

OVER 70 YEARS
OF POLITICAL
EXPERIENCE AND
COMMUNITY
ACTIVISM IN
GUYANA AND
THE CARIBBEAN

EUSI KWAYANA AT NINETY



Eusi Kwayana

the librettist of
Guyana's political
opera or the
political
musician

Vibert Cambridge

When we begin to write objective political histories of Guyana, Eusi Kwayana will have to be given a central place. He has been at the epicenter of some of the most important moments in Guyana's post World War II political life. One image that is seared in our national consciousness is of him in a group photograph of the cabinet of the first government elected by universal adult suffrage in 1953.

TRIBUTE TO EUSI KWAYANA: A GUYANESE CREATIVE HERO



Vibert Cambridge

When an objective political history of Guyana is written, historians will have to consider the body of creative work produced by Eusi Kwayana, the poet, playwright, singer, and lyricist. He wrote the lyrics for the songs of the People's Progressive Party ("Oh Fighting Men"), the People's National Congress ("The Battle Song"), and the Working People's Alliance ("People's Power").

Eusi Kwayana grew up in Buxton, East Coast Demerara. In this village, music had other purposes beyond entertainment. Folk songs such as "Makantali," "Itanami," "Timber Man," and "Janey Gal" are among his favorites. For him, these songs encapsulate history; give advice, and articulate aspirations. His engagement in the performing arts could be traced back to initiatives started by Rev. D.W.H. Pollard, a Congregational minister in Buxton, and the Diocesan Youth Movement. His contemporaries in Buxton's vibrant drama scene included Maude Gardner, G.S.L. Payne, Martin Stevenson, and Mrs. G.S.T. Hodge (nee Seaforth). It was during his membership of the Diocesan Youth Movement that he wrote his first play -The Prodigal Daughter.

His commitment to utilizing music and drama to raise political consciousness and promote social change was further honed in the Demerara Youth Rally (DYR) on the East Coast of Demerara. Among Kwayana's col-

HE WROTE THE LYRICS OF THE SONG OF THE PEOPLE'S PROGRESSIVE PARTY ("OH FIGHTING MEN"), THE PEOPLE'S NATIONAL CONGRESS ("THE BATTLE SONG") AND THE WORKING PEOPLE'S ALLIANCE ("PEOPLE'S POWER")

leagues in the DYR was the late Cecilene Baird, musician, scholar, and Minister of Education. Eusi Kwayana and Cecilene Baird collaborated on the production *Christus the Messiah*, which included original music. The play and lyrics were written by Kwayana, and the music was composed by Cecilene Baird who hailed from BV. The aim of the work was to demonstrate Christ's connection with the masses—a connection that had relevance to political struggles that were taking place in British Guiana during the mid and late 1950s. He also wrote the lyrics for "The Song of the Demerara Youth Rally," the theme song for the movement.

TRIBUTE TO EUSI KWAYAN; A GUYANESE CREATIVE HERO

Lyrics of the pre-independence PPP Party song- Oh Fighting Men:

*Oh fighting men! Oh fighting men!
Give us the sign Oh fighting men!
Now is our call for bravery
We'll break the bonds of slavery.
The mighty land Guyana we
Shall make a land of liberty
We're staying with the PPP
To keep the red flag flying.*

The PNC's Battle Song, originally written before independence, was revised for the first congress of the PNC after independence in 1966. Consider these lyrics:

*Out of ages of oppression
Independent now we stand
Newly born again, victorious
Reigning masters of our land:
On the peak of Mount Roraima
Or beneath the raising sun;
From the mark of Pointa Playa
To where eastern currents run
All were given liberty
By the might of the PNC*

This song for the WPA reflects the changes that had taken place in Guyana in the post-independence era and was a call for remobilization around another national project. Consider the lyrics of the penultimate and final verses of People's Power:

*Revolution on the way!
And we are here to stay
Let's join our hands and say,
Together come what may
Together Portuguese
Chinese and Indian
Together African
And Amerindian*

*Take the fight for freedom
into every place
Struggle for the freedom
Of the human race
Take the fight for freedom
into every place
Struggle for the freedom
Of the human race
For people's power
And no Dictator
For people's power
And no Dictator*

Eusi Kwayana makes it clear that he is not a musical composer and recognizes his debt to the melodies of the Anglican Hymnal and Socialist Europe.

The music for the PPP and the WPA party songs are of European origin. The melody for the PPP's song is similar to the British Socialist Party's song and the Christmas "Carol O Tannenbaum." The WPA's melody is the same as that used for the Italian Communist Party's song, "Avanti populi, Avanti populi, Bandera Rosa." The PNC's "Party Battle Song" is truly home grown as the music was composed by the distinguished Guyanese composer Valerie Rodway.

So, there is so much more to Eusi Kwayana. The Sage of Buxton is indeed a Guyanese creative hero. His body of work makes the point that there is so much more to music than just entertainment. These realities must be examined when we begin the necessary task of writing objective histories of post-World War II Guyana.

TRIBUTE TO EUSI KWAYANA: A GUYANESE CREATIVE HERO



“HE WAS A PATIENT TEACHER, NEVER ONE TO SHOUT AT YOU. HE TAUGHT IN LOVE AND YOU LEARNED.”

Mosa Mathifa

FROM SYDNEY KING TO EUSI HE ALWAYS WORKED WITH SINCERITY, FROM KING TO KWAYANA, HE CONTINUES TO SERVE GUYANA, THERE CAN HARDLY BE ANY QUESTIONS ABOUT EUSI'S REPUTATION AND DEDICATION.

Carlyle Harry

Brother Eusi Kwayana, my elder and teacher, a man I have the greatest respect for. When I was a little girl growing up in Buxton, Brother Eusi always seemed kind of mysterious to me. I remember seeing him, always walking with a bag with books; dressed in shirt jack – and he would give you a quiet hello and a smile. I remember visiting his house several times and there were always books everywhere. It was fascinating to me. I started taking English classes with him when I hit Secondary school. He was a patient teacher, never one to shout at you. He taught in love and you learned. He was the first person that made me believe that I was going to fulfill my dreams of becoming a writer. I remember when we started the youth group ‘Youths With a Motive’ – we were a group of young people who felt the need to bring awareness about HIV/AIDS in Buxton and Brother Eusi played the role of our guide. I was tasked to write a short play as a part of our strategy and I remember the first time we read it how pleased Brother Eusi was. ‘Dream Lesson’ went on to be performed at several venues and since then I never stopped believing in my ability as a writer. Brother Eusi also had an influence on how I think about and embrace success. He exemplifies humility and I made a conscious decision to embody that humble spirit I saw in him. It has helped to keep me grounded – to yes be happy about success, but not to let pride and boastfulness consume me. Ninety years – what a journey. I hope that he will be around for many more and that he will continue to inspire others the way he has inspired me.

While growing up as a child at L'Enterprise, Mahaicony, I would often hear my mother and other villagers 'singing the praises' of the then Sydney King (now EUSI Kwayana) Hence when I moved to Georgetown to go to High School, I eagerly grasped the opportunity to accompany my god-father to a talk that EUSI was going to give to police-officers at the Eve Leary Sports Club.

Once we got to the Club, upon discovering that my God-father had known EUSI well, I was able to gain a brief audience with him, I was amazed at the simplicity of this "...great-man.." whom I had heard so much about. After courteously introducing myself to EUSI, he graciously gave me some hints on some of the cultural metamorphoses I would have to endure in settling into Georgetown...Those hints turned out to be extremely useful throughout my life.

