THE POPPY IS A SYMBOL OF REMEMBRANCE FOR THOSE WHO SERVED IN PAST WARS.

LET US REMEMBER THE LIVES LOST AND THOSE WHO HAVE HAD PROPERTY DESTROYED AS A RESULT OF HURRICANE SANDY.

WE STAND WITH YOU!
Welcome to the November Online Magazine.

OUR LIVES, OUR CULTURE

Each month as the committee members of the Media Board for what has become one of its more visible written outputs, the online magazine of Guyana Cultural Association of New York, Inc., focus on the possible content of the specific issue, ideas jostle one another with a vibrancy that exhilarates the group and urges everyone on to higher ground.

Generally the theme centers in commonly known acknowledgments for that month. November represents Thanksgiving for many living in North America. This Thanksgiving reminds us of the fragility and puniness of humans. This Thanksgiving reminds us that all of our plans may be expressed simply as, Man Proposes and God Disposes.

Hurricane Sandy has left many of us living in the North Eastern part of the United States shell shocked. We have tried to pull our lives together in the aftermath of what is being termed, the perfect storm. And just when we thought we could draw a breath, a nor’easter reminded us that Nature is the force against which we may only try to protect our selves.

As you read this month’s issue, I hope that you will see therein evidence of the determination and perseverance of the human spirit. Aspects of our cultures sharing common threads shine.

Battered and bruised we still embrace light, we still open our arms to those who need our material help and our solace and we still move resolutely forward.

In this month in 1863, Abraham Lincoln reminded the people of the United States of the sacrifices of which we are all capable even as we ourselves recognize our individual limitations. You will see this in the photos of destruction coupled with the tables laden with food and in the photos of the donations by Stop & Shop Supermarket.

Even as GCA members and friends struggled with their own losses, the Steering Committee for The GCA Family Advocacy Group met at Flatlands Reformed Church and plans for the Tenth Annual Symposium and the work of the organization continued.

The authors in this issue celebrate and pay homage to teachers; film historians; the protectors of our freedom and our faiths; our musicians and singers; our dancers; our poets, prose writers and dramatists.

Our lives, our culture(s) – the tenacity of the human spirit! Masquerade Lives!

Juliet Emanuel  
November Editor.
Wishing you a happy Divali glowing with peace, joy and prosperity!

Happy Divali

May the beauty of the Divali season fill your home with Happiness.
Divali or Deepavali, is a Sanskrit word coined from two other words-deep-which means lamp or light, awali-which means a row. Hence Divali means a "row of lights".

Regardless of origin and local interpretations, Divali is a day of fun, festivity and joy for people of all walks of life. Preparations begin weeks before the day itself. Cleaning and decorating are activities common to all. Family members get involved in projects to create newness in the home. In the evening special poojas-prayers are done and then hundreds and thousands of Diyas are lit. The darkness of the night disappears to usher in light that will stay forever.

Candles and lamps are lit as a greeting to the goddess, while gifts are exchanged and festive meals are prepared to celebrate this happy occasion.

In the Hindu culture the deepaks made of clay have special significance, as they are preferred in all the holy rituals and worship of Gods and Goddesses. Lighting a deep before the Gods and Goddesses is a custom but these deeps are also used for lighting entire homes and premises during all the five days of the Divali festival. The deeps are filled with ghee or oil, which work as fuel for it and a wick, usually made of cotton, is adjusted in the diya.

Lamp or “Deep” is the symbol of knowledge. Lighting the lamp of knowledge within us means to understand and reflect upon the significant purpose of each of the five days of Divali festivities and to bring those thoughts in to our day to day lives.

The “Diya” apparatus itself teaches a great lesson to the aspirant. The symbolism is most profound.

The vessel (Diya) is compared to the “Body” reminding us of the basic five elements making up our physical form: Earth, Space, Water, Fire and Air. The Ghee in the vessel is the “Mind”. The Flame (Brightness) represents our spiritual consciousness. The brightness of the flame obviously depends on the purity of the Ghee.

The purer the Mind, the more spiritually conscious we become; this is Divya Drishti.

We should not look at the Diya simply as only a source of light, but as a constant reminder of a process to purify our thoughts. Pure thoughts, pure words, exemplary behavior.

The festival is also called Deepavali or Diwali which encompasses “divya” meaning divine, spiritual or inner light, indicating that Diwali is not only a festival of lights but it signifies the Supreme Light, Param Jyoti, illumination of pure consciousness, the Atman.

Divali falls on the last day of the dark half of the month Kartika (Oct-Nov).
Deepavali Lights

It is through the light that the beauty of this world is revealed or experienced.
THANKS FOR ALL THE BLESSINGS!

L-R: Lester Rollie, Rev. Dan Ramm, Edgar Henry, Stop n Shop Manager Joe Kilcoyne, volunteers and chefs Mavis Philips, Iris Edinboro and Sharon Mc Donald

Flatbush BID Giving Back To The Community

Every Thanksgiving Day for over twenty years, the Flatbush Avenue Business Improvement District (BID) sponsored a dinner for the poor and homeless at the Flatbush Avenue Dutch Reformed Church at the Corner of Flatbush and Church Avenues. This is done in conjunction with the management and staff of the Dutch Reformed church headed by Rev. Dan Ramm. This year the Stop and Shop supermarket on Tilden Avenue provided all the turkeys for the dinner. The Flatbush Avenue BID would like to thank all the volunteers and the officers of the 70th Precinct for their invaluable contribution.
The response to this topic was overwhelming so we share more of our readers’ thoughts about teachers who influenced their life. Let us set the stage by “reaching back” to schooldays attributes and parlance within the nexus of what now appears to be the idyllic school environment of yesteryear.

Blackboard and easel, eraser; fountain pen and inkwell; blotting paper; slate, slate pencil, lead pencil; exercise book (times tables on back cover); ruler; wild cane; “licks”; boys getting benched; Sums; Latin; Nursery Rhyme; Shilling Arithmetic, Royal Reader, Students’ Companion, Spell Well, Caribbean Reader; Li’l ABC, Big ABC; Fist standard; “Recreashun”; School bell, School calling, School over; Class Stand! Hands out! In! Up! Down! Sit! “Line up”; Lass lick; Pupil Teacher; Common Entrance; Scholarship Class; CP; “School Leavin”; GC; Senior Cambridge; Lessons (after school); School Sports; “Late for school”; Rounders; HOP scotch; Miss or Sir; Woodwork Class; Sewing Class; Gardening; Home Economics; Short hand and typing lessons; debating society; bottom-house school.

Nostalgic schooldays parlance: Ah skip second standard; He fail; He is a dunce; She was a good “prefect”; He is a bright-boy; She pass with “distingshun”; He get ten subjects; STUDY YUH BOOK and LEARN YUH TABLES, Ah get a duck-egg; She used to ride a “preggy” to school, but He had a “constance bike”; Ah used to wear yattin boots and shart pants to school; De spectacles mek he look like a real teachuh boy; Duh teacher used to give hard “Dictatshun” and Mental, pun tap a duh, he does beat bad; Ah wan “skulk” from school today; Town boy; Dem ‘country children’ bright; He forget he food “cyarrier” on de train; Ah bring fuss; He bring lass; He fail de exam; She pass with ‘flying colors’; wuh space yo bring? Alvin’s book got “daug ears”; Ah give he “adge” and ah still beat he; You bin to school in August or what?

