May the occasion of Eid-Al Adha fill your home and heart with peace and happiness!

Happy Eid-Al-Adha
LETTER FROM THE EDITOR

Welcome to the October Online Magazine.

October was originally the eighth month of the Roman calendar until 153 BCE. The month originated from the Latin term - October mensis - eighth month. Although October is the tenth month of the year in the Julian and Gregorian calendar, it was commonly linked with the autumn season in the Northern Hemisphere and spring in the Southern Hemisphere. The Gregorian calendar has undergone many alterations over the years. Originally there were only 10 months, October being the 10th.

As this leap year swiftly moves along, with the United States Presidential elections imminent with Thanksgiving and Christmas fast approaching, we are gearing up to close this year with a bang in Guyana at our Annual Symposium in December. Our theme “Masquerade Lives” is well and alive as we revive this Guyanese art form and prepare to welcome 2013. We suggest that you indulge this unprecedented opportunity to participate in an historic cultural event, taking advantage of our inexpensive airfares and hotel accommodation for the symposium by contacting our Cultural Director Claire Goring at 718-209-5207.

Please do not forget to turn back your clocks and watches one hour, since Daylight Savings Time ends on Saturday, November 6th, and get that extra hour back. Please do not forget to turn back your clocks and watches one hour, since Daylight Savings Time ends on Saturday, November 6th, and get that extra hour back. Please do not forget to turn back your clocks and watches one hour, since Daylight Savings Time ends on Saturday, November 6th, and get that extra hour back. Please do not forget to turn back your clocks and watches one hour, since Daylight Savings Time ends on Saturday, November 6th, and get that extra hour back. Please do not forget to turn back your clocks and watches one hour, since Daylight Savings Time ends on Saturday, November 6th, and get that extra hour back.

I am positive that most of you would agree that this summer was pretty short, and further, you felt that 60 minutes no longer equate to one hour. Where did the time go? Obviously something strange is taking place regarding the rapid movement of time.

As every year leaves us, we aspire and make resolutions to do better in the coming year. With that being foremost in our minds, we believe that it is timely and appropriate to thank you for all your feedback comments. We love and welcome them. It’s truly a joy to receive your reactions and it’s an absolute pleasure for us to read all of what you have to say. It is clear that our Online Magazine attracts an astute, socially aware readership. Please know that we truly appreciate your worthy comments. This allows us to grow mentally and we could then utilize your thoughts, tweets, change and embellish our intentions to master our output and performances thereby measuring up to your expectations.

Admittedly, some of the responses are serious; some are hilarious, but interesting while others offer critical analyses. If you have any more detailed ideas, feel free to share them with us. They will be welcomed. We always seek to improve our presentations.

For the past 11 years GCA has continuously provided a stage through the Arts, folklore and literary discourse to entertain, reminisce and articulate possible solutions to social problems and differences. The approach of our cultural organization is not only entertaining, but also interactive and inclusive. October is truly a month to surmise, contemplate and invigorate as we prepare to plan and budget for 2013.

In this issue, we present a variety of articles including a tribute to Mildred Forde, congratulations to Paul Glover who on Sunday September 30th was officially installed as Pastor of the Flatlands Reformed Church and who was very influential in providing space for our successful Summer Camp Program 2012, the role of the United Nations, the Muslim holidays, the schedule of upcoming activities relating to the GCA Symposium in Guyana, and many other events.

Please feel free to visit our website at www.guyfolkfest.org.

Happy Reading.

Edgar Henry
October Editor.

Guyana Cultural Association of New York Inc. on-line Magazine
KNOWING IT EXISTS IS NOT ENOUGH
While most people are aware of breast cancer, many forget to take the steps to have a plan to detect the disease in its early stages and encourage others to do the same.

GET INFORMED. PASS IT ON.

OCTOBER IS NATIONAL BREAST CANCER AWARENESS MONTH

MAKING STRIDES TO END BREAST CANCER
AN OPPORTUNITY TO FIGHT BACK AGAINST BREAST CANCER

(Every day, the American Cancer Society helps people take steps to reduce their risk of breast cancer or find it early when it is easiest to treat. Today 1 of every 2 women newly diagnosed with breast cancer reaches out to them for help and support. They provide free information and services when and where women need it throughout their journey to get well. They are investing in groundbreaking research to find, prevent, treat, and cure breast cancer, and are working to ensure access to mammograms for women who need them.)
AMERICAN CANCER SOCIETY
CANCER WALK 2012
OSHAG/C & FRIENDS MAKING STRIDES TO END BREAST CANCER
The cancer walk was led by Team Leader, Barbara Chase and was successful once again. We were able to make our donation of $625.00 to the American Cancer Society on behalf of the Organization for Social Health and Advancement for Guyana & the Caribbean. In addition, and we have contributed a total of $800 US to the Guyana Medical Mission that starts on October 26th and ends on November 4th. The Guyana Medical Mission is a joint program with OSHAG/C and Caribbean Medical Mission of New Jersey. 