Several decades ago, I was walking along Lombard street going to the Guyana Marketing Corporation, in order to take part in a symposium on "...workers' Participation in Management..." I met up with EUSI who at that time was Chairman of the Board of Directors of GMC. With about 560 feet to go the G.M.C, I opted to walk along with him. It turned out to be a very slow stroll, because he made time to chat with most of the passers-by that he encountered.

One conversation that stuck out in my mind from that stroll, was with a young man in his early twenties who related that he was going to take part in an anti-government(trade union) rally the following morning. After finding out that he was still working with the Government Information Service; EUSI encouraged him to stay away, since he still had his mother and other family-members to take care of...That young man is now grown.

ONE OF GUYANA'S MOST DISTINGUISHED POLITICAL LEADERS

David Hinds

POLITICAL ACTIVIST, EDUCATOR, WRITER,
JOURNALIST, DRAMATIST,
FOLKLORIST, HISTORIAN

**His political career has spanned
seven decades**

FOR HIM POLITICS IS NOT A PATH TO POWER BUT A MEDIUM FOR SERVICE AND COLLECTIVE LIBERATION

David Hinds

On April 4, 2015, Eusi Kwayana turned 90. It is difficult to properly analyze modern Guyanese politics without taking into consideration Eusi Kwayana's wide ranging contributions. His political career has spanned the seven decades, which mirrors the period normally referred to as the modern phase of Guyanese and Caribbean politics. This article pays tribute to Kwayana by offering an overview of his political life and work.

Eusi Kwayana, formerly Sydney King, was born 1925 and has been involved in Guyana's national politics since 1947. He has been referred to as the "Sage of Buxton," "Renaissance Man" and "Guyana's Gandhi," among other descriptions. He is multi-faceted— political activist, educator, writer, journalist, dramatist, folklorist and historian. But it is as a political activist that Kwayana has made his most telling contribution. He has become one of Guyana's most distinguished political leaders. Ironically, he has also been one of the most controversial and misunderstood public personalities.

He entered the political arena as a supporter of Cheddi Jagan in his successful bid for a seat in the Legislative Council in 1947. He soon joined the Political Affairs Committee (PAC), a small left wing group that was the precursor to the People's Progressive Party (PPP), the country's first mass-based political party. He served as Assistant General Secretary of the PPP and Minister of Communication and Works in the PPP government following the party's victory at the April 1953 elections. After British troops invaded Guyana and the constitution was suspended, Kwayana was among several PPP members placed in detention.

When, in 1955, the PPP split generally along ethnic lines, Kwayana was one of a small group of Africans that remained with the Cheddi Jagan faction. However, he left the Jagan faction in 1956 and joined the newly-formed People's National Congress (PNC) led by Forbes Burnham and served as General Secretary and editor of the party's organ, *New Nation* until he was expelled from the party in 1961 for publicly engaging the ethnic problem.

He co-founded in 1961 the African Society for Racial Equality (ASRE), which was dedicated primarily to raising cultural consciousness among African Guyanese. As ethnic insecurity by both groups became more manifest, Kwayana, on behalf of ASRE, proposed a power sharing arrangement or "joint premiership" between the leaders of the two ethnic parties with partition of the country into three zones – African, Indian and Mixed – as a last resort. Both leaders rejected the proposal. ASRE was disbanded a year later, amidst fears of dividing the African-Guyanese community and the country descended into open ethnic conflict that lasted from 1961 to 1964.

Amidst the ethnic violence, Kwayana, in 1964, co-founded the African Society for Cultural Relations with Independent Africa (ASCRIA), which, like ASRE, committed itself to the promotion of African pride, dignity and culture among African-Guyanese. He served as Coordinating Elder of ASCRIA and changed his name to Eusi Kwayana, which, in Swahili, means Black Man of Guyana.

Although he never rejoined the PNC he supported the party, which rose to power in 1964 as part of a coalition with another small party, the United Force (UF). He held several influential positions in the government— head of the National Land Settlement Committee; chairman of the Guyana Marketing Corporation (GMC); chairman of the Cooperative Insurance Committee; and chairman of a committee charged with converting the Guyana Cooperative Credit Society into a Cooperative Bank.

In 1971 he broke with the PNC over the issue government corruption and became one of its severest critics. In the process Kwayana and ASCRIA began to develop relations with other anti-government organizations which in 1974 merged into the Working People's Alliance (WPA). He has been a leading member of the party and was its presidential candidate in 1985 and parliamentarian in the years 1986-90. Critically, during this period he directly and indirectly mentored an entire group of political activists who have continued to serve in public life in Guyana and beyond.

There are five aspects of Kwayana's political life that stands out... First, for him politics is not a path to power but a medium for service and collective liberation. Second, while he has held strong ideological positions, he has not been dogmatic. He preferred to be guided by fairness rather than political correctness. Third, although he has held leadership positions in three major political parties, he has never sought the top position. He turned down such positions several times. Fourth, he is perhaps the only major Caribbean politician who has publicly admitted to mistakes on important issues.

TRIBUTE TO EUSI KWAYANA

AN ADVOCATE OF MULTIRACIAL WORKING CLASS SOLIDARITY AND UNITY, HE WAS THE FIRST POLITICAL LEADER TO RAISE THE ISSUE OF RACE AS A CENTRAL PROBLEM ON THE POLITICAL PROCESS AND OFFERED A SOLUTION.

Fifth, his political practice has been grounded in political morality.

Political Praxis

An important aspect of Kwayana's political life has been his ability to influence politics outside of formal political office. There are two major factors that contributed to this. First, he has taken on issues of fairness and justice, even when it is not politically correct to do so. In this regard, his concern is always whether it is fair or just. Second, he has been fiercely independent; his bottom line has always been what is best for the people and the country rather than for the party or leader.

This independent thought and action have contributed to carving out an independent or third space in a political process that is generally dominated by duality. His independence was manifested not only by actions outside of the two major parties but when he functioned inside the parties. This independent or third space accommodated ASCRIA in the 1960s, the WPA from the 1970s and more recent organizations such as the Alliance for Change (AFC). The importance of this independent space is its ability to constantly provide a critique of the dominant tendencies that has had both radicalizing and democratizing effect on the political process. Walter Rodney's direct impact on the politics of the 1970s was facilitated by this third space.

Although Kwayana functioned in the executive branch for just 133 days and in the legislature for a little over five years, he has had a major impact on every major political episode in Guyana. Kwayana has been a strong believer in organization and movements. From his entry into national life in the late 1940s to the present he has always belonged to at least one major national organization. He is the only major political leader in Guyana to play leading roles in the three defining

