

# Guyana

# Artistes

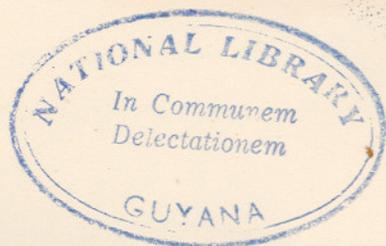
# Carifesta'72



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CARIFESTA '72: GUYANA ARTISTES

MELBOURNE ROBERT HENRY





**BLACK LABEL**  
A SINGER AND COMPOSER

Leonie "Lee Lewis," was born on the 4th August, 1933. She started her singing career at the age of ten, at concerts. A few years later she entered one of the Radio talent Competitions, and after her fine performance, she became serious about becoming a vocalist. She sang at many functions and well known Night Clubs throughout Guyana. She visited Suriname with a Guyanese troupe which performed at the Comfierei at which she sang. Trinidad was the next venue, and while there she sang at the P.M's house, and other places of entertainment.

On her return, she spent two years with the now defunct "Crystallites" band, with which she did her first recordings of her own compositions "Stay with me" and "You know I do." This was in 1969. They were very popular and spent several weeks on the hit parade. In '70 she made some more recordings with Halagala Records. The songs she did were "Stop cheating my Love" and "You know I do" which also were big hits. During her spare time she has composed several more songs which she hopes to record later.

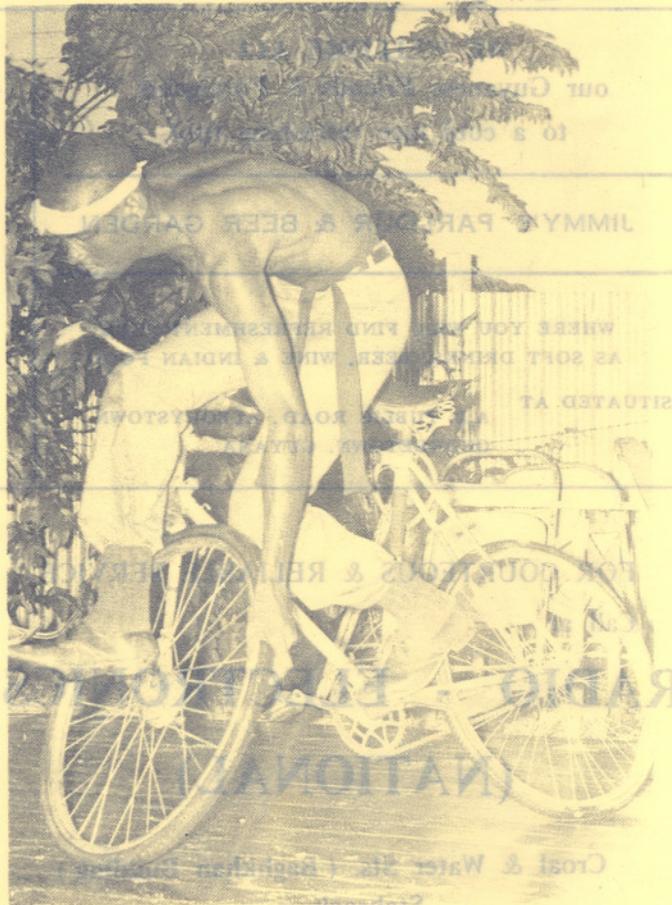
She then joined "Sid and the Slickers" orchestra of which she was a founder member, and star vocalist. After three years of successful singing she left.

**ARTHUR BLACK**

Meet the Amazing Arthur Black whose feats of acrobatics are a big drawing card around the Night Spots of Guyana, especially the Wig and Gown.

A member of the Guyana Police Force, 21 year old Arthur has come a long way since the days when his friends felt sure he would end up breaking his neck. His tricks include fire-eating, stunt cycling, balancing, etc.

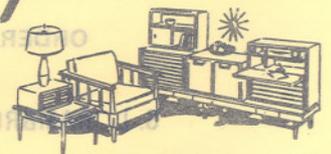
You have not seen acrobatics if you have not seen Arthur Black.



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MASQUERADE BANDS

As a boy I can remember very well, waiting and longing for Christmas to come around, so I can eat and drink mostly pepperpot, curry, cook-up or drink ginger beer, rice-wine flour-wine and cane-wine, and Mummy will call us together and say look what I've bought for you. On the eve of Christmas Mummy and children will stay up nearly all night to decorate our house with flowers and it used to be one time when you wouldn't hear 'Leave it' at this time you used to eat and drink freely, and go to matinee (movies) play cowboys with your toy pistol, and above all we used to jump up with the masquerade bands.