The Guyana Medical Mission Team is led by OSHAG/C founder Carol Bagot who will arrive in Georgetown by October 22nd prior to the doctors. Carol Bagot along with other OSHAG/Members visiting Guyana will conduct a pre-screening of patients in preparation for the arrival of the doctors of the Guyana Medical Mission. There will be a total of 13 doctors of various medical specialties along with qualified nurses and volunteers resident in New York. General GYN and Ortho Surgeons will work at the New Amsterdam Hospital on October 29th & 30th. On October 31st, the surgeons will join the other specialists of the team and will be stationed at Georgetown Hospital for the rest of the week. Addition schedules are planned for other Health Center locations along the Berbice Coast in villages of Fyrish, Belladrum, the East Coast of Demerara at Enmore and Buxton. The itinerary for the primary care physicians also reflects previous associations with Health Centers, particularly at the Kitty/Campbellville Community Health Center. Once again we are looking forward to another successful mission in Guyana.
Mildred Joyce Forde celebrated her 80th Birthday on September 29 in fine style at The Remsen Hall in Brooklyn. This community stalwart had a long run in the Fashion World. She did wear quite a lot of hats. Apart from being a Fashion Designer, innovative entrepreneur, youth mentor and community activist she is a dedicated Mother of five lovely children and a grandmother.

Last year she was one of the ten mothers honored at the tenth year anniversary of the Guyana Cultural Association of New York celebration of “Outstanding Guyanese Women of Courage and Distinction” at the Mother's Day Dinner Theatre.

Mildred, a proud native of Guyana, South America holds a certificate in Political Science and Business Management from Critchlow College, Guyana. She also continued her education by pursuing a degree in Sociology at Pace University.

Ms. Forde worked for many years in the publishing industry and for more than 15 years at a major insurance company, at the same time pursuing her career as a designer, specializing in evening gowns. A few years ago she received the Designer of the Year Award by both Miss Black International Beauty Pageant and Guyana International Network. Subsequently, she received the Guyanese-American Economic and Cultural Association Award for outstanding contribution in promoting the culture and arts of Guyanese people in the field of fashion. She also received the Outstanding Woman of the Year Award from Hunte Enterprises, Inc., the Charles Humanitarian Award form Greene Inc., and Woman of Distinction Award from the Henry Street Settlement. Other well-deserved honors for her achievements include the Leadership Award, the Harriet Tubman Women of Distinction Award and the SOO International Pan African USA Pageant Award both for community service. In 2002 and again in 2006 Ms. Forde received the Distinguished Community Service Award from the Mid-Brooklyn Democratic Club and the Glendale East Flatbush Civic Association, Inc., respectively.

An innovative entrepreneur, she is the founder of Miss Guyana USA Beauty Pageant, as well as the Mildred Forde enhancement Workshop/Mildred Forde Dance Ensemble. Forde is the founder and President of the Mildred Forde Young Models Competition, an organization that trains youth ages 5 to 17 in the arts and culture. Most importantly, these young people gain poise and self confidence by performing and speaking on stage before a live audience. In addition, they are taught how to dress and conduct themselves during interviews, and how to interact with other young people from different backgrounds and interests. The competition and programs utilizes fashion as a vehicle for inculcating among contestants the key values of discipline, self confidence and pride at the same time providing a wholesome environment for nurturing their innate abilities. Two years ago she received the prestigious New York Council Members' Award for her outstanding service in the City and the community service Award from Key Women of America, Inc.

Mildred was the source of many benefits for her young students. A few years ago the Prospect Heights High School in Brooklyn selected students from various schools. The youth of the Year Award went to one of Forde's protégés, twelve-year old Kara Neptune. A student at PS 206, Kara received excellent grades while also attending the Alvin Ailey School of Dance and Brooklyn Academy of Music. She helped raise funds for the Guyana flood victims and victims of the Grenada hurricane, and was also involved with the Key Women of America Cancer Walk. Kara's ambition is to become a Veterinarian.

The Young Models Competition is mainly supported by neighborhood business, community leaders and concerned citizens. Their support helps to defray the expenses for the entire program, including scholarships, prizes and awards.

Mildred is a member of various non-profit organizations and her community service and fundraising activities include coordinating and producing fashion shows for organizations and colleges.