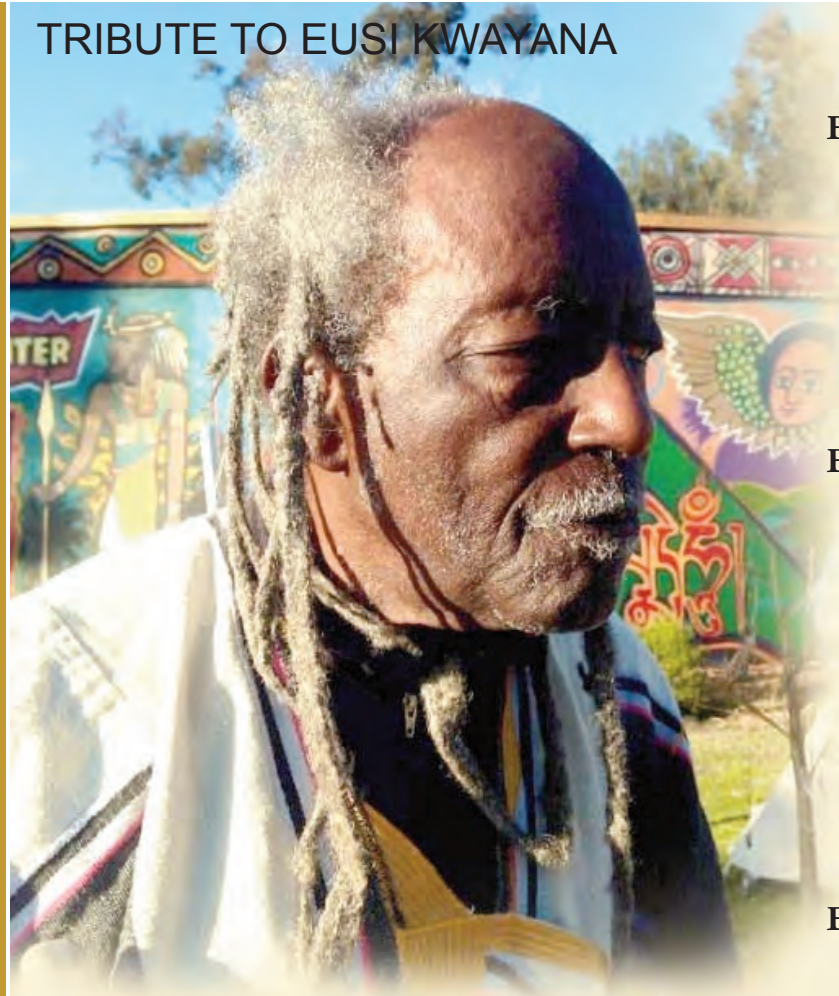
movements of the last seven decades—the Independence, Black Power and Pro-Democracy movements.

Another important aspect Kwayana's political praxis is his engagement of the concrete. Although he was ideologically grounded in the left wing of Caribbean politics, he avoided the dogmatism that has sometimes immobilized his fellow travelers. Because his point of departure has always been the concrete conditions he drew lessons from them rather than imposing lessons on them. This in turn has contributed to Kwayana's broad praxis which is sometimes projected as changes in his approach.

While Marxists generally avoided the issue of race and ethnicity, Kwayana did not. No public person since 1961 has written and spoken more on Guyana's persistent ethnic problems than Kwayana. He was the first political leader to raise the issue of race as a central problem on the political process and offered a solution. Since then he has functioned simultaneously as the foremost messenger of African cultural pride and regeneration in Guyana and an advocate of multiracial working class solidarity and unity. He is as committed to the working class liberation as he is to African progress and freedom. This engagement of ethnicity and race in an ethnically divided country has earned him the status of both hero and villain. But in the final analysis, his political life reflects the persistent dilemma of race, ethnicity and class. Perhaps, more than any other political person of his generation, he has managed to synthesize the three.

Kwayana has a long trail of writings, beginning with his writings in the PPP's *Thunder* in the early 1950s during which time he wrote many articles and editorials that did not carry his byline. He would later serve as editor of the PNC's *New Nation*, ASCRIA's *ASCRIA Drums* and WPA's *Dayclean and Open Word*. In addition to his journalistic writings, Kwayana has written many other academic and policy papers. Most of his writings have addressed the concrete issues of the particular time, but others have addressed broad issues such as race and ethnicity, governance and culture. He has also written the party songs of the PPP, PNC and WPA.

I end this overview of Kwayana's work with a personal note. I have had the good fortune of working with and learning from some of the best intellectuals and political minds in Guyana. My experience as a member of the WPA for the last four decades has been the finest education in politics and public engagement. I love the WPA family undyingly. In all of this, the persistent example of Eusi Kwayana has been pivotal. He is the finest human being I have encountered in my life's journey. **Thanks Brother Eusi. Happy birthday.**



You are our vital source,
our fountain of good,
our ever-flowing river,
our national treasure

T. Eric Matthews

Eusi - a man of thought and action, a foot soldier in the mighty army of Justice. Philosopher, visionary, seer, sage, mzee, guru, sensei, griot, master – a man of the people, a son of the soil whose journey is far from over, whose earthly mission continues.

Eusi – a founding father of our political independence, survivor of those dark and turbulent days whose way, though pock-marked with disappointments and difficulties, with arrests and detentions, remains informed yet humble, direct yet expansive, didactic yet permeable to fresh thought and action, above all, resilient, and dignified.

Eusi – whose words of wisdom pour forth like priceless pearls. We sit at your feet, we listen. We read your words and we are strengthened and refreshed. We see you and by example are called into action.

Eusi - Invoke the ancestral spirits! Span the Great Water! Africa, the Caribbean, the Americas! Defy the coffle! Defy the dungeons! Defy the ships! Defy the chains! Defy the whip! Congo to Essequibo, Zambezi to Mazaruni, Gambia to Demerara. The drums will not be silent!

Eusi - You are our vital source, our fountain of good, our ever-flowing river, our national treasure. Your earthly mission continues.

**We are surely blessed.
We are grateful.**

I grew a village in my mind!

Janice Imhoff

*I grew a village in my mind
Before birth, I learnt of family.
He volunteered to travel to her school
She walked over to his school;
adding more time
For husband and small children*

*I dressed the village in my mind
At seven, in ASCRIA,
Mouthing my first African word, in Swahili
Dancing my first African dance
Singing my first African song:
O' Juma O' . . . O' Juma O' . . . O' Juma O'
Gazing at pictures of children, like me,
With cornrow, and white teeth,
playing in a village*

*I nurtured the village in my mind
Which has no storage for my credits,
only space for ours
I have the knowing that
one alone never builds.
Who was the first in Guyana
to reclaim an African name?
He. He! . . . He?
The names were always there Sister
Janice; some Africans
never changed theirs,
He taught*

*And this was how
I grew a village in my mind
And I will not help you erase it
How dare their-man: when, not even -
if, am I coming to live in Georgetown?
For others; but, he,
he was already made;
he was already living.
And me, too, I am already made.
I, too, don't need their-man to "raise" me.
The village of my mind has
"embedded language" –
Togetherness, culture, and dignity.*

*Who is he?
My Elder Eusi.*

*HAPPY 90th BIRTHDAY!
Thanks!*

TRIBUTE TO EUSI KWAYANA

... the brother lives on, I believe, because of the good he wishes all, the purity of the thoughts that run through his veins, the never-failing vision he harbours of a better world to come, and a compass of moral and philosophical principles that guide his every move.

*Param D. Sharma
Stabroek News*



In this celebration of Eusi Kwayana on his 90th birthday, I wish to share some of the personal and treasured encounters I have had with this ageless man.

Only a few of the founding stalwarts of the freedom movement that began in the 1940s are still with us. Eusi Kwayana has outlived many a friend and foe and continues to work his passion. For his incomparable work, there is no paycheck at the end of the week, no fringe benefits. Dollars cannot measure the worth of such priceless work. Mr. Kwayana turned down ambassadorial offers (and the high life that goes with it), preferring to stay at home in the Buxton backland and presumably watch over the affairs of the state from a private and non-paid position—the best, and perhaps the only way, genuine public service can be done. He personified the conscience of the nation.

Derek Walcott once jokingly asked Eusi, how come you can write so well and you neither smoke nor drink. If the record is checked, Eusi Kwayana may very well be the most prolific Guyanese ever. He has been continuously writing since the 1940s. It is one of his natural callings. Dr Rupert Roopnaraine has given such a hint when he stated, “Kwayana’s collected writings ... will astonish the world.”