I can remember very clearly how my little sister used to be afraid of the 'Cow' (an artificial piece of work shaped like a cow with a member of the masquerade band dancing in it). Then there was the man on sticks all dressed up in colourful costumes and other members dancing with their kerchiefs in their hands and perspiration on their faces, they will stretch out their hands as if begging and the folks will throw money on the ground the dancer will dance, and dance in circles and bend down with the same movement of the dance and pick up the money. But then Christmas will soon be over and the Masquerade will disappear until the new year. But today we no longer have to wait a whole year for an enjoyable time. The Government since declaring Guyana a Republic has given Guyanese yet another time to have the masquerade around. Now we see them from December to February and how we love to see these men doing their thing under the tropical sun of Guyana with their faces shining and their costumes made of glittering materials dazzling and swaying with the movements of their bodies. The band is mostly made up of one flute, drums and dancers.

In picture is masquerade band led by Ivan Glen who started way back in 1955. This band comprises of 7 members they have four dancers. And we know the masquerades are here to stay. Carifesta have also given us another opportunity to see the masquerade bands.

TAK TAK TAK RAT TAK A ROONG BOOM!

## ART FROM THE HORSE'S MOUTH

THE PUBLIC PERFORMANCE OF MUSIC as regulated by the Copyright Act, 1956 as extended to Guyana by the Copyright (B.G. order No. 79 of 1966).

The meaning and purpose of Copyright.

Copyright means ownership. Those who write music own the copyright in their works, and if you, the reader of this notice, were to compose music or write a play this would be YOUR PROPERTY (in just the same way as if it were your land) and no person could lawfully copy it, publish it, or give a public performance or a broadcast of your work without your consent, for YOU WOULD BE THE COPYRIGHT OWNER. Copyright owners will generally grant permission for their musical works to be publicly performed or broadcast because, apart from the spontaneous exercise of that unique creative faculty which brings music into being naturally their works are written with a view of financial reward. The required permission will therefore be given on payment of what is commonly called a 'royalty.'

The prime and central purpose of the copyright laws which exist in most civilised countries, including the Republic of Guyana, is to protect the work of creative artists the world over whether they are musicians, composers, authors, so that these creators, with their social gifts and aptitudes, can make a living in the artistic field, and humanity at large have the enjoyment, stimulus, and solace which come from works of the intellect and of the spirit.

That civilised man should so arrange matters is manifestly right and just and the law accordingly places effective remedies in the hands of copyright owners everywhere so they can protect themselves from any misappropriation or misuse of their property and pursue their chosen calling in security. In this scheme of things the Performing Right Society plays a key role as it is able to grant Guyanese music users a licence to perform publicly almost any copyright work, irrespective of its country of origin.

### COPYRIGHT MUSIC

All music written today and most all music published today is copyright. Copyright in music comprises at least three separate rights.

1. The Graphic right - the right to print and publish.
2. The Mechanical right - the right to make recording on disc or tape, on the sound tracks of film or in any other way.
3. The Performing Right - the RIGHT TO PERFORM IN PUBLIC OR AUTHORISE OR PERMIT OTHERS TO DO SO.

This means that modern music may not lawfully be performed in public without the permission or licence of the composer or owner of the performing right by a pianist, organist or vocalist an orchestra or band amplified gramophone wireless set rediffusion loudspeaker, juke box or tape recording playback, a sound film or other means.

## ART FROM THE HORSE'S MOUTH

Ever since the first Guyanese Art was formed way back in the early nineteen thirties, art has certainly undergone a significant change.

Its pioneers were (and I would like to name those whom I have been familiar with) such dedicated artists as the late Great E.R. Burrowes R.G. Sharples, Hubert Moshet, Reginald Phong, Sam Cummings and Marjorie Broodhagen the only Female Artist connected with the Group. The late Alvin Bowman joined them sometime later on. He like Guy Sharples as he was familiarly known in Art circles, practised Water Colour painting but Sharples was the more profound of the two.

This Group of Artists served as a guiding light in the passage of time in showing the way to perhaps two of Guyana's most important Artists both of whom have done well for their country abroad, these two are Dennis and Aubrey Williams (no relationship) they kept quite with modern trends in painting for example Dennis's "Human World" and Aubrey's "Eldorado" showed a departure from the traditional both pieces are now in the National collection. During this time the Guyanese Art Group was still active and continued to play their part in stimulating the avid interest of certain young Artists, such as Basil Thomson, Claude Hoyte, Donald Locke, Denis Telesford, Myself and others. But in spite of all this there was a slump in Art somewhere in the fifties. It was at this crucial moment that the Ole Master E.R. Burrowes acted as "Catalyst" when the Guyanese Art Group Founder, and formed the Working People's Art Class, the Alleyne's and Cambridge High Schools were the venue and for a short while a school in Hadfield Street. Life study classes were a boom and we were a happy lot.