Congratulations are in order.
19 YEAR BREAST CANCER SURVIVOR

Mildred Joyce Forde
DEVOTED HER LIFE TO MENTORING & SUPPORTING CARIBBEAN YOUTH

Photograph by Peterson Grosvenor
On October 26th, 27th and 28th this year Muslims celebrate Eid-al-Adha. During this time a series of other important holidays are remembered. The following is an overview of these Holidays and the significance of each.

Muslims have traditionally celebrated two holidays: Eid-ul-Fitr and Eid-al-Adha. In recent years, over-zealous Muslims have celebrated Yaouman Nabi, the Birth and death (both occur on the same date), of the Prophet Muhammad, On Whom Be Peace. In Guyana, the latter, along with Eid-ul-Fitr are public holidays. These celebrations are most visible and widely observed in Guyana, Trinidad and Tobago and Suriname.

**Eid-ul-Fitr** marks the end of the month of fasting known as Ramadan. The celebration begins with the gathering of Muslims at the place of prayer where a prayer is done in congregation form. This is followed by the sharing of sweet edibles, other foods and non-alcoholic beverages with friends, neighbors and relatives, much to the enjoyment and delight of the participants.

**Eid-al-Adha** (or Bakr-Eid in Urdu) is celebrated to commemorate the Qur’anic and Biblical event of the willingness of Ibrahim (Abraham to Christians) to sacrifice his eldest son, Ishmael as an act of obedience to His Creator in response to a dream or vision he had. As the cutting instrument descended on the boy, the Creator substituted a ram as the sacrifice. Like the Eid-ul-Fitr, the day starts with a gathering of the Muslims at the prayer place where a prayer is offered in congregation form. However, sacrifices of cows, camels, goats or sheep are made by those who can afford to do so. Subsequently, the meat is distributed to the needy, to friends, neighbors and relatives. This custom is practiced by Muslims in many countries where the Muslim Faith is part of the national culture.

**Yaouman Nabi** is the celebration of the birth of the Prophet, On Whom be Peace. There are indications that the Prophet did not want this to be done, for fear that it will replace the Worship of the Creator. This appears to be a tradition that originated in India. It is usually celebrated by a gathering of Muslims at the prayer place and includes the reciting stories of the Prophet and chanting songs, in addition to serving and eating of various foods and sweets.

It is expected that all Muslim Holiday celebrations will be observed with a minimum of noise, devoid of music and dancing and without shirking one’s regular duties such as prayers five times a day, reading of the Qur’an in the early mornings and bowing and prostrating to the Creator.

Today, many Muslim youths are distracted from these old religious patterns. Mainly because of migration to North America, and other parts of the globe, there is the tendency for neglect and lack of involvement of the younger generation as it pertains to the role of these holidays in keeping with the religion and cultural aspect. However, once the elders who are adherents are around, they would insist on their participation. The younger generation would then adapt and celebrate accordingly.
Muslim women show their hands painted with traditional henna in preparation for the Eid-ul-Fitr festival. Eid-ul-Fitr is a celebration that marks the end of the holy fasting month of Ramadan.
Promptly at four o’clock in the afternoon of Sunday September 30, 2012, the Service of Reception into the Classis of Brooklyn and Installation for The Reverend Paul E. Glover began. From the processional hymn, “God of Our Fathers Whose Almighty Hand” through the recessional hymn, “Guide me O Thou Great Jehovah,” the service at The Flatlands Reformed Church, 3931 Kings Highway in Brooklyn, NY was evocative of all that is good when people of faith gather together. Led by Reverend Daniel Ramm, Pastor of Flatbush Reformed Church, Brooklyn, NY, the various elements of the proceedings resonated with history, emotion and sincerity.

In Reverend Glover’s biography appended to the program it is noted that he is a son of the Reformed Church in America. Prior to accepting the call to become the twenty-sixth Pastor of The Flatlands Reformed Church, he was Pastor of The Bethany Memorial Church for five years. During his ministry there that church grew numerically and spiritually.

According to the biography, Reverend Glover’s academic preparations include Master of Science and Bachelor in Professional Studies degrees from Metropolitan College of New York. He also holds a Master of Divinity degree from New Brunswick Theological Seminary. His ministerial training and formation extend beyond The Reformed Church in America and include serving in the American Baptist Church, United Church of Christ, the Presbyterian Church in United States and the African Methodist Episcopal Church. In each of these contexts he has come to learn and appreciate the breadth and diversity that exists in God’s kingdom here on earth.