For this 90th birthday, I mused on an appropriate gift. Our man frowns upon material things, so that was out of the question. How nice would it be to take him to Freedom House. I would say to them, “This is Eusi Kwayana, one of the founders of the party.” And to a bewildered receptionist, I would help her out. “Yes, young lady, this African man, Cheddi and Janet founded your party. He happened to be in the area, and I suggested he drop in. You know, for old time’s sake, and check out the state of his creation from 65 or so years ago.” I would pay top dollar to see the expression on the face of the office manager, who at best might have just tangentially heard the name ‘Eusi Kwayana’.

A very private man, despite the very public role he played and continues to play in the history of Guyana, Mr. Kwayana shuns the kind of attention he might get from reminiscences of this kind. He would have no part of it. Yet, Voltairean-like, he will not say ‘no’ to my doing so. It is my right, he would assure me.

Brother, congratulations and many happy returns.

TRIBUTE TO A TEACHER & EDUCATOR

Keith Easton,
graduate of County High School, Buxton

On behalf of the many students who were taught at County High School (Republic Coop High School, Guyana) who can be found around the world in various disciplines, teachers, students' parents and the community of Buxton/ Friendship that benefited tremendously from the establishment of a High School in the village, I would like to acknowledge Bro. Eusi Kwayana's 90th milestone.

I would refer to Eusi Kwayana then (Sydney King) as an Educator with a vision of human development through knowledge, combined with being a community activist, economist and some would say politician — which he does not like to be called; since in the field of education, what is most important is the transfer of knowledge, which he has practiced from the establishment of County High School where he taught and practiced in politics, culture, employment and all other aspects of his life. He also served as a mentor to many students and villagers.

County High School started in 1956 in Buxton Village Buxton on the East Coast of Demerara in Guyana. It was later renamed Republic Coop High School and registered by the cooperatives Division in 1996, after Guyana became a Cooperative Republic.

This institution started with a vision to educate, with one student on enrolment. As time passed the enrolment grew by word of mouth, ("Mattie tell Mattie") drawing students from villages on the East Coast, Georgetown, and West Coast.

The school was an institution of higher learning unlike any other in the country, teaching the following subjects: English, Typing and Shorthand, Religious Knowledge, Caribbean History, Technical Drawing, Spanish, French, Kiswahili (an East African language), Latin, Mathematics, Commerce, Book-Keeping/Accountancy, Biology/Botany, Chemistry, Physics.

The school was unique in its own way and with its own non-traditional successes. Harsh disciplinary measures were non-existent, yet the students were disciplined. The school's drama group won many prizes for best play (e.g., Promised Land written by Eusi Kwayana –

Principal). Because of the non-traditional teachings and principles of the school, the students and staff were socially recognized. This recognition went a long way in the development and character of its villagers and those that attended the school. Respect for the elders was taught.



EUSI WITH GCA SUMMER WORKSHOP STUDENTS AT GCA LITERARY HANG

Looking back, one special feature of County High/Republic Cooperative High was its evening classes that were offered not only to its students, but to students from other schools in and outside of Buxton. During its existence the school had twenty one committed full time teachers and five part time teachers.

The quality of teaching in the day at full-time classes and the evening classes was of a very high standard. Students gained a reputation for success in the schools that they attended, as well as the various examinations including London Chamber of Commerce (LCC) and Royal Society of Arts (RCA). After the school Cooperative was established, a Bee-Keepers Cooperative was also formed – Buxton Bee-Keepers Cooperative Society, which also taught students the practical aspects of business. Another program was the organization of a Cadet Corp. which provided a degree of discipline to its student participants.

TRIBUTE TO EUSI KWAYANA

A firm believer in the cooperative movement, Kwayana established a cooperative school, County High, which also catered for persons of all ages, most of whom could not afford to pay fees.

Michael Parris

Whenever you hear the rebuke, "This confounded nonsense must stop!", if you are old enough it would bring back memories of some of the early turbulence of Guyanese immediate pre-Independence history. This is reputed to be the strongest censure by the mild-mannered Eusi Kwayana (then Sydney King), Minister of Communications and Works in the 1953 PPP government, to John Gutch, the serving Chief Secretary, who had been using the public works trucks "to deploy riot squad policemen to different parts of the coastlands to cower striking workers.

Eusi was born on April 4, 1925, at Lusignan, and his family moved to Buxton when he was still a boy. He joined the teaching profession at an early age, and participated in the activities of his contemporaries with the usual youthful enthusiasm.

Kwayana became involved in village politics when he, Martin Stephenson, George Younge, John Abrams, Sultan Khan, Sam Persaud, Jules Perreira, among others, formed the Buxton/Friendship Ratepayers' Association, which led the fight against Bookers' Sugar Estates over the 'right away', a canal aback of the village, in which they transported cane. This duel pushed the village further in the limelight of national politics, as this was about the same time that sugar workers were involved in the struggle for liveable wages and working conditions.

When Dr. Cheddi Jagan won the Central Demerara seat, of which Buxton/Friendship was part, in the 1947 elections, Eusi campaigned tirelessly for him, and was one of the earliest members of the Peoples' Progressive Party (PPP), which Dr. Jagan and others launched in January, 1950.

In 1953, the PPP won the first elections held under universal adult suffrage, and Kwayana left his job as a primary school teacher for the post of Minister of Communications and Works, which he lost when the British government suspended the constitution after 133 days. He has since featured in many political roles, suffered detention, held vigil outside Government House, served as General Secretary of both the Peoples'

National Congress (PNC) and the Peoples' Progressive Party.

A firm believer in the cooperative movement, Kwayana established a cooperative school, County High, which also catered for persons of all ages, most of whom could not afford to pay fees. He was involved in the pig farmers, and the garment factory of Buxton, two of the largest ventures of their kind. His stint as Chairman of the Guyana Marketing Corporation would long be remembered for the cheap produce which were trucked all along the coast, and the revival of pig farming, so successful that locally manufactured ham flooded the market.

Apart from his continuing concern about the poor and disadvantaged, the other outstanding feature of his political activism is in the area of race relations. His suggestion, in the early 1960's, that an independent (British) Guiana should have a constitution similar to that of Cyprus which, in essence rotated the Presidency between the leaders of the two main races, was denounced by both Jagan and Burnham.

Kwayana co-founded the African Society for Racial Equality (ASRE), and later, the African Society for Relations with Independent Africa (ASCRIA). The latter became part of the Working Peoples' Alliance (WPA) in 1974, with Kwayana a member of its collective leadership with Dr. Walter Rodney and Dr. Rupert Roopnarine.

A prolific writer on Guyanese affairs, Kwayana has authored many books including 'Next Witness', 'Scars of Bondage', 'No Guilty Race', 'Buxton in Print and Memory', 'The Indo-Guyanese Contribution to Social Change', 'The Morning After', 'Walter Rodney: His Last Days and Campaigns'. He also wrote the party songs of the PPP, PNC and WPA, and the Buxton Anthem, and many poems.

It should be emphasised that Kwayana has been concerned about ways by which he could help to improve the quality of life for the ordinary citizen and employed drama and the stage to introduce the young and 'not so young' of Buxton to the arts. He formed a group which took Shakespeare's "Merchant of Venice" to the neighbouring villages and Georgetown. The group also performed two of Kwayana's own plays, and participated in the National Drama Festival.

Kwayana enjoys the unswerving support of his wife, Tchaiko, to whom he was married in April 1971. They have three children.