E.R.B. as he was then known to all of us gathered around him, a group of capable young men to assist him, themselves artists in their own right, the names of Basil and Lloyd Hinds and Carlton Allen comes to mind. It was at this point that youngsters such as Stanley Greaves, Donald Locke, Wycliffe Wharton, Denis Telesford, Patrick Barrington, Claud Hoyte, Myself and others really showed off our ego for vigor and spontaniety in "Brush Stroke" in our form of self expression.

Ron Savory who was not with this group of young artists then came on the scene with tremendous impact in the late nineteen fifties, with a one man show at the then R.A.C.S. Building, this young Artist's work showed off a lot of experiments in surface texture and a unique form of expression on the whole. Michael Leila another young stalwart working mainly in the abstract joined forces in and around the same period with Stanley Greaves and Ron Savory to stage what might very well be the first exhibition of Modern Art in Guyana. These young men set about to shatter old forms and create new ones in a rather personal manner, perhaps they were influenced by Hubert Read's book on Modern Art or even Denis Williams "Human World."

Philip Moore the philosopher of Art has shown us quite convincingly that he fully believes in himself as an Artist who can produce form in wood unique and primitive, even in his paint-

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ings the style of expression is carried over in true sincerity. His Water Mama and Serpent and a Dove speaks for themselves.

George Bowen and Patrick Munroe are two young Artists who are for most of their time occupied with commercial Art techniques, but still manages to show in fine Art Exhibitions some splendid pieces of work. Bowen handles water colours with true dexterity, not since Sharples has a Guyanese Artist proved this. While Munroe is more or less occupied with Design and Colour which he manages quite skillfully.

Art in Guyana would not be complete without our women Artist and in this field Marjorie Broodhagen rules the first, along with Sybil Douglas, Miss Da Silva, Leila Locke, Judy Drayton, Doris Rogers, Megan Anderson, Miss Pat Mc Gowan and others. These women have been showing the mole Artist in our midst that they can do their own thing and do it well. Miss Broodhagen the pioneer of the Group has several pieces to her credit in the National Collection. There are other Guyanese Artists of whom I did not mention earlier on, and whose work from time to time were shown in Group Exhibitions or one man shows, such as the vibrant Linden Group of painters. These Artists have made a name for themselves, their works are either in the National or Private Collection. To name a few Cletus Henriques, Angol Thompson, Victor Davson and others.

We welcome CARIFESTA most wholeheartedly for we believe it will help to bridge the gap in Art, or otherwise between Guyana and her neighbours in the Western Hemisphers.



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### MIGHTY CANARY

When you hear of a canary you first think of a bird, but here in Guyana when we hear of the Mighty Canary, we think of a man, we think of Calypso we think of music, and like a bird we think of a musical sweetness.

As a man he is Malcolm Corrica, the Member of Parliament (M.P.) a man who came a long way to achieve the status of importance a national figure. He started singing in the 1950's as just another struggling Calypsonian seeking fame and fortune. His first big hit "Down at the bottom floor," was so big a hit you heard it from Rupununi to Springlands and then the West Indies and Suriname. From then on it was no turning back for our singing M.P. There were tunes like "Brother John," "Mango Menu," then recently "Wicked Cricket," "Alfred" which earned him more fame through controversy. He also won nearly all the Competitions he took part in with his sweet melodious voice, even though this man, singer, Composer and M.P. was pressed with Parliamentary duties he still found or made time to contribute his talent both at home in Guyana and the West Indies. He recently won the Competition for the Carifesta Theme song with his rendition of "Welcome to Carifesta '72." Whether he is Malcolm Corrica or Mighty Canary, HE IS TOPS.



### EDDIE HOOPER

This man must be a living example to all Guyanese entertainers. From the Coast of the Corentyne to number one spot in Guyana and the Caribbean Hit Parade and now taking the entire musical world by storm.

Eddie is a gambler and he always wins. Along with that he is a creative genius if I may say so. Because everything he tackles in the creative field he comes out on top.

Let's just take a look at his history to his current works. When I knew Eddie he was a hard working young man (a labourer) what a shame for such talent. But Eddie was too ambitious to remain there any longer. With so much ideas in his head, he started painting, and singing Calypsoes on an old box guitar. Eddie then left the Corentyne Coast where he was born, not knowing where he was going, came to the city and joined the Syncopators band. He played guitar and sang the way only Eddie Hooper could have done it. He started successfully by putting some hit tunes on wax like "PASSING MEMORIES" and "WHERE ARE YOUR FRIENDS NOW" - won a few competitions in the Calypso field one of his famous Calypsoes was "WHY SHOULD I LEAVE GUYANA."