Janice A: My favorite teacher, Ms. Bostwick is still alive and in good health: She lives in the US, and we chat on the phone during the holidays. A close second would be Ms. Molly Hunte. She was a most happy teacher. She gave us match sticks to form shapes and we had play dough (plasticine in those days). I do not know whatever happened to her. As we used to say in those days “she went away”. Other teachers were Mr. Donald Locke, who later became a famous Caribbean artist, Miss Sheila Fraser, Mr. Griffith, Mr. Randolph Nicholson, Mr. Roberts, Mrs. Davis, Mrs. Hintzen, Ms. Agnes Jones, Ms. Magda Pollard, and Ms. Too Chung who taught sewing and embroidery. She used to take a few of us during Christmas to Water Street in her car and bought little tokens for us. It was wonderful. She rode her bicycle and wore a straw hat. Ah, school days! Happy days!

Keith C: Mr. Albert Cole, Tutorial High School: At a time when formal guidance counseling was non-existent in high schools in Guyana, an in-class discussion on career choices and plans by Mr. Albert, my former Math teacher, has left an indelible mark on my memory. That informal talk was a life altering experience. For many of us who had taken GCE “O” levels and were awaiting results, our high school days were coming to an end. With job choices limited in post independence Guyana, questions proliferated. What would we do after high school? Could we seek jobs? Where? Whom could we approach for job advice? When Mr. Albert walked into our “P” form classroom, he told us that we would not be doing any Math that morning. Rather, he would speak to us about career planning. As intelligent and precocious 16 year olds (ours was the class with the young ‘bright heads’), we were mesmerized by Mr. Albert, a young student teacher back at his alma mater, described various career choices, their requirements and rewards.

In retrospect, many of us expected that our exam results would allow us “to get a good job” in the civil service or mushrooming state corporations, as was typical of that period. Therefore, the notion of post-high school advanced study to become a member of one of many professions that he described really resonated with most of us, children of low-income families. Mr. Albert’s foray into guidance counseling made a substantial difference to 26 young minds that day. His message served as a clarion call to “use our abilities to expand our capacities”. I left my class that day resolute and even more determined to become the accountant of my childhood aspirations.

To be continued…
HOMES FLOODED, BURNT, CARS SUBMERGED, FURNITURE, CLOTHING DESTROYED, WIDESPREAD BLACK OUT, NO HEAT, NO GAS NO PHONES

Pictures by Greg Richards

GUYANA CULTURAL ASSOCIATION NY, SESAME FLYERS, CARIBBEAN CULTURAL THEATRE AND QUAKE WITH THE SUPPORT OF CARIBBEAN CONSULS GENERALS, LOCAL RESTAURANTS: FOOTPRINTS, DELICIOUS CARIBBEAN RESTAURANT, STEPH BAKERY & RESTAURANT, TOWER ISLES PATTIES, VARIOUS GRENADEAN & BARBADIAN RESTAURANTS, PROVIDED ASSISTANCE TO CANARSIE RESIDENTS IN THE AFTERMATH OF HURRICANE SANDY
Guyanese are noted for their hospitality, kindness and resolve. Last Sunday, November 11th, it was evident when dozens of a diverse, multi religious, and multicultural group of Guyanese volunteers gathered for the second time in the Rockaway disaster area with the single purpose to help their "Brothers and Sisters" who needed assistance in the aftermath of Hurricane Sandy.

Driving through the area it was very hard to hold back the tears. Your own troubles seem so insignificant when faced with all the devastation and displacement of families, the hopelessness and uncertainty of their future.

Canned Food, Water, Blankets, Comforters, Coats, and cooked meals were given out. Ambassador Bayney Karran journeyed from Washington to have a first hand view of the Disaster area and lend a hand. The Guyana Consul General Brentnold Evans, Queens Senator James Sanders, Pat Jordon-Langford and members of The Guyana Tri-State Alliance, Inc, representatives from Mandirs, Mosques, Churches, including the Shri Trimurti Bhavan Mandir, Herman Singh, Dr. DhanPaul Naraine, Yvonne Marcus, and a host of Guyanese rose to the occasion and came together, even in the cold, with the single purpose of assisting with true Guyanese warmth and generosity.
At least 69 people died in six countries as Sandy ripped its way northwards with gusts in excess of 110mph and downpours that engulfed homes, crops and roads. Hardest hit was Haiti. Although not directly in the path of the hurricane, the poorest nation in the Americas has confirmed 52 dead and at least a dozen more missing as flimsy buildings were engulfed in mudslides or swept out to sea by flood tides. Cuba is also picking up the pieces after extensive loss of life and economic impacts. The Communist party newspaper Granma reported 11 dead and damage to 137,000 homes. It said recovery would take years. The greatest devastation appears to be in Santiago, where schools, hospitals, homes and churches were damaged. In the city, the stained glass windows of the cathedral were shattered, the zinc roofs of shanty town communities were seen floating away and many areas are still without power and running water on. In the fields, between a fifth and a third of Cuba’s coffee crop has been decimated at a time that ought to be the peak of the harvest season. Smaller scale fatalities and damage were also reported in Jamaica, the Dominican Republic, Puerto Rico and the Bahamas, where sea waters surged over coastal barriers to deluge roads and buildings. Venezuela has been among the first to respond to the calls for assistance, providing food, drinking water and equipment to Haiti and Cuba.
Let us remember a little girl coming from Gordon Street Kitty who discovered dancing at the Indian Cultural Centre as a student of Shri Pratap Pawar. Indranie, as a beautiful teenager, gave her first performance at the Deepavali Jalsa. Now, 37 years after, the dancing communities of Guyana and Sweden where she resided have recently lost one of its brightest stars as Indranie Shah Lenartson left us at only 50 years old. Indranie, the Indranie of the Nadira and Indranie Shah Dance troupe performed in Guyana for the last time at the 32nd edition of Nrityageet, last year. The annual dance production, which takes its name from a word that means pure song and dance, is the offspring of the troupe, and has become an Arrival Day tradition that is enjoyed by people of varying cultures and ethnic backgrounds. About a year after Indranie made her debut, renowned Kathak dancer Pandit Durgalall arrived in Guyana in 1976 and was part of a growing awareness for Indian heritage and culture in the field of the performing arts. This was later reinforced by Pandit Charan Girdhar Chand. An eager student, Indranie says “Under their expert training and guidance, I gained invaluable experience which laid the foundation of our subsequent contribution to the cultural mosaic of Guyana”.