New Life Ministries Presents:

GUYANA

Annual Day of Prayer

Calling all Guyanese
in the Washington DC, Maryland, Virginia Area

Praying for peace, unity and love among our people

1:00 pm on Sunday, May 3, 2015

800 Randolph Road, Silver Spring, MD 20902
(meeting in Hahnuri Baptist Church)

301.706.1958 • www.new-life-ministries.org
www.facebook.com/NewLifeMinistriesMD

I'm not big on "long time" – I remember it as a lot of hard time – but there are instances where I suddenly regret some aspect of life from that era that's no longer around.

Whatever happened, for instance, to parental control of children? Used to be that if a youngster behaved poorly in public, he/she would be corrected by complete strangers and the reprimand would be sheepishly accepted by the youth. Although I wasn't a particularly wayward lad (I grew up with a strict mother and four serious aunts at Hague) I remember a few instances when my friend Joe Henry and I got a quick short lecture when we were rambunctious in public. It was as if, with my mother and her sisters not around, other adults took over my training. These days, many young people seem to be on the rampage, and those concerned adults have disappeared. Several times in recent years, I have heard parents saying, in almost identical words, "*I don't know what to do with this child?*" How did that shift come about? Whatever happened?

An incident that reflects that time involved a bus running off the road at Crane ending up on its side in a rice field. The bus I was in arrived moments after the mishap. No one was hurt, but all the passengers, wet and muddy from the adventure, were taken into our

bus, already almost full. As a "small boy", I had to give up my seat to one of the new group who was soaking wet. No argument; you give the adult your seat. I ended up sitting on the guy's lap, and by the time we reached Hague I was almost as wet as he was. It took some time to convince my mother that I hadn't fallen into a trench on my way home, but telling her I had to give "a big person" my seat was explanation enough. I think I even got a pine tart and a cup of Ovaltine.

In my days coming to Georgetown for school, I was always impressed by those Motor Transport yellow buses, based at the Stabroek Market area, that took folks around town. In the country we had a diverse set of privately owned buses (a bus body of local wood mounted on an imported chassis; like the one that ended up in the rice field); they carried people inside and cargo on top. Colourfully painted, they would sport exotic names; on West Dem we had "The Hawk", "Blue Moon" and "Atom Bomb". But those buses in town were the big leagues, with better seating, drivers in uniform, and operating on schedule. Looking back on it they seemed to cover the city more efficiently than the minibus brigade does now, with no blaring music, and no running of red lights. Whatever happened to them?

Whatever happened?

Dave Martins



Whatever happened to clean drains and no garbage littering the landscape? I grew up in a Guyana with, yes, burnt-earth roads in the country, but the parapets were always cut, and the drains were clean. In town, there were gangs of men with home-made cutlasses weeding and clearing public spaces; every day of the week some part of town would be getting their attention and the overgrowth we see these days – have a look at upper Water Street – was not taking place. Drains in Georgetown would flow vigorously after rain, and we would race paper boats in them. Where are small boys racing their paper boats these days? I suppose the answer is they're inside playing video games.

Whatever happened to males sporting handkerchiefs? There was a time when most men routinely carried them to mop the brow or deal with colds. I recall one afternoon going home on the Vreed-en-Hoop ferry when a sudden call of nature took me into the toilet only to discover, after the deed, that there was no toilet paper; my father saved the day by handing me his handkerchief to do the necessaries, and then throwing it overboard. I remember being very impressed by that rescue. What does a parent do today if a child needs a W.C., as we used to term them, and there is no toilet paper? What do our gentlemen do now on a hot day? Ignore the perspiration? How come a sensible idea like the man's pocket handkerchief has faded away?

And where is the gabardine suit? It was once the sign of your arrival as a man. When I migrated to Canada in

the 1950s, I was strutting in my first suit, a grey gabardine I had saved for months to buy. With no winter coat, and landing in December at Toronto's airport with no jet ways then, I ended up running when the cold hit me, but I wasn't embarrassed – I was sure folks were eyeing me up in my gabardine splendor.

And whatever happened to those mobile vendors, with two baskets on a bicycle handlebar, dispensing various Indian delights? Georgetown was the territory of people such as Garamai who was famous for his potato balls and would draw a crowd wherever he appeared. They were many like him, each with their own specialty; you would ride up alongside on your bicycle, enjoy a quick snack, and ride off recharged. I love Shanta's, but he's at just one location. Whatever happened to the vendors coming to you, all around town?

And whatever happened to custard blocks? There was a tiny cake shop on a side street near Saints Stanislaus College that used to do a brisk business with them. I recall the anticipation of riding up there at lunch time to get one, looking forward to the crusty ice and the heavenly taste. One good custard block could turn your mood for the day from grumpy to "man, that was good." The frozen sour-sop bar we get these days doesn't come close. Whatever happened there? We ran out of custard?

And while I'm on the subject of "long time", whatever happened to West Indies cricket?

Whatever happened to custard blocks?

Dave Martins

GUYANESE YOUTH IN ACTION

Damali Abrams

WORKSPACE ARTIST IN RESIDENCEWORK TO BE FEATURED APRIL 17 - JUNE 27
AT CENTER FOR
BOOK ARTS

Each year, as part of the Center's Artist-in-Residence Workspace Grant program, up to five New York-based emerging artists are offered space, time and support to explore the production and exhibition of artists' books and related work in year-long residencies.

The purpose of this program is to promote experimentation in making book art by artists representing a diversity of fields and backgrounds.

In 2014, Damali Abrams, Emmy Catedral, Heidi Lau, Eto Otitigbe, and Seldon Yuan were selected as artists-in-residence.

This group show will feature the work completed by these artists last year at the Center.

GUYANESE YOUTH IN ACTION FEATURED ARTIST PROJECT **Damali Abrams**

Damali Abrams is a New York City-based artist. She received her BA at New York University and her MFA at Vermont College of Fine Arts. Damali was a 2009-10 A.I.R. Gallery Fellowship recipient. Her work has been shown in New York, New Jersey, Philadelphia, Memphis, Savannah, New Orleans, Denver, and Miami. In New York City, her work has been exhibited at The Museum of Contemporary African Diasporan Art (MoCADA), A.I.R. Gallery, JCAL, Rush Arts Gallery, and BRIC Rotunda Gallery, among others. Her work was included in the 2013 Bienal at El Museo del Barrio. She has presented her work or taught workshops at BMCC (Borough of Manhattan Community College), SUNY Purchase, Barbados Community College, NYU Polytechnic School of Engineering, Hunter College School of Social Work, and Syracuse University's 601 Tully. Damali is one of the New York City coordinators for The Feminist Art Project. She recently completed a performance art documentary as part of a dual residency with the organizations Fresh Milk in Barbados and Groundation Grenada. Damali is one of the 2014 artists in residence at The Center for Book Arts.

Damali participated in apexart's Outbound Residency to Seoul, South Korea from July 1 - July 31, 2014. She was recommended by Genevieve Hyacinthe Assistant Professor, Contemporary Art and Art History in West Africa and the Afro-Atlantic Diaspora, SUNY Purchase.

Damali participated in apexart's Outbound Residency to Seoul, South Korea from July 1 - July 31, 2014.

Her fictional television network, Self-Help TV, is an ongoing video-performance project, using her own body and personal history as a point of departure. Self-Help TV employs a range of televisual formats, including comedy, drama and reality to examine issues of self-improvement.