Suddenly Eddie stopped singing for a while, he was just a musician. For some time he was employed at the Sunday Chronicle where he served as an artist.

Then on impulse Eddie decided to gamble again, he left the Chronicle and off he went to Trinidad with the MIGHTY SPARROW as arranger for SPARROWS TROUBADEURS, where he recorded an international hit, "TAKE WARNING," Eddie was now in demand by recording studios, Promoters etc. But instead, Eddie came back to Guyana where he's now helping our young singers by arranging and giving them professional advice. I guess we all know by now that it was no one but our own Eddie Hooper who had created the Afrugu and the Lopi beat.

So much for his interest and welfare for his country's culture he also sang, at one time in a folk group named the "Jokers."

He had arranged "I'LL KEEP MY FINGERS CROSS" a hit tune by IVOR LYNCH and "WHY SHOULD I" another IVOR LYNCH song. He had also arranged for our one time top female singer, JOY THOMAS.

Eddie is indeed the pioneer of sounds: Singer, Composer, Arranger and Painter. Guyana is proud of her son. I know, for I am in the business

## THE VOICES OF YESTERDAY AND TODAY

EDDIE HOOPER

Ever since the first Guyanese Art was formed way back in the early thirties, art has certainly undergone a significant change. Guyana as far back as I can remember, was always a music conscious Country from the days of the then British Guyana, better known as B.G., singers, musicians, writers, poets, composers and even comedians, emerged from every corner of this beautiful Country, to show off their talent. If you are a grown up now, then you'll know a very famous dancer-singer-leader and her troupe called Madame O'Lindy, and if you are very young then you most certainly must have heard of this famous woman and Sam Dopey, with singer like Cecil Withney, Clement Persaud known as Mugs, old singers again like Lennox Greaves one of Guyana's most outstanding tenor singer, then there was Fats Martin (That lucky ole sun) singer and you'll even remember when Bertie Chancellor now at Radio Demerara used to do his thing, talking about Radio Demerara do you remember someone called Auntie Olga? Well if you don't I'm speaking about Olga Lopes Seales, a one time singer too.

There are yet a few more singers and entertainers of the good old days who made a name for themselves internationally. Happy Holiday/You, You, You/Simply Tremendous, Ladies and Gentlemen Billy Moore and the Fabulous Four Lords is one of those groups of young Guyanese entertainers who knew no other way but success. After some years abroad, Billy is back home and his new hobby is Yoga.

Then a few years after Billy Moore's era, a young man came on the scene with a new thing and he did it well, all of his shows were sold out, his records went like hot cakes, he had a tremendous voice, he was there and while he remained there nothing no nothing could have stopped Johnny Braff, he had what it takes to be a singer, I beg your pardon a wonderful singer, he sang, he made his lips in a funny position, his eyes like they are always full of tears, he moves, he screams, but above all this he really sings. Guyanese without bringing back memories will always remember this singer.

In the calypso field there were so many old calypsonians, of which a few are still active today. Guyana was at one time host for famous calypsonians like Sparrow and Melody. In the days of Coffee, King Fighter, Sweet Dreams, King Cobra and the Mighty Panther. Of course there were many more but these men had dominated the scene with their popularity. Then came a young man called Malcolm Corrica (Mighty Canary) who as all know is still very active.

### BANDS OF YESTERDAY

The minute you ask about bands of yesterday. Two bands will suddenly and automatically come to mind, Tom Charles and his Syncopators, who are still trying to keep the pace of the now sound, and the Wash Boards Orchestra led by another music enthusiast Al Seales, this man is still connected with the show world indirectly Al has for some long time now been in the record business, so as you can see Al is still living, sleeping dreaming and eating among and around music. His offspring young Ray Seales is becoming like his father he is now in one of Guyana's Top Bands "The Dominators."

## LAUGHS

Now lets go back to the old days, and its laughs, Comedy used to be a way of life. Guyanese were always known for their hospitality, and they always kept those smiles on their faces, not because we are all comedians, but like the comedian your sadness even if its just for a while and he wants you to be part of his act, so you can all share in a laugh. The old Guyanese folks like our grandfathers and grandmothers if you can remember clearly, always had a story to tell for every occasion. The Bush Stories used to be my best about gold-diggers and indians and the general bush life, and that was the reason for our old time comedians being so realistic and natural. As I write these names down I can feel a different something crawling through my veins like when you've lost something very dear to you and the memories keep haunting you and as I am sure as you go through these lines you'll probably feel the same way when the name Sam Chase and Jack Mello came to mind. They were actually pioneers for this art on stage. I knew no other so forgive me if I did not mention, I knew that Sam and Jack were the most popular comedians for a long time in Guyana. This Country had lost a part when Sam and Jack died. Amen.