Further in his biography it states that he believes that God through the Holy Spirit personally prepared him for pastoral ministry by enabling him to work for over twenty years in Social services and twelve years in the field of education as an instructor at a tertiary institution. In these diverse settings Reverend Glover has experienced and absorbed lessons that promoted and honed his ability to minister those who need the Gospel although they may not recognize that need. Also, he has learned the importance of listening and communicating with people in a way that they would understand.

Reverend Glover and his wife, Jillien, are committed to serving wherever the Lord plants them. Privately, they enjoy a very good family life and the company of friends, reading a good book, traveling, listening to music and watching television.

Through the statement on the Congregation’s Ministry presented by Mrs. Alice Paulucci, Elder and Clerk of the Church, the audience of clergy, family and friends at the service learned that Reverend Glover has already proved himself a hardworking man of vision for the extended community that he serves. He has opened heart and hand as he guides the members of The Flatlands Reformed Church, exploring new initiatives, promoting the expansive use of the premises and building on the wonderful legacy left to him and his flock through the judicious stewardship of nearly 400 years of ministry by this historic religious institution. She revealed that the search that resulted in his Call lasted eight years.

Guyana Cultural Association of New York, Inc. congratulates Reverend Paul E. Glover on his accession to this position as Pastor. The members of the Board of GCA are confident that he will remain a boon to that community. GCA is already the beneficiary of the energy and faith of Reverend Glover and the Consistory of The Flatlands Reformed Church. Through their foresight, generosity and trust the organization conducted, to much approval, its fourth Annual Caribbean Heritage Summer Camp. Without that capitalization of space to this community effort, the Camp would have remained in 2012 a template on paper. With additional collaborations, such as The Family Advocacy Group, already discussed, both the spiritual and the cultural organizations anticipate a fruitful and long lasting demonstration of the work supported at The Flatlands Reformed Church by Reverend Paul E. Glover.

Juliet Emanuel

Guyana Cultural Association of New York Inc. on-line Magazine
FIRST AFRICAN AMERICAN PASTOR IN 348 YEARS TO SERVE AT HISTORICAL BROOKLYN CHURCH; ONE OF THREE OLDEST CHURCHES IN BROOKLYN

ABOUT FLATLANDS REFORMED CHURCH
A Brooklyn Historical Landmark
Founded in 1654, Flatlands’ tradition and history is firmly grounded in the history of Dutch immigration and settlement and Dutch Reformed liturgy and theology. The Flatlands Reformed Church shares the distinction of being the oldest church in Brooklyn with Old First Reformed Church in Park Slope and the Flatbush Reformed Church on Flatbush and Church Avenues. The three congregations were founded on February 9, 1654. There are only two other Reformed Church congregations that are older than those in Brooklyn – the Collegiate Church in Manhattan and the North Dutch Church in Albany (later renamed First Church).

The Flatlands Dutch Reformed Church was a center of Pioneer Life in Flatlands. Its cemetery dates back to the beginning of European civilization in the "New World". Many of the tombstones are written in Dutch, and not until the mid 1800’s does English become common on the grave markers.

Pastor Paul E. Glover and his wife Jillien after his installation as Pastor of Flatlands Reformed Church in Brooklyn, New York.
October 24th is the anniversary of the United Nations Charter established after being ratified by the permanent members in October 1945. That inaugural year marked the birth of the United Nations Day.

United Nations Day serves as an occasion to highlight, celebrate and reflect on the work of the United Nations and its family of specialized agencies, promoting world peace, human rights and international cooperation. As such, it is usually a day of Global Observance and not a National Holiday.

The current United Nations emblem was approved on December 7, 1946. The design is “a map of the world representing an ‘azimuthal’ equidistant projection centered on the North Pole, inscribed in a wreath consisting of crossed conventionalized branches of the olive tree, in gold on a field of smoke-blue with all water areas in white. The projection of the map extends to 60 degrees south latitude, and includes five concentric circles”.

Olive branches symbolize peace. The world map depicts the area of concern to the United Nations in achieving its main purpose - peace and security. Source: UN Map Library.

The UN recommended that United Nations Day should be a public holiday in member states since 1971. There were also calls for United Nations Day to be an international public holiday to bring attention to the role, work and achievements of the UN, through its various programs: World Health Organization (WHO); the Food and Agriculture Organization (FAO); the United Nations Educational, Scientific and Cultural Organization (UNESCO); the United Nations Children's Fund (UNICEF); International Labour Organization (ILO); United Nations High Commissioner for Refugees (UNHCR); and United Nations Human Rights Council (UNHRC), particularly in the fields of human rights, support in areas of famine, eradication of disease, promotion of health and settlement of refugees.

Globally, on and around October 24, many activities are organized by all parts of the UN. For example, in New York The Hague I (Netherlands), Geneva (Switzerland), Vienna (Austria), Nairobi (Kenya)...