PROFILE

THE ARTIST KNOWN AS

RADHA



SHE INFUSES
TRADITIONAL INDIAN
MOTIFS INTO HER
RHYTHM & BLUES
COMPOSITIONS

THE ARTIST RADHA SINGH



Radha was born to perform and has been doing so since she was 5 years old. She was a member of the Messenger Group, music, poetry and drama organization in Guyana, studying diction and performance under her mother and teacher, Rajkumari Singh. She won accolades in many national competitions for verse speaking and drama. An accomplished dancer, Radha studied Kathak and Ballet with her brother, Sri Gora Singh.

Radha who was born in Guyana moved to New York with her family at a young age of where she currently lives.

In New York, she continued dramatic studies at Herbert Berghof Studios, Sullivan Walker and Pace University. Radha went on to specialize in voice at the Brooklyn Conservatory of Music. She studied under renowned vocal teachers, Andrew Frierson and Bonnie Kirk.

Though her musical emphasis has been on rhythm and blues, Radha infuses traditional Indian motifs into her compositions, using Indian drums and Vedic hymns with riveting Latin percussion and primordial sounds. Her musical style has multi-national appeal and she has been well received in concert venues across Europe, Canada and the United States.

Radha's recorded works have been rated and reviewed by the DJ record pools across the U.S. She has performed live in popular New York clubs - CBGB's, the China Club, SOB's, The Fez, and the Mega 95 FM Summer Concerts.

As a solo singer and bandleader, she received rave reviews from Village Voice, Daily News, NY Times, Associated Press, and magazines as, India Abroad and mainstream, contemporary journals.

Her recording, "You're The One," was a hit at the Lincoln Center OUT-OF-DOORS Indo-Caribbean Festival of Music Dance in Damrosch Park.

She has performed in series of concerts with a Jazz and Blues ensemble in New York metro and Tri State venues, as well as producing and collaborating on a Vedic Chants CD.

Her theatre credits include: The Seagull, A View from the Bridge, Antigone, Karna & Kunti, Sullivan Walker's Caribbean Woman and Godspell. She also wrote original works and performed in Kitchrie 1998 – 2002, Kitchrie 03 drama, "Chaykay" marked her directorial debut.

She received a composers' commission from the New York Council on the Arts for a collaborative, original sound score for a new work by Pritha Singh, Women of the Mahabharata and will be directing the upcoming production of Women of the Mahabharata.

She has served on the Board of Trustees of the Rajkumari Cultural Center, and in fundraising, administration, drama coaching/instruction, choreography, music directing, and as a sound and lighting technician on productions.

She conceptualized and spearheaded "Art Interpreted-A collage of artistic expression." A weekly event showcased in New York forums which gave an opportunity for a variety of artists to perform their creative work. Radha has also been involved in studies in musical theater workshops and auditioning for center roles

Radha has just released her latest single which is available on Cd Baby as well as other digital music selling sites around the world.

The Single titled "wrong Man's land" highlights the ills of society in relation to man's wickedness against his fellow man in way of racial, religious and cultural beliefs which makes them wage "war" against each other.

The single which has been played on radio stations worldwide is currently #1 on Africa's No.1 pan African radio station iGroove Radio which is based in Lagos, Nigeria.

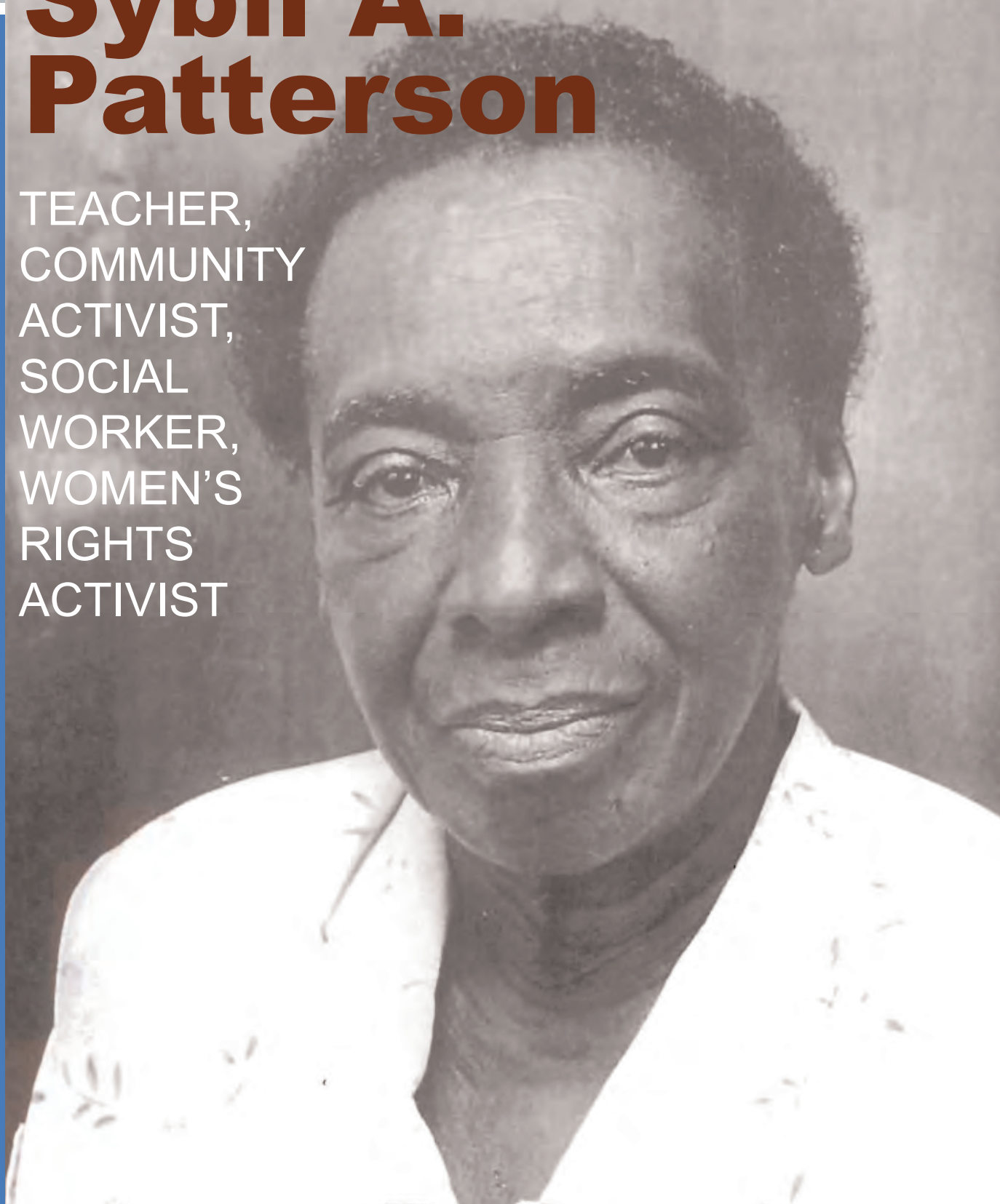
Radha is now making music her first love to come to the front line of her scheme of things considering that she also works in the hospitality business in New York City. She has returned to the klieg lights

The "Wrong Man's land" single was officially launched at a concert in a venue known as the Henley in NYC in the month of March 2015 and this has led to her getting bookings in various venues around New York with a couple of other ladies who will be known as the SisStars.

Radha's brand New Album is set for release in the next couple of weeks (summer 2015) the album will be called "To Whom it May Concern."

Sybil A. Patterson

TEACHER,
COMMUNITY
ACTIVIST,
SOCIAL
WORKER,
WOMEN'S
RIGHTS
ACTIVIST



Sybil Agatha Patterson

WOMEN'S RIGHTS ACTIVIST, SOCIAL WORKER

Sybil Agatha Patterson was born on the 9th July 1924 in Georgetown, Guyana, but spent most of her school holidays with her grandparents at Mahaicony, East Coast Demerara.