Habeeb Khan is indeed a comedian in Guyana today and like Sam and Jack his Jokes are always on the Guyanese way of life, how they talk, walk, act, etc. So you see Guyana can never ever so without that someone who will bring back memories of laughter and tears in their eyes "A Comedian." And the Voice of Yesterday.

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NITE PEOPLE

The Night reminded me of something lovers craze for it was full of romance you can almost feel the chill trickling down your spine, trees were swaying as though moving to a rhythm. I saw a bird flew then flew back, stopped, leaned his head and was listening and I wonder, I wonder what could have made these things of mother nature so impressed. I looked at the bird again, and I could have touched it, and all at once I realized that everything was hypnotized.

It was only then that I heard it. The sound of ecstasy, the sound of life, the sound of music and it was the sound of the Nite People. I could not pass, my mind, my heart and my feet would not let me. As I drew nearer I can hear the organs pinching, trembling like raindrops falling for lovers, the Guitar like echoes in your dreams. The bass give you the feeling of togetherness and the drums made me aware of life and its sweetness. Then as I saw the eyes looking at me I came to and realize that I was among mortals like myself. I almost felt ashamed but I introduced myself. I was then shown around to Bruce Cato Leader and Organist, Terry Welchman, Bass Guitarist, Cliffie George, Rhythm Lead, Julian Jacobs, Drums, Rafael Cameron and Compton Garrette Vocalists.

I asked, how come you guys are all tucked away in your little corner of the world? Then one guy jumped up and said, we're just putting sounds together so when we got out there nobody will ever dare to stop us. I just stood there, and somehow I knew he was saying the truth. I said to myself, brother, If I had a band I certainly would not like to get in your way. You think I'm kidding? Then you listen to the Nite People and you'll be convinced they are the right people.

As I left Lamaha and Oronoque street the bird was still there, the trees were still swaying to the rhythm, the night was still romantic and I was still thinking how a band like this can have such a dynamic sound. As the sound faded I still can hear the sounds of my feet saying something. I could not understand it said Nite People, Nite People, Nite People, Nite People or was it Right on People.

OTIS GOODLUCK

Otis the good mannered and yet flamboyant type of personality is now hitting the local scene with a tremendous impact. A man who likes the business from the depth of his heart.

Otis started singing in a duet called "Otis and Eddie" from 1968 and he remained there until 1971. While singing together Otis thought he could make it on his own and with the tremendous amount of fame and popularity gained from the duet, Otis eventually split, and decided to ride with the tide of his popularity by bringing his sounds on records.



Now this is a brand new field for him, but listening to his first 45 R.P.M. one gets the impression that he can cope with his new venture, of composing and singing. "I've got memories" and "Let my tears rain" is the Goodluck Compositions, which is already becoming a favorite in Guyana.



## BILLY WADE

The voice that live transcends, and that's the voice of "BILLY WADE."

A natural born singer, he's one of the best if not the best, Billy's voice has made him famous in Guyana and around the Caribbean. He has also travelled to distant lands like England, Portugal, Brazil, Argentina, Columbia Suriname and Cayenne.

Billy has got several recordings to his credit e.g. "Calypso "Cha Cha Cha," "The Marrying Kind," "Girl with the Rose," "Deep Down Inside," Tower of Strength," "Stand by me," just to mention a few. These were hit tunes in Guyana back in 1961 - 62. His latest recording was done in 1965, one entitled "If you tell me," flip side, "Tell me my Love."

Billy has since thrown in the towel, but friends are still encouraging this one time great to come back and do his thing. We are hoping that we'll see and hear Billy during Carifesta.

Guyana needs all her talent. We're not rich financially in comparison with other countries, but we're sure rich in talent compared with any, and Billy is one of our proof.



## MIGHTY SERPENT

Another of our young Calypsonians who always give everything he's got into his calypsoes. His lyrics which he composes himself is always humorous or based on facts of life.

This little man who is considered the shortest calypsonian in Guyana, also lives up to his name as serpent when it comes to his dance act. Serpent as a limbo dancer is as boneless as a serpent he goes so low under the sticks until his back is almost touching the ground and that's not all, he lights the stick afire. You cannot sit at ease and watch the serpent you have to be on the edge of your seats, and when his act is completed he just grins, as if to say "don't worry about me I can do it all the time its just natural to me."

Serpy as known to his fellow calypsonians and friends is a born ENTERTAINER.