Certificates of Excellence at Guyana Festival of Arts (Guyfesta) 1977 and 1980, coupled with numerous representations for the Indian Cultural Centre and the Guyana Department of Culture, heralded the advent of Nrityageet dance production with her sister Nadira. In their first production they included a major dance feature called Dasavatara – the ten incarnations of the Lord Vishnu. A major hurdle was yet to be overcome though; it was very difficult to get people to support two teenage girls. They got their share of boycotts from established organizations who thought that it was a “pie in the sky” dream when the girls explained that Nrityageet would be an annual production. Not easily deterred, however, the girls pressed on and the first Nrityageet was a success. By the second year, the production had reached the stage of the National Cultural Centre. Performing in New Delhi, New York, Virginia, Sweden, and representing Guyana at Carifesta 1981 in Barbados and the World Trade Fairs – Expo 1998 in Portugal and Expo 2000 in Germany, and having her Swedish group perform Rajasthani folk dance for Queen Silvia of Sweden at the Conference “New in Sweden” held in Umeå, are among Indranie’s international performances. One of her fondest memories is a performance with India’s famous Pt. Charan Girdhar Chand, in a little town far away from the bright city lights of India, in Jodhpur, Rajasthan. In 1984, Indranie was awarded an Indian Council for Cultural Relations (ICCR) scholarship to further her studies in Dance in New Delhi, India. She attended the Shriram Bharatiya Kala Kendra from April 1985 to December 1987 and was fortunate to have the young and innovative Vasvati Misra as her teacher and mentor. Indranie was fascinated by the use of colours in the local clothing as well as other facets of society there. The buildings, the market places, the spices and flowers – all made an indelible impression on her. Experiences such as these helped to form and influence her as a dancer and choreographer. “While in India, I not only received dance instructions in the style of the famous Birju Maharaj, but was able to travel around the countryside absorbing the vast multi-cultural experiences. Nadira, Mom, and I eventually learnt so much more about our cultures, our ancestry, authentic costing for particular dance styles, dance genres, music type and so much, much more”. Indranie recalled one particular experience in Rajasthan. “We were visiting a temple complex outside the city of Jaipur. I went off on my own to one of the smaller courtyard temples and sat all by myself. It was so peaceful and for a few magical moments I felt a sense of belonging, that it was all I ever knew; all my life.” Her Sweden chapter began in 1988, as love led Indranie to Sweden where she married Anders Lennartson. Now a wife and mother to two children produced by the union, Indranie continued to promote her cultural heritage through performing, teaching, workshops and cultural exhibitions that showcased Guyana and its diverse culture in Sweden and in other parts of the world. Indranie Shah had lived for a long time in Sweden, but she maintained contact through the troupe and Nrityageet. Indranie spoke English and Swedish fluently and studied multiple languages including French, Spanish and Hindi. She completed her Master’s Degree at the University of Umeå, Sweden and at the time of her death was completing her Doctorate. Her dissertation was based on the retention of Indian languages in the current Guyanese English language.
A SALUTE TO OUR MILITARY:
CONGRATULATIONS TO
AN OUTSTANDING
SON OF GUYANA

COLONEL
Brian A. Chin

RECIPIENT OF THE
BRONZE STAR MEDAL
Colonel Brian Chin, USMC, is a twenty-six-year veteran of the US Marines, with both active and reserve service. He served as an artillery officer, with additional specialties as Latin American Foreign Area Officer and Civil Affairs Officer. He has extensive experience, serving in the counter-narco-terrorism (CNT) field in South America and the Caribbean. He is a recipient of the US Defense Meritorious Service Medal for combat operations in Iraq, and the Bronze Star Medal for Afghanistan. His other awards include commendations from both the US Coast Guard and the Marines for participation in a US-sponsored Riverine Operations Seminar to the Guyana Defense Force.

Brian’s military career includes service in Korea and Japan. He was the first US military officer assigned to serve as a liaison to the command element of the post-Sandinista Nicaraguan military. He also served in Peru, Bolivia, Colombia, and Mexico, where he advised local security forces to combat the drug trade. In Iraq he was responsible for escorting the currency shipments for the Central Bank of Iraq. In Afghanistan he served as the Director of Police Training Support, for NATO’s mission to train the new Afghan National Police Force.

His civilian career includes service as the general manager of Securicor Guyana Incorporated, a security services company jointly owned by the UK-based Securicor PLC, and Neal and Massy, Guyana.

Brian was born in Georgetown. He spent his early childhood days in the suburb of Charlestown and his high school days at Belvoir Court, Bel Air. His father, Godfrey Chin, was the well-known writer, social commentator, and impresario, the author of Nostalgias—a collection of writings that record the aspects of life in the Guyana of yesteryear. Brian’s mother is Shirley (nee Gibson), and his siblings are two well-known personalities in Caribbean squash: Gary and Richard.

Brian attended St. John’s Boys School (now defunct) and later, St. Stanislaus College (class of 1980). Brian is very proud to be one of the St. John’s students who went on to St. Stanislaus after passing the common entrance examinations. Brian fondly remembers Mr. Mike Christophe (former Guyana table tennis champion) as a particularly memorable teacher/mentor to a generation of those St. John’s students.

After St. Stanislaus, Brian emigrated to the United States and attended Syracuse University, and attained his bachelor’s degree in economics in 1986. In the same year, he was commissioned as a Marine officer.

Why did he want to be a US Marine? He has said, “I was driven by a strong sense to serve my adopted country and was drawn to the adventures offered by a military career.” He was primarily inspired by the achievements of his parents, and he harbors a strong commitment to help Guyana and perhaps to relocate there in the future.

His fondest memories are of his teens and the camaraderie of St. Stanislaus College. That era, he says, “left an indelible mark on my life, and I remain very nostalgic about my days in scouting with Troop 25, St. Stanislaus’s Own, and intramural field hockey.” His counts as his most pensive moments the times when he was driving an SUV through downtown Baghdad while escorting up to $700,000 (US) at a time.

Brian enjoys Guyanese reunions. “Every year that I attend Carabana in Toronto. I look out over that mass of the Guyanese diasporas, and the talent pool, and I wonder if there’s a way to harness some of it for Guyana’s future. I would like to retire to Guyana and to contribute in some way to make it a better country.”
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Celebrations, accolades, showers of praise and admiration were bestowed upon the patriarch of the Lancaster family. Indeed history was created as William Ivan Lancaster, popularly known as “Daddy Ivan”, made it to the century mark on November 1, 2012.

Leading the celebration of this momentous occasion were William’s surviving children Robert, Clement, Cicely, Joycelyn, Neville, Desiree and Hazel. Many of his grand children, great grandchildren, nephews, nieces, cousins, in-laws, relatives, friends and acquaintances reached out to help this quiet, strong, diligent family-oriented centurion celebrate this significant milestone.

Despite the inclement weather, they celebrated in true Guyanese fashion when they assembled at his home and paid tribute and compliments to the patriarch. He was not the first villager to reach this mark. The most recent is the late Teacher Rose King who reached 102.

(BV) the abbreviation for Beterverwagting, has a literal translation “Better for waiting,” or “Great expectation.” William, however, had his own version which is “Better fo walk in but hard fo walk out.” BV, a popular East Coast Demerara Village, is located nine (9) miles east of Guyana’s capital Georgetown and is bound by the Atlantic Ocean to the north, the Lamaha Water Conservancy to the South, Plantation Mon Repos to the east and Plantation La Bonne Intention to the west. Originally the estate was purchased from Baron Van Gronigen. Unofficially, but familiarly, the district is called BARON, and from all indications, the villagers are called, albeit formally, BARONIANS. BV proudly boasts a minister of the government in every administration, namely:- Balram Singh Rai-Home Affairs; Hon. E.M.G. (COCO) Wilson -Communications; Vibert Mingo-Home Affairs; Dr. Ceceline Baird-Education and Dr. Henry Jeffrey-Labor and Education.

Daddy Ivan was married to the late Ursula Wren. The union produced seven children who blended with the two siblings Ivan brought into the marriage.

William Lancaster was affectionately the epitome of love and graciousness. He exhibited positive strengths of character and always had a good word of encouragement and wise counsel for his peers, as well as the younger generation.

He explained his secret to longevity in a cricket context as follows:- “Play with a straight bat, always keep your bat close to your pad, avoid flashing carelessly outside the off stump and you will score many enjoyable runs freely on both the ‘on’ and ‘off’ sides of the pitch. Once this is accomplished, a glorious century and beyond would be easy to score without giving the umpire any chance to end the game.