These include: concerts; flying the UN flag on selected buildings across the globe; debates on the relevance of the work of the UN in modern times; and proclamations by state heads and other leaders.

I have listed some basic information that John Public should be aware of in a question and answer format as follows:-

**Test Your Knowledge:**

1. How many countries have membership in the UN?
2. How many official languages are represented at the UN?
3. Name the movie that was filmed at the UN.
4. What world events were the great motivators for creating the UN?
5. What was the stretch of land on which the UN was built called?
6. Which US President won the Nobel Peace Prize for his efforts to bring about an international environment of peace (the League of Nations)?
7. Which US President was instrumental in creating the UN and died less than two weeks before the opening of the UN in New York?
8. Who was the first Secretary General of the UN?

We invite you to access the UN Website to elaborate on the answer to the questions below

ANS: 1 – 193 and 51; 2 - 6; 3 – “Interpreter” in 1980; 4 - World Wars I and II; The League of Nations (forerunner to the UN); 5 - Blood Alley (it was a meat market); 6 - Woodrow Wilson; 7 - Franklin D. Roosevelt; 8 - Trygve Lie.

Source: - http://www.unepd.info
**GUYANA AT THE UN**

**GUYANA’S AMBASSADOR, H.E. GEORGE TALBOT ELECTED CHAIR OF THE ECONOMIC & FINANCIAL COMMITTEE OF THE SIXTY SEVENTH SESSION OF THE UNITED NATIONS GENERAL ASSEMBLY**

George Wilfred Talbot, Permanent Representative of Guyana, was elected Chair of the Second Committee (Economic and Financial) for the General Assembly’s sixty-seventh session on 4 September.

Mr. Talbot has served as Permanent Representative since January 2012. Prior to his appointment, he was Chargé d’affaires a.i. at the Permanent Mission of Guyana in New York, where he also held the rank of Minister Counsellor, having previously been Second Secretary and First Secretary.

Mr. Talbot has held a variety of posts in the field of multilateral diplomacy, working on economic, social and political issues. He headed his country’s delegation in New York when Guyana was Chair of the Union of South American Nations in 2011, and the Rio Group in 2006. He was also a member of the delegation when Guyana chaired the “Group of 77” developing countries and China, in 1999. He joined the Ministry of Foreign Affairs in 1993.

The holder of a Master’s Degree in International Relations from the Fletcher School of Law and Diplomacy at Tufts University, Mr. Talbot also earned a bachelor’s degree in modern languages from the University of Guyana. He speaks English, Spanish, French and Portuguese.

He is married and has one son.

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**IN MEMORIAM**

**R.B. GREAVES**

**SINGER OF HITS “TAKE A LETTER MARIA” AND “ALWAYS SOMETHING THERE TO REMIND ME” PASSES ON**

Ronald Bertram Aloysius "R. B." Greaves III (November 28, 1943 - September 27, 2012) was a singer who had chart success in 1969 with the pop single Take a Letter Maria. A number two hit on the Billboard Hot 100 chart, this single sold one million copies, and it earned gold record certification from the Recording Industry Association of America. Greaves also had a Top 40 pop hit one year later with (There’s) Always Something There to Remind Me.

Greaves was born in 1943 on the U.S. Army Air Forces base at Georgetown, Guyana. A nephew of Sam Cooke, he grew up on a Seminole Indian reservation in the United States, but he moved to England in 1963. Greaves had built a career both in the Caribbean and in Great Britain, where he performed under the name Sonny Childe with his group The TNTs. His debut recording Take a Letter Maria, released under the name R.B. Greaves, had been recorded by both Tom Jones and Stevie Wonder before the author recorded it himself at the insistence of the president of Atlantic Records, Ahmet Ertegün, who produced it. The song is the story of a man who had learned of his wife’s infidelity on the night before, and then he dictates a letter of separation to Maria, his Latina secretary.

This song has a distinct Latino flavor, complete with a mariachi-style horn section. This disc stayed in the Billboard chart for 15 weeks in the United States, selling a million copies. It received gold record certification from the R.I.A.A. on December 11, 1969. By 1970, sales of this song totalled 2.5 million.