# FOLK SINGING

The way of life of the common people, together with their national achievements have been passed from generation to generation by word of mouth. The information is inadvertently spoken or sung, and embodies the folklore of that Society. The folklore of Guyana is largely contained in songs.

"Songs of Guyana's Children" as our Folksongs are known, have become very popular and commercialised, and many are now "hit" tunes. But looking at Folksinging in retrospect we realise that we have come a long way, and with improved com- through popularity

Within recent years, folksongs of Guyana have been rendered by outstanding performers like Ramjohn Holder, 'The Tradewinds,' The Woodside Choir, M.L. Singers, The Police Male Voice Choir, The Jokers and even more recently by the Yoruba Singers. The rich depth and outspoken talent of these performers combine to produce mellow melody. The performers mentioned are among the best organised in presentation of the songs, but they are in existence across Guyana, numerous Agents of folklore never heard. Many of these unseen and unheard agents are essential to the distribution of material.

If one listens to a Guyanese folklore being done 'in the raw,' that is, with a minimum of commercialisation, after listening to the same song rendered with the trimmings of science, one appreciates the novelty not only of song content but also of the sincerity with which it is rendered in the raw. There has been a conspicuous movement toward achieving the profound sincerity required in recent times. Concerts and creole gatherings create the right atmosphere wherein honesty, simplicity and conviction can be depicted, and more and more people are being irresistibly drawn to this delightful pastime.

## By Roland Phillips



Folksinging in schools, communities and indeed across Guyana has acquired a 'new look,' since Guyanese have attired themselves in the cloak of national consciousness. Interest has risen tremendously, and participation has been undertaken with silent commitment. Yes, we are now enjoying the sunshine days of folk-singing.

We are in the light, and we have a panoramic view of the future. There is CARIFESTA about which we must think, and as yet there is much to be done. It is most heartening to know that rural folk-singers will be featured on stage, and will not only augment our performing membership, but will also lend some authenticity to the material to be presented.

To all our folk-singers, soloists and groups, rich and poor - urban and rural, all Guyana look forward anxiously to our glorious moment at CARIFESTA.

## IRVIN DOVER

Nite Club singer, has not yet recorded, but is well known for his nite club performance. He is at present at the La Tropical Nite Club on Main Street, where he is a special kind of person to his audience. Irvin started singing in 1966 he appeared with a few international stars that visited this Country including Jimmy Cliff and Boris Gardener.

When Irvin is socking it to you, you've just got to listen, he's got a special kinda way to make you do just that. With perspiration streaming down his face you feel a part of what's going on.



## JOY CALYPSO

Joy Vera Headly (popularly known as Calypso Joy) Guyana only female Calypsonian, was born in Guyana but migrated to Suriname at the early age of 2 years, there she was educated, and lived for the better part of her life.

About four years ago she returned to Guyana, and made her debut on stage during 1969 as a pop vocalist on show with Johnny Braff, Ivor Lynch and the Serpent and was well received by the fans, several other shows followed, including a country wide tour during Republic Celebration 1970 with the Travelling Entertainers.

Joy felt that the scene of pops was too crowded, so she set out to be different, realizing the novelty of being a female calypsonian, she seized the opportunity to appear as such during the 1971 Republic Celebration with the Calypso Tent. again success was hers and she dominated all but a few of her male counterparts at present it can be said that she is among the top six local calypsonians, Joy's ambition in Show Biz is to record as well as tour abroad.

In picture Joy is seen giving it out in a humorous kind of way in Suriname.



**King Cobra**



**Mighty Intruder**



**Mighty Executor**

See story under heading  
**"Voices of Yesterday and Today"**

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**DOLLY BAKSH**  
 Miss Bibi Amena Baksh  
 (Dolly Baksh - Dancing Name)

Dolly's dancing career began at the age of 10 years when she was asked to dance for her school.

Although she knew little about dancing at that time, it was abundantly clear that she was talented and would go a long way in the field of Indian dancing. She was encouraged to develop this talent and got her real chance when she was asked to enter the Guyana Maha Sabha's Indian dancing Competition at their Annual Deepavali Fair held in 1968 at the E.I.C.C. ground Thomas Lands.

Dolly's keen interest paid off when, in spite of her tender age she placed second in both the "Light Classical" and the "Pop Dancing" competitions. This was indeed a tribute to her versatility. Since then, Dolly never looked back. At the age of fourteen, and still attending school at the Guyana Progressive College, she is already the big name in the field of Indian dancing not only in Guyana but also in neighbouring Suriname where she recently completed a very successful tour.

Dolly has danced for all the major national events in Guyana and we look forward to witnessing her best performance yet at Carifesta '72.