We all wish you well old chap.
Thursday October 25th was not just another ordinary day at the newly renovated premises at the H Q Lounge at 1609 Nostrand Avenue in Brooklyn. That evening, FRIENDS OF MARC MATTHEWS organized a fantastic program entitled “A Word With Marc” or as Marc expressed it “A poetry Blah Blah Rap session,” within a very short time frame. The session was sponsored by his old friend and schoolmate, Romesh Singh, who worked closely with Dr. Juliet Emanuel, Claire Goring and yours truly to educate about and sensitize persons to Marc’s works during the inspiring gathering.

Currently residing in London, this Caribbean and Diasporic artist extraordinaire last visited the United States approximately 10 years ago. The prominent Guyanese Folklorist, Poet, Actor, Dramatist, Social Commentator, Journalist, Story Teller and Cultural Icon graced us with his presence. He fluently demonstrated his talent and answered questions before a capacity crowd of approximately 150 Caribbean based enthusiasts in New York City.

The program began with brief introductory remarks by famed Numerologist Bernard Adolphus, who mesmerized attendees with an interesting description of Marc’s persona and his connections to the universe, focusing on the significance of his name from a numerology perspective. Bernard explained that it was not by coincidence that Marc was born on the 25th, the same date of the event. He delivered an insightful assessment of a few persons of prominence whose names, like Marc’s, began with the letter “M”, such as Marley, Mandela, Mahatma, Martin Luther King, Michael Jordan, Mohamed Ali, Michael Jackson, Malcolm X, and Marcus Garvey, to name a few. Clearly his numerical interpretation analogies characterized the exceptional literary genius of Marc.

Marc was introduced and given an effusive welcome. A brief “Gaff”, capably led by Dr. Juliet Emanuel ensued, during which he discussed in detail ways in which people communicate and the variety of genres utilized in the process. His explanations reflected his unique creativity as he verbalized his interpretation and experience of drama, poetry, the short story and his approach to his craft. Marc believes that these experiences had a connection with individual personalities, style, past experiences, preparation, cultural background and objectives as were portrayed, for example, in his created character ‘Carlton.’ Displaying his mastery of articulating Creole and contemporary verses, he grounded with enthralled sisters and brothers while commanding their rapt attention with superb communication skills. At times he appeared to become one with his theatrical and oratory abilities, taking the audience back to the soul and belly of their ancestors. Marc went on to enunciate how and why he wrote, his influences from his formative days and teachers, coupled with his innate driving force that brought out his innermost feelings. He also stated that his plan was to continue his performances and writings in his inimitable style. His advice to young budding artists wishing to explore the art was for them to be educated, dedicated and focused.
Marc Matthews
FOLKLORIST, POET, ACTOR, DRAMATIST

Marc entertained a very intellectual and personal exchange in the question and answer forum in which he passionately articulated his interpretation of copyright policies. Although emphasizing the importance of “originality” and sharing what one produces, he made the profound argument that ideas are not original and no one should claim ownership, since nothing is really original. He felt that whatever one boasts about “creating” had its origin somewhere else, vis-à-vis those who came before us. He continued that his works are available for people to have access and improve and use it for the advancement of the art. The genius of the man was explicit as he and Roy Brummell exchanged the act and action of “catching crab, Essequibo style” and as he rendered his “Mother/Son” poem and declaimed the love of a mother for her adventurous son.

My mum she always Maxieing me
Anytime dea tell she I do something wrong
Is straight way she giving de Ansa
Nab DoDoo
Not be she go say
Not be an’
In capital letters
NOT MY SON.

Romesh delivered a stunning vote of thanks to the attendees for their attentiveness and interaction during the question and answer period. Additionally, Romesh thanked Marc for a very eloquent presentation, and expressed sincerest gratitude to the hosts and venue proprietors, Linden Tudor and his wife, Holly, for providing the space and ambiance. The delicious refreshments and camaraderie added to the discourse concluded an evening that was educational, culturally fulfilling and entertaining.

As Marc wrote in his email upon his return to London:-

“New York - I love you. Your contradictions breathe tensions of your daring unbridled energy, unafraid to be labeled wrong countered by a grace to fight for a right. New York head strong, bold, brash, unashamed to be flaunt both sides of flawed coin / New York me kinna ab korna fub hang fub sing me song New York.”

Tank u Marc, and cum again.
While in High school, Trevin Hunte, this student of Guyanese parentage, was often bullied by his peers and was even told by a teacher that he would never make it in music. The inspirational singer has become a fan and coach favorite this season on the Voice, and has even been predicted to win the entire show by numerous contestants.
The Voice should no longer be called a singing competition series. The drama now is in what order the rest of the 11 finalists will finish behind Trevin Hunte.

Trevin Hunte earned a standing ovation from the entire panel of coaches on "The Voice" Monday.

Performing a rendition of "When A Man Loves A Woman," Hunte put just about everything he had on the stage.

"It's hard to say much after you hear that," said Adam Levine. "You have a gift from God. I've never heard anything like it."

 Agreeing with Levine, Blake Shelton said "You didn't leave anything but blood and guts up there tonight. That was awesome."

Completely blown away and inspired, Cee Lo Green said Trevin Hunte was put here to be a blessing to others.

"The miracle of you is just strengthening my faith. I believe you are going to be a blessing to so many lives. I'm humbled by your voice. I can't sing like you," said Green. "You encourage me in such a profound way. Your talent is immense. It's extraordinary man."

Speaking with Wetpaint Entertainment, Trevin had a lot to say about his future on The Voice.

Wetpaint Entertainment: How do you feel about your performance of "When a Man Loves a Woman"?
Trevin Hunte: I strive to just give a good performance so I'm definitely happy and excited with what I did tonight.

You've been labeled as one of the favorites on this season. Does that add a lot of additional pressure?

At times it does add a little pressure. But from the time I stepped on the stage in the blinds I felt like I've grown as a person and an artist. I think I'm getting more confident.

What are you hoping to show America in the coming weeks?

I want to show America a different side of me. I feel like I've been sticking to the very strong ballads. I want to show America I can do pop or even country.

How do you feel about all the support you've had from Twitter, Facebook, and the public thus far?

I can't process that. It's an overwhelming feeling. To have so many fans that support me, it means the world.
CUFY
FACE OF A REBELLION
Overseas-based Guyanese documentary maker Amanda Wilson announces her latest project, Cuffy: Face Of A Rebellion - a 60-minute film celebrating the life and mission of a truly peerless Guyanese hero and the 250th anniversary of his 1763 Berbice revolt.

The documentary, currently in production in Guyana for release in February, 2013, draws on months of painstaking research in slavery archives in Guyana, Ghana, the Netherlands, the United States and Britain and extensive interviews with leading academics, historians, politicians and journalists.

Among the multitude of inspiring legends of slave rebellion in the Caribbean, Cuffy's story towers above them all - a tale of daring, vision, inspiration and unrivalled tragedy. Wilson’s innovative media company Green Mango Media will share this extraordinary history with audiences across the Caribbean, Europe and North America.

"At Green Mango Media, we believe it is time the Caribbean told her own stories. We must preserve our history in our own words for future generations and proudly share the achievements of our revolutionary icons with the rest of the world," said Wilson, the director and producer of the project. "Cuffy's story is one of freedom and the fight for human dignity. He lost his independence as a slave but died a revolutionary, the hardship and humiliation of slavery did not break his spirit. We must remember him and learn from his incredible legacy."