Greaves recorded a series of cover versions as follow-ups, including Burt Bacharach’s and Hal David’s (There’s) Always Something There to Remind Me and Procol Harum's A Whiter Shade of Pale. Greaves left the label in the 1970s in favor of Bareback Records, and then signed to Sunflower Records. His only chart release for the latter label was "Margie, Who’s Watching the Bab." Greaves passed away in Los Angeles, California on September 27, 2012 at the age of 68.
GUYANA CULTURAL ASSOCIATION EXTENDS CONDOLENCES TO PARENTS ROBERT & MONIQUE HALL AND TO GCA PAST PRESIDENT MALCOLM HALL & FAMILY ON THE PASSING OF THEIR DAUGHTER AND NIECE

Rojeana Auriel Hall

On a sunny June 27th in 1993, Monique and Robert welcomed their daughter, Rojeana Auriel Hall.

Her bright eyes were cautious of the world she entered; and they conveyed her opinions long before there was a voice to express them. Her entire family accepted Auriel was going to make her own music to which she would dance.

When entering Starrett Elementary in Arlington, Texas, Auriel never accepted anything simply because ‘it was so’. Other students were in awe of her independent spirit. However, it was the warm smile and generous personality drawing them as friends.

Auriel collected life-long confidants on her adventures. At Walter C. Young middle school she was a member of the orchestra. She participated in DECA at Flanagan High School and was a Falcon Softball player.

While majoring in business Administration at NOVA Southeastern University, Auriel became a sister of Delta Phi Epsilon, worked as a student ambassador, and photographer for campus activities.

Auriel was raised in a Catholic household, where the best treatment for Cystic Fibrosis was Faith. As a lay reader, Religious Education assistant teacher and member of LifeTeen at St Maximillian Kolbe Catholic Church, Auriel remained dedicated to helping others feel God’s warmth.

Rojeana Auriel Hall is survived by her parents Monique and Robert, Siblings Ashley, Angel, Roman, Rico, and Tyrone, niece Desiree, and several Aunts, Uncles, Cousins and sorority sisters.
ANOTHER LITERARY ICON PASSES ON

IVAN “Farro” FORRESTER

Denis Williams writes in the introduction to Farro’s book ‘A Voice from Cuffy’s Grave’:
“Farro is the most strange and incomprehensible figure in the coastal society; a creature and poet of inner Guyana, which alone makes him unique in a country where few have had any direct experience of the interior. His mature experience has been acquired as a meteorological field assistant, wholly in inner Guyana; in its forests, on its tumultuous but noble rivers and amongst these unexpectedly visionary communities of Indians, gold miners and small farmers who most Guyanese smugly know as ‘bushmen’.”

Ivan Forrester was born on February 5, 1929 at Manchester Village on the Corentyne Coast of British Guiana and grew up during the WWI period of scarcity of essentials. He was the sixth child of his father, Joseph, who was a balata bleeder and mother, Priscilla Manchester. Manchester Village also produced the legendary Philip Moore who was born in 1920.

Forrester discovered art at ten. By age fifteen, he became serious about his calling which was later manifested when he was surrounded by the gracious glories of nature.

Forrester was educated at Manchester Scott School and by a private tutor, Mr. Smart. He sat the Junior Cambridge Examination under the patronage of Berbice High School. His success at this examination led to a job as meteorological field assistant (he was never a pork-knocker). His sojourn in the interior of Guyana fed his artistic thirst as he produced excellent paintings including ‘Light on Terrain’ (1966) and ‘Mazaruni’ (1973). The ‘bush’ blessed him with other rewards; he was able to meet Denis Williams, Wilson Harris and Martin Carter, entering into a long friendship with Carter. One of his few existing paintings is still hanging in the house once inhabited by Carter. The painting shows Carter fishing, a hobby Carter loved.

“A Voice from Cuffy’s Grave” is listed in many documents as a collection of poems but there is also one story, “do fuh do na obeah”, and short essays/tips on how to survive in the jungle of Guyana.

Forrester has written many short stories to the delight of many who know there is more to the man than his painting and poetry.

Farro writes about Mazaruni:

‘My roar is that of a thousand Jungles.
As from Pakaraimas’s lofty Heights
I plunge and clothe myself In mist and foam.
Winding
Winding
Dancing my dance of death.
Gathering the gems Willful gems
My Lure
Just to scatter them Again.
His respect and fear for this awesome river shew in these lines.
Was I ever vanquished?
Did I ever turn aside?
When did man ever mock me?
Remember oh remember
When they came to wrest my fortune.
Did I not seek their lives?
Deaths unknelled…
Graves unknown…’

Writing about Forrester’s works, A. J. Seymour said:
“Ivan Forrester is the Guyanese who has made a special act of possession of the rivers, waterfalls and trees of the hinterland.”