SAMMY and RICKY FLAIR as you can see in Picture, doing their own Compositions. These two new promising singers started their show by Career five years ago, and is now aiming for the top post among other Guyanese entertainers. They have appeared on T.V. in neighbouring Suriname, and has already appeared on local shows.



JUNIOR APRIL  
Best Known as MARK

Where hopes and dreams are concerned this singer and composer hopes to make them a reality.

Always with a sly grin on his face and a musical idea in his head. He is only named Junior by name, but he has already shown his seniority on the musical field.

Junior was born in the Town of New Amsterdam St. Ann Street and started singing in 1950 with the down beat, the band is still in existence but the name has been changed now to the Jet Stars Combo of Linden a little town South. He had teamed up with one of his friends and they called themselves Sam and Mark, and boy what a thing they gave you. When its happiness these two made you feel on top of the world, and when it was a sad refrain, they make you feel like you wanna cry. Junior is also a Junior Actor. He has a part in the film Operation Makainima as a Rebel. Mark has composed nearly all of the tunes released to date' "Big Lazy Woman," "Look what you've done," "Watch dem gals," Freedom Road," "Lets live together" and "Please come back."

Mark will be coming back alone this time watch out for him.

## PAMELA MAYNARD

It is no secret, the gossip mongers have already spread it, the grapevine has released it, that she is a Princess and Wow what a Princess, Her Royal Highness of song Pamela Maynard. So young, so beautiful, so full of life, she comes on stage with so much grace, so much poise, the audience becomes very silent, you can hear hearts beat, you can feel your pulse beating against you flesh. You think you are in heaven, you look and there is an angel and she is about to sing, she kinda grooves up to the mike and you feel yourself moving with the rythm of the band that has just started then, her lips part and she is about to start. Then something hits you in the heart and you realize its the message she's giving out. The air is full of Love, and you are convinced that there is heaven on earth. And when she is over and bows and is about to walk off, you feel the world has just ended that beautiful heavenly world. you feel like you wanna die. But don't be afraid Her Royal Highness will come again to touch you with love.

The Princess has recorded one single "Take everything you've got." Take everything you've got and meet the Princess on another show for she is always on demand. That sexy, loveable look will haunt you until you see the Princess again.



## THE TWO SIDES OF NICKY PORTER

Of course there are more than two sides of Nicky Porter, — Nicky Porter the writer, Nicky Porter the poet, Nicky the composer and as well we all know, Nicky the singer. A person-ality indeed dynamic in every aspect.

Nicky says that music is somewhat heavenly and if one cannot tolerate music he is doomed to hell. He thinks that only God could have bestowed such talent in him, and if he (God) was to ever speak to the human race it will most certainly be musically, since it is the only international language.

So that must be the reason why Nicky chose the message carrying topic in his songs, or story telling. In Nick's own words he said "You tell the people a story of joy so that they will be happy or a sad story so that they can learn not to make the same mistakes the characters in the song have made."

This explorer in music and poetry likes people, he likes to be himself, likes to help people, especially musically. He said, "it's not the people you help or give constructive advice to that always helps you, as a matter of fact in my life they don't help me when they are in a position to." I get all my help from God, strangers and people who I never think will help me.

Nick's advice to young music enthusiasts is that there is always room at the top whether in Guyana or any other country. For when you choose entertaining as a career you have chosen an international one.

So all Guyanese must at all times be proud that you are from Guyana and must always endeavour to be a dynamic ambassador to this our beloved country.

Nick to date has three singles out. The first in 1967, "Watch a big man Cry" and "A man's Society." And in 1972 "Danny's Story," "Another Night," "Daddy Don't Go" and "Sweet Sweet Loving." He is working on another one presently to be released at any moment.

His message - - "Tell the People out there - I LOVE THEM ALL!"



## JEAN BERESFORD

Guyana is a musical Kingdom, and any Kingdom is incomplete without a Queen. A Queen that in every way deserves to be one. She sits up there on her musical throne and she sings her way to the hearts of Guyanese and West Indians.

She is just a simple Guyanese sister and proud of her identity as a Guyanese and we know that Guyanese are also proud of the Queen of songs. She sings with fire to warm your souls and she reaches out with depth to touch your hearts. She's like that little something missing from your life when she's not around. The Queen rules with ability, versatility, and pride. Her record "Let me tell you" is really telling you what the Queen can do, it makes you feel so glad like the name of another record by the Queen "I'm so Glad."

She has already toured the West Indies and Suriname and it happened all the time when she raised her magic voice, there is love in the air and when the curtains are closed the crowd breaks down in tears for OUR QUEEN.