The film explores Cuffy's life - captured in West Africa, transported across the Atlantic, sold into slavery and later rebelling against the colonial system to become a hero in his new home. His story - one of determination in the advancement of liberty, equality and dignity - shares a common thread with the birth of the Cooperative Republic of Guyana. Both fought for independence from colonial masters. This film will highlight Cuffy's visionary leadership and how his sacrifice continues to inspire a nation two and a half centuries later. "I want the documentary to be a welcome addition to the telling of our history. It saddens me that the younger generation knows so much about Nelson Mandela and Martin Luther King - which is great - but they are unaware of the impact of the 1763 revolt. This is a man who inspired other rebellions, including the Haitian revolution led by Toussaint Louverture."
Cuffy, a house slave turned freedom fighter, led more than 2,500 rebel slaves in a revolt against Dutch masters and plantation owners in Canje, Berbice. For just over a year, the rebellion, which started on February 23, 1763 at Magdalenenburg in the Upper Canje River, gave slaves a temporary emancipation from the hardships of plantation life. Cuffy wanted freedom and to form a separate colony, a demand the Dutch refused. In the end, a coalition force of Dutch colonialists in Berbice, Suriname, Demerara, Essequibo and St Eustatius and the British plantation owners put down the rebellion.

The official promotional trailer, shot by CineGuyana’s Phillip Williams on location in Berbice and starring Delroy Webster as Cuffy, Terrence Giddings and veteran actor Errol Chan, hits the airwaves this month.

“We shot the trailer on location in Canje to be true to the story and for the audience to have a feel of what’s to come. Canje is beautiful and looks incredible on camera. I have to thank Errol Chan, who is also my casting agent, for finding the young actor Delroy Webster from Berbice, who plays Cuffy beautifully. The youth will be a part of this project at every stage because I believe it is important that they understand Guyana’s history and celebrate the achievements of our heroes,” stressed Wilson.

The re-enactments for the documentary, featuring more than thirty local actors, will be filmed in November on present-day plantation Magdalenenburg. The film will have six major re-enactments, including the disagreements in the rebel camp between Cuffy and his lieutenant Akara and the former’s eventual suicide.

The idea of a documentary celebrating Cuffy’s life has already won broad support in Guyana. William Woolford, a former commissioner of the Guyana Geology and Mines Commission and a passionate promoter of Guyana’s history, is delighted to see Guyanese history being investigated and shared by the cream of Guyanese talent. “I believe strongly that we have a duty to explore, explain and preserve our history for younger generations documenting our past struggles and triumphs so that our children will know where they came from and what they should stand for. This project will be one of the clear highlights of 2013 for Guyanese everywhere,” said Woolford, also a member of the project team.

Green Mango Media is committed to the promotion of the Caribbean’s political, economic and cultural achievements. With a versatile and gifted team of journalists, producers, cameramen, editors, graphic designers and PR experts, we bring together decades of experience in the fields of global politics, economics and business, tourism, development and leisure.

In 2010, in joint venture with the private sector and the government of the British Virgin Islands, the team produced and launched a critically-acclaimed documentary Noel Lloyd: A Patriotic Man, the inspirational story of the life of a peaceful political activist.
CELEBRATING OUR CULTURE, HONORING OUR ANCESTORS

VICTORIA VILLAGE CELEBRATES 173RD. ANNIVERSARY OF THE PURCHASE OF THE VILLAGE BY 83 FREED SLAVES

Sculpture by Ivor Thom
THE NAMES OF THE
83 FREED SLAVES
WHO POOLED
THEIR RESOURCES
TO PURCHASE
VICTORIA VILLAGE,
NOVEMBER 1839

ALLEN, John  KING, Solomon  ANDY, James  KNIGHT, Sammy
AFRICA, William  LEWIS, William  ARCHY, Molly  LANGHORNE,
John ANDREW, Thomas  LAWRENCE, Frank  BURKE, Samuel
LEWIS, Bier BAILLE, Thomas  LEWIS Johnny  BEARD, Francis
LANCASTER, Blackwell  CUPIDO, Philip  MACRAE, Colin  CAESAR,
Soloman  MACRAE, James  CHAPMAN, Isaac  MITCHEL Jack
COCKFIELD, Cain  MELVILLE, Porter  COLLINS, Thomas  MURPHY,
Feth  COOPER, Sampson  MACKIE, Ned  CATO, Hamlet  NEUGIDDY,
William  CUMMINS, Gitties  NED, Rodney  DICK, Richard  POETER,
Art  DAVID, Dublin  PORTER, Zaashie  DUKE, Aaron  PORTER,
Alexander  EUROPE, Dorset  POOL, Newton  ELLICK, Lewis
PORTER, Cornwall  FIDDELL, John  PORTER, Stephen
GORING, Michael  PORTER Hannah  GRANT, Maria  QUAMMY,
Adam GRANT Adam  QUASHIE, Rodney  GLEN, Valentine
ROBERTSON, John  GLASGOW, Smith  ROBERTSON, Philip  HOP-
KINSON, Belinda  REAVES, William  Gommel  HANOVER Simon
SAMINA, Cross  HERCULES, Cicero  SPENCER, Simon  HAMILTON,
Charles  SHAKESPEAR John  HERCULES, Thomas  SAMUEL, Scipio
HOPKINSON, Moses  SAM, Marlboro  HOPKINSON, Cupido  SER-
TIMA, John  JAMES, Michael  SMARTT, William
INVERARY, Martin  SAMUEL, Primus  JOSIAH, John
WILLIAM, Nat  JACKSON, Nelson  WHATER John  ISAACS, Daniel
WILLIAM, Betty ISAAC, Romeo  TUMBY, Jim  JACK, Peter
THOM, Catherine  JONAS, Joby  TAIT, Timon  JARRICK, Kenneth
THOMAS, Richard

HISTORY: VICTORIA VILLAGE

DIASPORA SEEKING DONATIONS
OF BOOKS FOR NEW LIBRARY
AT VICTORIA VILLAGE

2012 - 2013 PROJECTS BY FRIENDS OF VICTORIA
- Purchased Sewing Machines for workshop held at Craft Center during the 2012 summer vacation. Will continue project.
- 2012 Scholarships Awards: Provided to Victoria students Marinella Glasgow and Adiola Walcott. Congratulations
- Start of a Library - to be completed by January 2013 - donation of books needed.
- Adoption of Kindergarten Schools, Northbrook Nursery and Victoria Nursery - 2013 (contributions requested)

Sewing Class tutor Ms C. Crawford with sewing machines purchased by Friends of Victoria Diaspora for the use of students at the Summer Sewing Classes at the Victoria Craft Center.

Secretary Rose October-Edun and Vice President of the Board, Ivor Thom with Scholarship winners and Sewing class students at ceremony at the Victoria Craft Center.
This unique collection of eight incredible stories in the tradition of Guyanese folklore is a rare and long awaited work from Peter Halder. Beautifully written and a gripping read, this Supernatural Fiction paperback, set in Guyana, is a collection of eight chilling and macabre tales of the occult.

The Cat of Muritaro is a supernatural being that injects fear into an entire village. Deadly 13 is the tragedy of a boy whose love for playing in the Le Repentir Cemetery causes his demise. The Massacuraman rekindles the lore of the infamous river creature, half man and half fish. Ol’ Higue is a vividly intense tale of an Ol’ Higure that lives in Albouystown. Obeah Woman is a story of a woman who has conducted Black Magic business many years ago for profit. The Dwarf of Christianburg is the tale of a man who arranges to be transformed at death and employs a similar ritual for his wife when she dies. The Flower from the Grave recounts an incident at a funeral and its tragic repercussions. Devlin The Devil is about an evil boy who lived a corrupt life, which the hangman’s noose ends.