After her primary education at St Stephen's Scots School, she attended Washington High School where she completed her secondary education, obtaining the Higher School Certificate.

Teaching was Sybil's first vocation, in this she was influenced by her mother who was herself a teacher. Sybil taught in many schools, namely, Wash Clothes, Mahaicony, Mahaicony Scots Primary, the school at which her mother once taught, Anna Catherina and De Willem on the West Coast of Demerara and Bagotsville on the West Bank. These movements were not of her choice, but were the result of the practice in the Dual System of Education when the teacher hired was not of that denomination that person was identified for transfer. The principle in practice was last hired, first to go when numbers dropped. Subtle discrimination was experienced during her teaching career.

Having to live and work in these different communities, Sybil was able to see and experience, at first hand the needs of young people, women and families. Sybil began to interest residents in a series of out of school activities, for example, 4H clubs for the youths, and womens' groups for mothers. This interest in working with communities was satisfied when in the 1950s Sybil got an offer to become a Social Welfare Officer. This position helped her to satisfy her interest in people far beyond the acquisition of the three R's within the school system.

She received training in the Social Work profession, first at the University of the West Indies, Jamaica, then at the University of Liverpool in England. Her period of work in the Social Welfare, later renamed Community Development Department, saw her move from Field Officer to the position of Deputy Chief Community Development Officer. She left for the University of Guyana in the 1970s during her period of acting Chief Community Development Officer in Guyana.

Her move to the University was specifically to train social workers. As University Lecturer, Sybil ensured that she was qualified for the job, she spent three years at different times at the Universities of Manchester and Sussex in England, doing post-graduate Degrees. She holds a Master's Degree in Education.

As Co-ordinator of the Social Work programme at the University, she ensured that training was received at both the under-graduate and graduate levels, thus students graduated with Diplomas and Degrees. She is known for her strict approach to teaching students in the Social Work Programme. She is referred to by those she impacted as the 'MATRIACH' of Social Work in Guyana.

Her interest in and concern for women was the last to be addressed. The struggle for equal opportunity for women was waged by academics in the south and propelled by those in the north to address women's concern both at the grass roots level and at the level of the University. With the support of the female academics and some males, students at the University of Guyana, Sybil, in collaboration with colleagues at the University of the West Indies, the Maritime Universities of Mount St Vincent, Dalhousie and St Mary's, Women's Studies she was instrumental in starting the Women's Studies Unit at the University of Guyana.

As school teacher, Community Development Specialist, Social Worker, University Lecturer and Administrator, Women's Rights Activist, Sybil experienced subtle discrimination. These experiences gave her the strength to champion the cause of the poor and vulnerable in society. After she retired from the University, Sybil continued her research initiatives to examine and propose programmes which will help to alleviate the conditions of young people, women and families.

At this stage of her life she is still vocal and challenges issues which does not find favour with her. To the Social Workers whom she taught she is our champion.

REFERENCE: Guyanese Women in Focus (1990's) – Editors – Neville Watson, Horation Bristol, Hazel Halley-Burnett, Chandra Budhu:

Please note most of this information is taken from the Book identified above.

PASSION AND ENGAGEMENT

GCA CARIBBEAN SUMMER HERITAGE WORKSHOPS

WE NEED YOUR HELP

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

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

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

Teachers for part time summer (education) on specific days

Retired teachers

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

CONTACT:

Dr. Juliet Emanuel

jemanuel@bmcc.cuny.edu

718 783 5190

GCA Secretariat - 718 209 5207

GCA Summer Workshops Series features a Leadership Program.

THE FOLLOWING STAFF POSITIONS ARE OPEN

Camp Director: 1

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

The Camp Treasurer: 1

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

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

Assistant Directors: 5

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

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

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

He or she reports directly to the Camp Director.

Teaching Assistants: 15

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

Community volunteers

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

Stipends are determined by the GCA Treasurer.

This program is refunded in part by DYCS

With the support of NY City Council members

Mathieu Eugene and Jamaane Williams

The program is also a partnership with

community groups: The New York Tutorial Support Organization, Tri-State Alliance,

PROGRAM DATES:

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

Program Venue:

St. Stephen's Lutheran Church Auditorium,

2806 Newkirk Ave, Brooklyn, NY
Brooklyn, NY



ST. ROSE'S ALUMNI INTERNATIONAL 2015 REUNION FOR GUYANA

JUNE 28 – JULY 3, 2015, THEME: "EXCELLENCE IN SERVICE"

Patron: Madam Elizabeth Harper AA

Preparations for the International Reunion to be held in Guyana from June 28 - July 3, 2015 are in full swing. These arrangements are the collaborative effort involving the Guyana Planning Committee taking the lead with support from the Toronto and US Chapters. There are a series of recommended hotels. This year marks the 40th Anniversary of co-education in Guyana and the male alumni will be represented.

PROGRAMME OF EVENTS

The Programme of Events starts on Saturday, June 27 at 12:45p.m. with registration at St. Rose's High School. Each registered participant will receive a bag containing giveaways including a tee shirt and a Commemorative Journal and documentation from the Guyana Tourism Authority, including a map of Guyana and the City of Georgetown. During registration the Tour Desk will be opened for on-site of registration for the various local tours. Please register for the tours you and your guests will be taking on the Registration Form.

The Programme continues on Sunday, June 28 at 10:30 a.m. with mass at the Ursuline Convent Chapel located on the grounds of St. Rose's High School. The Celebrants are Monsignor Terrence Montrose and Fr. Malcolm Rodrigues S.J. On Sunday, June 28 at 12:00 noon will be the Formal Opening of International Reunion to be held on the Multi-Purpose Court at St. Rose's High School. This brief ceremony will allow participants to have an overview of activities for the week and offer the opportunity for important stakeholders to address the gathering. Registration will continue on Sunday, June 28 immediately following the official opening. Later in the afternoon on Sunday, June 28 at 4:00 p.m. there will be the Garden Party & Fashion Show at the Georgetown Club on Camp Street.

On Monday, June 29 at 9:30 a.m. alumni will have the opportunity to interact with the current student body of St. Rose's High School. Students will meet with alumni to discuss topics of interest to them. Later in the evening of Monday, June 29 at 7:00 p.m. Cathy and Nigel Hughes will host the Lime and Jazz session at their residence at New Providence, EBD. Guests will be treated to local jazz, relish local cuisine, and re-acquaint with old friends in a beautiful atmosphere outside of the capital city.

Tours to Kaitour Falls, Baganara, Arrow Point, and Splashmin will be conducted on Tuesday, June 30. At

8:00 p.m. Tuesday, June 30 there is the Back-In-Time Party to be held at the Loft. At this event guests will be able to lime and jive with the younger alumni.

On Wednesday, July 1 at 10:00 a.m. there will be the Business Session at St. Rose's High School where alumni will meet to discuss issues involving the support of the school and how our contacts and networking can assist in making the school better able to fulfill its mandate in the context of our ever changing environment. Later in the afternoon at 1:00 p.m. will be the NU2U SALE on the grounds of St. Rose's High School. Articles of clothing and other items will be on sale, the proceeds will be given to the school. In conjunction with the NU2U SALE, starting at 1:30 p.m. will be a series of Sports Activities on the St. Rose's Multi-Purpose Court. This event will feature various games and other sporting activities to allow alumni and current students to interact especially in view of our school's recent participation and successes at basketball. In the evening of Wednesday, July 1 at 7:00 p.m. will be the Cultural Evening at the Theatre Guild on Parade Street, Kingston. This extravaganza will feature students of St. Rose's, alumni of Georgetown, US, and Toronto and guest artistes in song, dance, skits and other art forms. Cocktails will be served.