In his poetry, we find a strong sense of imagery, which captures the struggle between nature and Guyanese pioneers in their mastery of the hinterland.
THE MANY DIMENSIONS OF GCA SYMPOSIUM, DEC. 13-14, 2012 IN GUYANA

“Masquerade Lives”

- **VENUES** INCLUDE: UMANA YANA, VICTORIA & ANN’S GROVE
- **DERRY ETKINS** TO PREMIERE NEW MUSICAL COMPOSITION BASED ON MASQUERADE STYLE
- **THEATRE GUILD PRODUCTION** "Dancing Mask or Da-mask” - NEW WORK BASED ON MASQUERADE
- **NEW AMSTERDAM STUDENTS** - DANCE & THEATRE PRESENTATION
- **FILM & VIDEO FESTIVALS** AT STABROEK MARKET AND OTHER LOCATIONS
- **MURAL** BY BURROWES SCHOOL OF ART
- **WORKSHOPS** IN COSTUME MAKING, DANCE, MUSIC, DRUM MAKING, MAKING OF IMAGES AT CARNEGIE SCHOOL OF HOME ECONOMICS, BURROWES SCHOOL OF ART, THE NATIONAL SCHOOL OF DANCE, THE NATIONAL SCHOOL OF MUSIC & RURAL COMMUNITY CENTERS.
- **FASHION SHOW** - PROMENADE GARDENS,
- **MAD COW MASQUERADE COMPETITION** - CHARITY, ESSEQUIBO

JOIN GCA AT SYMPOSIUM 2012 IN GUYANA
The 2012 masquerade season in Guyana will be very special—the result of Guyana Cultural Association's 10th annual symposium—“Masquerade Lives.”

GCA's annual symposia are events that explore and celebrate some theme or aspect of Guyanese heritage. Performances and other opportunities to illustrate salient aspects of the theme under consideration are integral elements of these events. Who can forget Godfrey Chin and Tangerine Clarke illustrating the various moves in Guyana’s social dance history at the symposium on “Guyanese Dance” held at the Borough of Manhattan Community College in 2005 or the “readings” by Peter Kempadoo, Ken Crosbie, Wordsworth McAndrew, Cyril Dabydeen, and Joan Cambridge at the symposium of the Guyanese “Word” at Columbia University in 2004. The illustrations of the various “hands” of African drumming in Guyana by Buxton Fusion during the 2008 symposium “Celebrating Mac: Folk, Identity and National Cohesion” is another memorable moment from the symposium tradition.

GCA's symposia also provide space for sharing new research and scholarship. These multi-dimensional events are examples of GCA making manifest its commitment to preserving, promoting, and propagating Guyana’s rich cultural heritage.

The symposium “Masquerade Lives” scheduled for December 13 and 14, 2012 in Georgetown, Guyana will have many dimensions and will take place in many venues in urban and rural Guyana. This year Guyanese from “home,” from the “Guyaspora,” along with Caribbean and African researchers will use scholarly papers, conversations with elders, performances, mural art, music, film, video, fashion, and workshops to explore the origins of masquerade, its linkages with similar forms in the Americas, its cross-cultural experiences in Guyana, and identify initiatives to enrich and sustain the art form in the future.

The Umana Yana in Georgetown will be the primary venue for the presentation of research, for conversations with the elders, and for sharing memory. Performances of works inspired by the masquerade heritage will take place at venues in Georgetown and in the rural villages of Victoria and Ann’s Grove. Derry Etkins is expected to premiere a new musical composition based on masquerade style and instruments. The Theatre Guild's Christmas season will feature a new work based on masquerade. Students from New Amsterdam will be presenting a new work integrating dance and theatre. Film and video festivals on masquerade traditions in the Caribbean will be held in various urban and rural locations...one location under consideration is the Stabroek Market Square.

A mural inspired by Guyana’s masquerade heritage will be executed by students from Burrowes School of Art through a “grant” initiated by GCA Board Member, Errol Doris.

A number of workshops in crucial aspects of masquerade will be held. The goal of the workshops will be enrich and sustain the art form in the future. Workshops in costume making, dance, music, drum making, and the making of images—Mad/Bad Cow, Mother Sally, Tall Lady, etc. will be held at the Carnegie School of Home Economics, Burrowes School of Art, the National School of Dance, the National School of Music and in rural community centers. The workshops will draw upon the experience of the “elders” and contemporary practitioners. Donna Ramsammy-James and Sonia Noel, along with other designers will coordinate the costume workshop—focusing on traditional and experimenting with incorporating masquerade motifs into contemporary fashion. As a young man, the distinguished Guyanese artist Stanley Greaves helped his father make masquerade costumes and has provided a set of patterns for traditional costumes. These will be used in the costume design and making workshop. A masquerade-flavored fashion show will emerge from the workshop and will be presented in the Promenade Gardens during the symposium.