PETER HALDER is the pen name of Burnett Alexander Halder, a former journalist and civil servant and High Commissioner to Canada. He later became a Commonwealth Expert, a Consultant with the Government of the Fiji Islands and at the Fiji Embassy in Washington D.C. and the Fiji UN Mission. He has published several Nostalgias on the internet and articles in the annual GCA Folk Festival magazines and monthly online magazine.

Growing up, he lived a stone’s throw from Le Repentir Cemetery, tales about which are featured. As a Journalist he was familiar with the news reports on the Massacuraman. During his tenure in District Administration in the Upper Demerara River, he gained knowledge of many strange occurrences and they are featured as well. He has travelled extensively throughout Guyana and the world. He and his family now live in Cardinal Forest, Springfield, Virginia, USA.
UNVEILING OF MASQUERADE MURAL
Lawns of the National Museum.
Around noon on December 14, 2012.

GCA member Errol Doris initiated the idea of a mural in Georgetown to pay tribute and celebrate Guyana’s masquerade heritage. During the symposium the faculty and students of the Burrowes School of Art will install such a mural on a special wall to be located on the lawns of the National Museum.

The Burrowes School of Art, through the Department of Culture is pleased to be associated with and participate in this year’s Masquerade Lives Symposium; contributing to the visual record of this event is most fitting and is looked forward to by the BSA team. The intended mural which will measure approximately 16ft x 10ft in diameter will become a ‘must-see’ piece of public art in downtown Georgetown - an archetypal reminder of our rich cultural heritage.

The proposed imagery for the mural is colourful and bold; the deliberate painterly approach will contribute to its boldness and the overall finish will not be constrained by naturalism and realism. This approach is deliberate and intended to pay homage to the rousing origins of masquerade in Guyana and the Caribbean. Most of the forms presented will be easily recognizable in order to minimize ambiguity when viewed by the very young and all else.

Dominant images in the mural will portray original players in the “Guianese Masque,” or the disdainful Centipede Band. Mother Sally who will occupy the mid-ground will be obviously masculine and will be wearing a crudely made mask; she also has Bam Bam Sally in tow. Also in the mid-ground will be the musical band that plays pieces of instruments that are exaggerated especially the fife which emanates quaver notes and octave clefs, creating a circle breeze effect; the triangle and of course the drums (tenor and snare).

The overall image will portray a street theater with an audience lining the street (some of them indistinct). In the background there is a Long Lady who is approaching the commotion; a commotion which will be very obvious in the fore-ground. In this space there will be the Mad Bull advancing along with two flat foot flouncers. One of the flouncers has an elaborately crafted hat in which onlookers have placed money; the other will be smoothly flouncing lower, lower - to pick up money off of the ground. This proficiency is uniquely Guyanese (Linda Griffith. Administrator, National School of Dance), a flouncer’s ability is displayed when he is able to continue flouncing while picking up objects off of the ground, also going around in circles and back pedaling. The costumes worn by the masquerade band portrayed in the mural will mimic the designs provided by Stanley Greaves whose father was part of and designed costumes for Centipede Bands.

The painting of this mural for the Guyana Cultural Association of New York’s 2012 Symposium, “Masquerade Lives” by the Burrowes team will contribute to a weeklong synergy of the creative arts in Guyana.
2012 GCA SYMPOSIUM IN GUYANA

PROGRAM

FILM & VIDEO FESTIVAL:
Shown at various urban and rural locations
December 13 –16, 2012

4 FILMS:

• TRADITION- (Guyana. Margaret Lawrence)
• TAMAA MBELE - (Tanzania. Augustin Hatar)
• BEHIND THE MASK: BERMUDA GOMBEY; PAST, PRESENT AND FUTURE -Bermuda. Adrian Kawaley-Latham)
• PLAY, JANKUNU PLAY—The Garifuna Wanaragu Ritual of Belize - (Belize/USA. Oliver Greene Jr.),

will be the four films presented during the symposium. Collectively, these films explore the history of the masquerade tradition in the Caribbean, the role masquerade plays in the formation of social identity, and the role masquerade can play as tool in the HIV/AIDS education. Tradition is a 15 minute narrative short film directed by Guyana’s Margaret Lawrence. Tamaa Mbele is a 20 minute documentary from Tanzania and is produced by Dr. Augustin Hatar. Behind the Mask: Bermuda Gombe, Past, Present, Future is an 85 minute documentary directed by Adrian Kawaley-Latham for the Bermuda’s Department of Community and Cultural Affairs. Play, Janjunu, Play—The Garifuna Wanaragu Ritual of Belize is a 45 minute documentary of a Garifuna Christmas festival produced by Dr. Oliver N. Green Jr.

5 WORKSHOPS:

• DANCE - National School of Dance
• MUSIC - National School of Music
• COSTUMES - Sonia Noel’s Studio
• IMAGE MAKING & DRUM MAKING - Burrowes School of Arts

will be offered during the symposium. This is to satisfy one of the symposium’s objectives of providing an opportunity for knowledge transfer and new creativity. There will be two facilitators for each of the five workshops. The goal is to have each workshop led by Guyana’s best practitioners. For example, Desmond Putagee *Viverios, recognized as one of the few competent masquerade flautists, has been identified as one of the facilitators for the music workshop. That principle will guide the selection of the facilitators for all of the other workshops.

Sonia Noel, one of Guyana’s leading fashion designers will facilitate the costume design workshop. Guyana’s distinguished artist, Stanley Greaves has already provided the patterns to be used in making traditional masquerade costumes.

At least 100 persons, strategically selected from across Guyana will participate in the five workshops. Out of these workshops at least (5) masquerade bands will be rehabilitated.
MASQUERADE FLOUNCE OFF & FASHION SHOW!
Saturday, December 15, 2012
Victoria Village, E.C.D.

The Masquerade Flounce Off is an emerging idea. The Flounce Off will be part of day similar to the old time church and Sunday School “outing.” It is seen as day to communing with Guyana’s rural heritage in Guyana’s first post-emancipation village. It is envisioned as a day that will include the Mangrove Heritage Tour and culminate with a celebration of Guyana’s masquerade heritage. This celebration will present the masquerade bands of the region, showcase the knowledge and skills acquired during the workshops, and to pay homage to the masquerade elders. In addition, the event will create the environment to present the masquerade–inspired fashions created during the workshops.

MANGROVE HERITAGE TRAIL TOUR
Saturday, December 15, 2012
Victoria Village & Cover & John

In the course of a mangrove conservation project, Guyana has developed an entertaining, three hour tour of our natural world that showcases some of the important cultural sites in Guyana’s history. Only 30-minutes drive from Georgetown it captures some of Guyana’s beautiful nature and rich history.
The groove these men played had a special, addictive flavor ... it was like listening to garlic pork! The pork was the bass drum; the garlic, the kettle (snare) drum; the fine leaf thyme, the triangle; the wiri wiri pepper, the Penny Whistle, all soaking in the vinegar of years of perpetration.

Masquerade music has stayed with me over the years, and has helped me remain Guyanese. It has also haunted and frustrated me, and caused me to think. Reading that much of the European Art Music we grew up hearing was inspired by the folk traditions of Europe, I wondered whether or not we in Guyana had any such traditions from which to draw. The answer was a resounding YES!!