# DRAMA

Guyana is once more to be highlighted, with reference to Culture and the Arts. For some years now, her indigenous people have been repeatedly depicted in their native habitat. Scenes of Guyana – The Land of Waters – is the famous home of the breathtaking KAIETEUR FALL. But, as the number of cultural achievements grows where has DRAMA to be pin-pointed?

At the beginning of the 1960's, DRAMA was still a word used by students of English and other academicians, and viewed with indifference by the Masses. By 1966, however, when Guyana was in the spotlight as a newly independent nation, the significance of the ancient Art of DRAMA was accepted like a refreshing breeze. In that same year also, Guyana's children proudly advertised their motto ONE PEOPLE, ONE NATION, ONE DESTINY. The meaning of this colourful resolution implies that the Children of Guyana intend to bring about a practical and dramatic fusion of her diverse races.

The remainder of the last decade saw the growth of cultural awareness among Guyanese and DRAMA was "born again." Schools, Youth Clubs and other organisations began to make a fuss about their newly-found interest in DRAMA, and sought to show Guyana and the World at large that the novelty of DRAMA as portrayed by Guyanese players is worthy of appreciation. Locally, the dynamism of the Art, improved beyond recognition, and with the advent of the '70's, DRAMA was Virtually at the "ARTS – LADDER."

The DRAMA Of the Races of Guyana as depicted By the Races of Guyana will for a long time continue to emit the savagery and barbaric splendour, –the mystery and enchantment– of the places whence it originated. The pageantry of the East together with the crude amendments made in the West, when placed alongside each other provide the arresting truth that worldly things are pleasant. The ARTS of the Orient and the Occident have been reflected locally, to such a degree, that a dramatist visiting Guyana may hardly find it necessary to make a World Tour; we have it all here!

Besides all that has already been stated, it must be noted that the skill of Guyanese players although not at perfection level is nevertheless, not far from it. This may seem like flattery, but the ability of Guyanese dramatists to portray the depth of a specific situation is to be coveted. If there is any doubt about this ability, one ought to view any dramatic production at the "Playhouse"

Theatre, in Kingston, Georgetown; At this particular venue, the Guyanese dramatist is afforded the privilege of performing with a considerable number of facilities, not elsewhere available – facilities like lights, sound effects and "Atmosphere."

In addition, new forms of drama are being popularised to glow with a magical warmth. Of these Poetry-reading,

Radio-drama and choral-drama are outstanding. In the past poetic-drama was basically an academic subject and was stereo-typed and brittle. Most of the poets and authors who were studied were dead, like the interest in the very subject.

However, the beauty of contemporary poetic-drama is the varying interpretations of its definition. These interpretations provide some flexibility to the poetic-drama in today's world.

Another dimension to the Art of DRAMA is greedily accepted. It is worthy of note, too, that some Guyanese dramatists have ravenously consumed the opportunity to present the results of their efforts to the public at large. Radio-drama is exciting to the listener but challenging to the author. The burden to make a good Radio-drama rests upon the shoulders of the dramatist. Meanwhile, to the listener, appreciation is transferred from the eyes to the ears and to achieve a fair amount of appreciation more imagination and tolerance is required.

In times now past any approach to DRAMA not consistent with British Drama, was regarded as a shortcut to nowhere. Like cultural awareness, experimentation was at its ebb. Now, Guyanese are just as conscious about their environment as their counterparts elsewhere; but our biggest problem lies in devising a Guyanese approach to drama. Although it may be argued that DRAMA is universal, we needs must develop a national technique to mastering the ART.

Very soon the nation of Guyana will be the focal point of world attention. Our national image will be under scrutiny, and our will to strive in drama would have been given a much needed impetus. We ought now to be tactful and ask ourselves –"What next?" Well! One thing is certain! DRAMA, like life, is a part of time, but it must not die. Fellow students of drama in Guyana let us resolve not to look backward in shame, or forward with pride, but let us look AROUND in awareness!

ROLAND PHILLIPS

## IVOR LYNCH

Swept by the mystery of sounds. A man of great taste for music, he lives with it and sleeps with it, and the skies is his limit. His dream is to elevate from the depths of it to its heights. Although he only started in the business in 1967, he has already achieve fame nationally and is now moving into the international arena, where we are sure he will stand out as one of Guyana's outstanding musical ambassadors. Born April 27th 1946, dashingly handsome.

Such famous tunes are to his credit "There's no Tomorrow" "Why did I leave you," "Gimme Gimme," "I'll keep my fingers crossed," "Why should I," and "Red Red Wine." But his versatility would not allow him to stop there, besides singing Ivor also plays Drums, Bongo's, Congo's, Guitar and Bass he's an asset to Guyanese music.