On Thursday, July 2 at 10:00 a.m. the visit to the Guyana Heritage Museum at Meten-Meer-Zorg has been organized. Spend lunch with the Stanley and Michele Ming at 12:30p.m. at their Isika Development Site on the East Bank of the Essequibo River, not far from Parika. This event allows for alumni only with a limit of fifty guests. Participation will therefore be on a first come, first serve basis.

On Friday, July 3 is the finale of the St. Rose's Alumni International Reunion 2015 with the Closing Ceremony at Parc Rayne, Rahaman's Park, EBD at 7:00p.m. This Formal Closing will allow you to reflect on the week's activities and look forward to upcoming opportunities to get together in our various Chapters and build on our togetherness to enhance the school's activities. Immediately following the Closing Ceremony there will be the Formal Dinner and Dance at the same location at 8:00p.m. Come see and be seen, eat delicious food and mingle, chat and dance as we wind down from a week of re-acquaintance and reflection. Make contacts to continue to support the work of the school and leave to return to your various ports refreshed by your time together.

Reminisce on great times, relax and laugh



Come home and celebrate

168 years
at the



St. Rose's High School International Reunion 2015



- Mass at the Ursuline Convent Chapel
- Garden Party & Fashion Show at the Georgetown Club
- Lime and Jazz Evening
- Back-in-Time Party at the Loft
- Cultural Evening
- Formal Dinner and Dance
- And much more...

- Sunday, June 28, 2015, 10:30am
- Sunday, June 28, 2015, 4:00pm
- Monday, June 29, 2015, 7:00pm
- Tuesday, June 30, 2015, 7:00pm
- Wednesday, July 1, 2015, 7:00pm
- Friday, July 3, 2015, 8:00pm

Nu2u Sale... Business Sessions... Sports Day... Tours

Reacquaint with old friends, reconnect with home once again. Renew your energies in Guyana for the week of celebrations...

Visit www.strosesalumni.org to register and for more information or  St. Rose's Alumni Association

SUNDAY, MAY 24, 2015

Guyana Association of Georgia, Inc.

FREE PARKING



Family Fun Day

James R. Hallford Stadium
3789 Memorial College Avenue • Clarkston, GA 30021

12:00 noon - 10:00 pm

KIDS ZONE



GAMES2U
ENTERTAINMENT

Natural Black – Guyanese recording artist backed by Chronic band out of Jamaica

Lisa Punch – Former Contestant on ABC Rising Star Talent Show

Terry Gajraj – Chutney/Soca artist

Food & Drinks on sale!

LOCAL ARTISTS

Kathak Dancers, Tassa Drummers, Queh, Queh Dancers

I-285 North to Exit #41, (Memorial Drive) and make a right. I-285 South to Exit #41 (Memorial Drive) and make a left. From either direction, go about 3 miles to Memorial College Avenue (Office Depot on left). Make a left at the light and go half mile, Stadium is on the left.

For Information

Clairmont Fraser - 404-694-4977 • Merlyn Osborne - 678-913-4948
Raul Boston - 404-468-6989 • Dr. William Thomas - 770-891-2170
Marva Jacobs - 240-460-7119

sponsored by



Tickets can be purchased at www.gaog.org
CARIBBEAN INTERNATIONAL SHIPPING SERVICES, INC. • 770-323-1111

Donation

\$ 10.00 BEFORE 4.00 PM • \$ 15.00 AFTER 4.00 PM
\$ 10.00 FOR SENIOR (65 YEARS AND OVER)
\$ 8.00 FOR GROUP OF 15 AND MORE UP TO 4.00 PM
KIDS 12 YEARS AND UNDER FREE



THE GUYANESE OF ST. GABRIEL'S EPISCOPAL CHURCH

*On the occasion of the 49th Anniversary
of the Independence of Guyana*

Invite you to go Back In Time

At an Evening of

OLDIES

Sunday, May 24, 2015

6:00PM-11:00PM

St. Gabriel's Golden Hall

331 Hawthorne Street
Nostrand & New York Avenues
Brooklyn, NY 11225
Office: 718-774-5248

**Music by
DJ Silver**

Donation: \$20.00

Let's Dance The Night Away

For information and tickets:

- Keith Williams -917-370-4831
- Princess Ann Chester -240-354-0407
- Pamela Bridgewater -Loncke—347-757-7821
- Keith Cadogan - 646-252-6606
- Raymond Maynard—718-483-3434
- Stanislaus Shortt—347-442-1588
- Phillip VanRossum—347-243-9909

A MOTHER'S DAY CELEBRATION

ST. STEPHEN'S LUTHERAN CHURCH



*Parade of Hats,
Fashion Show
Auction,
Best Table Prizes
Best Hats Prizes*

Tea
Party

SATURDAY, MAY 9, 2015

4.00 - 9.00 P.M.

Church Hall

2806 Newkirk Avenue, Brooklyn, NY 11226

ADULTS: \$20.00 **KIDS: \$10.00** 12 & under

FOR TICKETS

Parris - 347 247 0001

Juliet - 917 384 8126

Grace - 347 560 3029

PARBAMEL, Inc

(Paradise-Bachelor's Adventure-Melanie Damishana)

Presents Their Annual Pre-Mothers' Day

Prayer Breakfast Morning Fund-raising Event

Saturday, May 9, 2015

Children
\$10

From 10:00 a.m to 2:00 p.m

Adult
\$25

@ **PARISH HALL OF**



The Tanger Hillel at Brooklyn College,
located at 2901 Campus Road, Brooklyn

#2 or/#5 train or B41/B44 bus to Flatbush Avenue Junction

Short distance on Hillel Place to Campus Road Enter via Campus Road

Entertainment provided by:

Yonnette Hooper daughter of the late great Eddie Hooper
(Lord Inventor)

The versatile Jeggee / Dave and the Welch Crew

For tickets and information Call:

Floyd Lawrence: 917-579-6695

Avril Hope: 718-235-0718

Claudia Clarke: 718-451-4512

Hilbert McLeod: 347-244-5436

Penny Bascom: 347-829-1753

William Thom: 917-324-8025

Lynette Welch: 718-856-2890

Jolyon Clarke: 347-204-0942

Gary Rodney: 917-416-5344

Ingrid Limrick: 718-693-5564



E&P PROMOTIONS



INVITES YOU TO THEIR

6th Annual *Spring Gospel* CONCERT

COME & ENJOY AN EVENING OF SONG & DANCE

SUNDAY, MAY 3rd, 2015 5:00pm - 8:00pm



**CHRONICLE ATLANTIC SYMPHONY - CHRISTINE THOMAS
CHRISTINE LEWIS ON PAN - IMPRESSION DANCE THEATRE
JENNIFER FERREIRA-DOUGALL & others**

DONATION: ADULTS \$20 - CHILDREN \$10

ST. STEPHENS LUTHERAN CHURCH HALL
2806 NEWKIRK AVE., (BET: E. 28th & E. 29th Sts.)
BROOKLYN, NY 11226

**For Tickets Call: JENNY FERREIRA 917.607.6995 - JENNY SEYMOUR 917.224.4068
PHILLIP WRIGHT 908.693.2667 - ERROL LEWIS 718.879.2662**

PART OF THE PROCEEDS GOES TO THE SOPHIA LITERACY PROGRAM IN GUYANA EMPOWERING OUR YOUTHS