Masquerade music - sweet, sweet, sweet! With patient, consistent experimentation, we can take it to the world. Names like Tom Charles, Pat Clarke, Colin “Bumble” Wharton immediately come to mind when thinking about people who “massaged” our Masquerade groove. I humbly offer my contribution to the continued experimentation and development of Masquerade music.

“Masquerade Sweet Suite” will be premiered during the GCA 10th annual Symposium in Guyana, December 13-14, 2012
Dancing Mask is a one hour theatrical dance based production which traces key moments in the development of the Masquerade in Guyana in relation to its origins in the native secret societies of Africa.

The plot centres around a young boy NAFTSI whose father MBUGUYU is a master mask builder in Africa. NAFTSI is stolen and transported to Guiana and re-makes the first masks from memories of watching his father build masks. NAFTSI tries for years to invest his creations with the attributes of his ancestors but is unable to do so. Until, MOLA a high Priestess who has also been enslaved and who has been secretly rebuilding a secret society in Guiana seeks the mask builder and finds him. Together they create transcendent moment and an enduring legacy — Guyanese Masquerade.

Dancing Mask is written and directed by Dr. Paloma Mohamed, three time winner of the Guyana Prize for Literature in the field of Drama. The all star cast of players include Best Actor and national dancer Keon Heywood as NAFTSI, Multiple awardee for dance and acting Kijana Lewis as MBUGUYU and Best Actress Simeon Dowding as MOLA. Music is by the Guild’s Musical Director Mark Hall and the Guilds music and dance ensemble. Costumes and installations are by Clinton Collymore and Neilson Nurse. Lighting by veteran lighting designer Norman Dos Ramos and sound by Nizam Bacchus.

Dancing Mask is one of the first productions in Guyana to utilize the total theater style of production. In this regard it promises to be an exhilarating experience.

The production is on for three nights only at the Theatre Guild of Guyana, Parade Street Kingston, Georgetown, Guyana December 13, 14 and 16 from 7.30 to 9pm. Tickets are US$10 and US$15 for premium seats available at the Guild or from members.

CULTURAL PRESENTATION
“Renaissance”
by New Amsterdam Multilateral School, Berbice
Umana Yana, Georgetown

A cultural presentation which examines the journey of the masquerade tradition and cultural form in the community of New Amsterdam, Berbice, Guyana. An intriguing combination of narration, dance and verse speaking propels the tale, tracing the path woven by participants and proponents of this exciting activity. The action is related by students of the New Amsterdam Multilateral School in Berbice Guyana. Students whose ages range from thirteen to sixteen, and who have been engaged in acquiring information from the media as well as investigated from sources within the community and are eagerly awaiting the opportunity to engage you in an educational activity that is highly entertaining and informative in quality. The Renaissance reflects the reality of the phenomenon of Masquerade in the town of New Amsterdam.
With the Tenth Annual Symposium approximately three weeks away, the momentum is rapidly building as the final details are put in place.

With formal discourse scheduled for December 13th and 14th and with public explorations in the country overall, both the on site committee and the GCA Symposium Committee have been using all the strategies at their disposal to achieve the goals of the symposium.

Briefly stated (the formal program will be ready at the end of November) the symposium structure remains faithful to the mission of GCA. The symposium will promote public education and renewed appreciation of the history and the direction of a performance art form indigenous to the people of Guyana.

Towards this end, papers presented by a cadre of international scholars and practitioners under the general topics of Elders Reflect; Traditions and Innovations; Masquerade and Language; Trans/crossnational Dimensions; Masquerade and Social Change and The Future of Masquerade will engage those attending the conference primarily on December 13th and 14th.

Adjunct to these presentations are workshops open to the community. These are: the Dance workshop to be held at The National School of Dance; a workshop on Masquerade Music to be held at The National School of Music; an Image Making workshop at the Burrowes School of Art; Masquerade Drum Making also at the Burrowes School of Art; and a workshop on Costume Design at Sonia Noel’s Studio; Other creative projects include the installation of a mural dedicated to the Practice of Masquerade on the lawns of the National Museum in Georgetown; the Premiering of New Music - “Masquerade Sweet Suite” - by Derry Etkins, A Film and Video Festival consisting of five films from Guyana, Bermuda, Belize/USA, and Tanzania related to the practice of Masquerade; an original theatrical work, “The Dancing Mask,” to be premiered at the Theatre Guild, Georgetown; tours and exhibitions, such as, the Mangrove Heritage Tour and the “Flounce Off” in Victoria. The education sector is represented by New Amsterdam Multilateral School in “Renaissance” a presentation directed by Ms. Shaundel Phillips.

This mammoth event is under the guidance of many collaborating hands. These include but are not limited to: Dr. Frank Anthony, Minister of Youth, Culture and Sport; Dr. James Rose; Dr. Michael Scott; Dr. Vibert Cambridge; Ms. Claire Goring; Mr. Edgar Henry; Ms. Claire Patterson Monah; Ms. Rose October Edun; Dr. Juliet Emanuel; Ms. Margaret Lawrence; Dr. Paloma Mohamed; Mrs. Ave Brewster-Haynes; Ms. Linda Griffith; Col. Lindon Ross; Mr. Wilfred Gomes, Ms. Cindy Stewart, and Mr. J. Horatio of Delta Airlines.

Presenters of papers and conveners of special events include and are not limited to: Dr. Clarise Barnes; Dr. Marcia Burrowes; the Staff and Faculty of the University of Guyana; Faculty and Students of the Center for Communication Studies, University of Guyana; Charles Liverpool; Ms. Sheron Johnson; Ms. Gentian Miller; Dr. Paloma Mohamed; Ms. Phillipa Perry; Ms. Shaundell Phillips; Mr. Derry Etkins; The Theatre Guild; Mr. Lin-Jay Harry Voglezon; Dr. Lear Matthews and Mrs. Dave Martins.

There are announcements about specific events in this the November issue of the online magazine.

The Department of Culture will publish the proceedings of the symposium.

All events are open to the public.
DESIGNER CLAIRE ANN GORING LAUNCHES NEW LINE OF HANDMADE INSPIRATIONAL, GREETING & CHRISTMAS CARDS

"My Wish For You" INSpirational Keepsakes

My wish is that when you receive anyone of my inspirational or greeting cards, you will be encouraged, uplifted and blessed.

"My Wish For You" Inspirational Keepsakes offer comfort, healing and motivation in difficult times. They are also wonderful thank you notes to express your appreciation and brighten the lives of family and friends.

My cards provide the opportunity to touch the hearts and lives of others.
CLaire Ann Goring
Each card is a work of art created from a palette that allows for a wide interpretation of cultures, faiths and ethnicities

Kate Crossley

The cards are part of the portfolio containing a variety of craft and related items and services. Each of the cards is individually created by master designer, Claire Ann Goring. They celebrate not only the master craftsperson’s expertise but your personal occasion. You will either work with Ms. Goring to plan your precise declarations of love, sympathy or other wishes or choose from the gallery of offerings an item that best matches your needs.

Each card is a work of art. Suitable for wall display, they are miniatures that careful melding of colors, vibrant movement and of an idiosyncrasy that will please both you and your recipients. The cards are also created from a palette that allows for a wide interpretation of cultures, faiths and ethnicities. Because of this very individual feature and the precision with which Ms. Goring approaches her product, the cards take some time and concentration to manufacture by hand.

Visit the atelier of Ms. Goring either on the web or in person in Brooklyn and enjoy at first hand the amazing compositions now available for Christmas, New Year and as inspirational messages.

You will be pleased by both the personal attention and the end result of your inquiry into these lovingly created cards. Each card is individually boxed or enveloped and may be mailed as a fragile item.

Join the many satisfied customers who receive these cards each year and enjoy not only the great appreciation of your friends, colleagues and family but also your own pleasure at giving this gift of love.

Check Claire’s website: www.hybiskuscreations.com or call Claire at 718 209 5207
G MINOR
By John G. Morris

And must the gloated gut of corruption
Made fat from fears,
Hopes of the masses,
Continue to waddle in obscene deception
Dancing in the bile of empty promises?
Kwame! Kwame! Our political grio
Rejoice in the dawn of the
Pan African light
Lumumba! Lumumba!
Weep not for Patrice,
But sing a thousand hosannas for
Our sacred Socialist Saint
Toussaint my resurrected brother,
Indomitable warrior;
Rides again in the spirit of Che.
My unsung heroine sisters
Challenging the gender gap All the way
Cuffy! Cuffy!
Cuffy laugh at the deceit, as
Another Accra bells the cat
In the land of many waters
And far shining sea
Onward, upward may we ever go.

ABOUT THE POET
John G. Morris

John Morris was born and raised in New
Amsterdam, Guyana. He is a prolific writer and
poet, currently Professor of Sociology at Edison
College in Punta Gorda, Florida. His collection is
published in a book entitled ICHABOD.

SUBMIT YOUR POEMS
FOR CONSIDERATION TO:
lear.matthews@gmail.com
INGRID POLLARD
ARTIST/PHOTOGRAPHER
FINDING HOME
Ingrid Pollard, is a Guyana-born photographer and a well respected British artist at MoAD—Museum of the African Diaspora, San Francisco.

Ingrid Pollard’s images are invested with a sense of belonging. They are acts of belonging, be that through culture, heritage, practice, experience or through a landscape. Pollard played an important role in early 1980s photography, documenting black people’s creativity and presence in Britain. Pollard became known for her photographic series questioning social constructs, such as “Britishness” and racial difference. While investigating race, ethnicity and public spaces, she has developed a body of work juxtaposing landscape and portraiture, which provide a context for issues of migration, family and home.

Her work uses portraiture photography and traditional landscape imagery to explore social constructs such as Britishness or racial difference. Pollard is associated with Autograph, the Association of Black Photographers. She lives and works in London. Pollard’s work is in the collections of the Victoria & Albert Museum, the National Trust, Bath University, and other UK institutions. She is the subject of a dozen scholarly monographs and journal articles.

Ingrid describes her photographs as ‘focusing on the original elements of the earth, which form the fundamental substances used in photographic production.’ Ingrid gained attention in the 80’s with pastoral interlude, a series of photographs of black people in the English countryside. This was the start of her articulation of her experiences as a black British woman through the conventions of portraiture and landscape photography. Does the term “landscape” merely conjure up idyllic notions of the countryside? Or is the seemingly never-ending industrial malaise in the countryside symptomatic of a broader crisis of identity that has begun to erode the distinctions between the metropolitan and the rural tradition?

Through processes of construction, destruction and reconfiguration, Landscape Trauma in the Age of Scopophilia provokes a re-examination of our relationship to landscape—be it geographical, cultural or political—by examining the interplay between these different dimensions. Rejuvenating and expanding the subject of landscape, it presents spectacular illusions of scale and space, combining the macro and the micro, the scientific and the psychic.

— Ruyi Wong

WHAT’S HAPPENING IN THE COMMUNITY

NATIONAL AND INTERNATIONAL EVENTS AROUND THE WORLD

All Saints Day, a Christian holy day, is celebrated November 1, the day after Halloween.

All Souls Day, In the Roman Catholic calendar, November 2

Guy Fawkes Night, Britain and New Zealand celebrate the anniversary of the failed Gunpowder Plot, an event celebrated since 1605 in Britain on 5 November

Armistice/Veterans Day, The two most celebrated events in November are on 11 November and Thanksgiving (US event) on the 3rd Thursday - 22 November 2012

Children’s Day, in India, is celebrated 14 November, the birthdate of first Indian Prime Minister Pandit Jawaharlal Nehru.

Discovery to the Eastern World of Puerto Rico by Christopher Columbus, 19 November, 1493

International Men’s Day is 19 November

Transgender Day of Remembrance has occurred on 20 November each year in the United States since 1999.

Global

United Nations events

International Day for Preventing the Exploitation of the Environment in War Mabala Day - recently designated by the UN on 10 November, in honor of the Pakistani school girl who was shot, it is said, by the Taliban because she defended a girl’s right to go to school.

24th Meeting of the Parties to the Montreal Protocol on Substances that Deplete the Ozone Layer from 12-16 November

Universal Children’s Day is celebrated 20 November

International Day for the Elimination of Violence against Women on 25 November

UN Climate Change Conference (gaining more importance since the recent Superstorm that ravaged parts of the Caribbean and the North East of the United States) 26 November-7 December

Worldwide, 25 November-10 December 2012 - 16 Days of Activism Against Gender Violence Campaign
Pizza Parlor
While working at a pizza parlor I observed a man ordering a small pizza to go.

He appeared to be alone and the cook asked him if he would like it cut into 4 pieces or 6.

He thought about it for some time then said “I live alone. Just cut it into 4; I don’t think I’m hungry enough to eat 6 pieces.”

TO HAVE YOUR EVENT PROMOTED IN FUTURE GCA NEWSLETTERS:
Contact Claire Goring - claireagoring@aol.com
or Edgar Henry - ehenry7255@aol.com

Caribbean American Social Workers Association, Inc. (CASWA)
9th Annual Fundraising Breakfast
Saturday, December 1, 2012
Catherine McAuley High School
1377 Brooklyn Avenue
(between Newkirk and Foster Avenues)
Brooklyn, NY
Time: 10:00 am - 2:00 pm
Donation: Adults $25.00
Children under 10 - $5.00
Contact: Ismay Griffith - 347-534-6275

Guyana Nurses Association of America (GNAA)
Annual Dinner Dance and Scholarship Awards Presentation
Friday, December 14, 2012
Leonard’s of Great Neck
555 Northern Boulevard
Great Neck, NY 11201
Music By: De Untouchables Band
Time: 10:30 pm
Formal Attire
$125.00 per person

For further information, please contact:
Claudette Howell 718-251-9466; N. Hohenkirk 718-346-0356; M. Burke 718-282-1375

THIS SATURDAY
NOVEMBER 24, 2012
The 7th Annual Traditional Parang Show
Come out this Thanksgiving Weekend and get a good Start to the Christmas Season!
JOIN
Paramin Parang Posse in Conjunction with Coco Tee Productions As they present
The 7th Annual Traditional Parang Show
GUYANA CULTURAL ASSOCIATION OF NEW YORK, INC.

GCA MAKING WAVES ON THE RADIO

LIVE
Weekly RADIO Program
SUNDAY AT 4.00 P.M.
One Caribbean Radio
Power105.1 HD2
Streaming live at www.onecaribbeanradio.com

Hugh Hamilton Claud Leandro Margaret Lawrence
Ron Bobb-Semple Mondale Smith Jostyn Small

www.guyfolkfest.org

Music Art Multicultural
Storytellers Cultural History Actors
Guyanese Talent Performing Artists Features
Showcase Drama

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