The symposium will end on December 14...but Guyana’s masquerade season will just be starting. Another major moment in the 2012 season will be the annual Bad Cow Masquerade Competition to be held in Charity, Essequibo on December 21, 2012. Masquerade season 2012 will be different and GCA is proud to be participating with Guyana’s Ministry of Culture, Youth, and Sports in playing a role in keeping Masquerade Alive.
WORLD TEACHER’S DAY - OCTOBER 5

LONDON’S FIRST BLACK HEADTEACHER

GUYANESE Beryl Agatha Gilroy

Estate of Beryl Gilroy 2011
Beryl Agatha Gilroy (nee Alnwich) was born on 30 August, 1924 in Skeldon village, in Berbice County in British Guiana. She grew up in a large, extended family, largely under the influence of her maternal grandmother, Sally Louisa James (1868-1967), a herbalist, manager of the family small-holding, keen reader, impater to the young Beryl of the stories of ‘Long Bubbies’, Cabresses and Long Lady and a treasury of colloquial proverbs. Her grandmother also took the view that the child would learn more by being taken all over the county with her, and being given space for wonder and enquiry, than in the regimented system of primary schooling. As a result Beryl Gilroy did not enter full time schooling until she was twelve. It is clear that much of her grandmother’s influence persisted in Beryl Gilroy’s own philosophy of education (she educated her own children at home) that stressed freedom for discovery within a framework of basic skills. She recalls the importance of the gift her grandfather gave her of a dictionary after suffering the humiliation of laughter over some childish misuse of a word. Her grandmother also taught that people should avoid ‘spirit poorness’ (victimhood) and this philosophy permeates all Beryl Gilroy’s writing. The experiences of this Berbician childhood are told, above all, in Sunlight on Sweet Water (Peepal Tree, 1994).

More formal education followed and Beryl Gilroy, awarded a British Guiana Teacher’s Certificate with first class honours, worked as a school teacher in Guyana until 1951 when at the age of 27 she was selected to attend university in the United Kingdom. Between 1951-53 she attended the University of London pursuing a Diploma in Child Development. Although a qualified teacher, racism prevented her getting a post for some time, and she had to work as a washer-up at Lyons, a factory clerk and lady’s maid. She taught for a couple of years, married (one of the earliest inter-racial marriages in the postwar period) and spent the next twelve years at home bringing up/educating her children, furthering her own higher education, reviewing and reading for a publisher. In 1968 she returned to teaching and eventually became probably the first Black headteacher in the UK. Her experiences of those years are told in Black Teacher (1976). Later she worked as a researcher at the University of London and developed a pioneering practice in psychotherapy, working mainly with Black women and children.

Her own creative writing began in childhood, as a teacher for children and then in the 1960s when she began writing what was later published by Peepal Tree as In Praise of Love and Children, sent to numerous publishers at that time but not accepted as ‘too psychological’. However, between 1970-75 she wrote the pioneering children’s series Nippers which contain probably the first reflection of the Black British presence in UK writing for children. But as a home-based person in North London suburbia, cut off from the networks of the male dominated London Caribbean writing fraternity and later from groups such as CAM (Caribbean Artists Movement), it was not until 1986 that her first novel, the award winning Frangipani House was published (Heinemann). (It won a GLC Creative Writing Prize in 1982). Set in an old person’s home in Guyana, it reflects one of her professional concerns: the position of ethnic minority elders and her persistent emphasis on the drive for human freedom. Boy Sandwich (also Heinemann) was published in 1989, followed by Steadman and Joanna: A Love in Bondage (Vantage, 1991), and a collection of poems, Echoes and Voices (Vantage, 1991). Then came Sunlight and Sweet Water (Peepal Tree, 1994), Gather the Faces, In Praise of Love and Children and Inkle and Yarico (all Peepal Tree, 1994). Her last novel, The Green Grass Tango (Peepal Tree) was published in 2001, sadly after Beryl Gilroy’s death in April of that year.
A TRIBUTE TO OUR PAST GUYANESE TEACHERS  

Lear Matthews

As another school year commences and we celebrate World Teachers Day on October 5th, memories of our own school days emerge. Drawing from this year’s UN slogan: “Take a stand for teachers”, our readers were asked to reminisce about former teachers in the home country. Some Guyanese responses are presented below while others will be published in a subsequent edition of our Online Magazine.

MS. DORIS WILLIAMS - Dolphin Government School  
CW: Ms. Doris Williams, who taught me at Dolphin Government School, delivered her lessons with profound passion, an attribute which was passed on to her students. She influenced my life in that if I am “bright”, she is the person most responsible for that brilliance and because of her I have carried myself in a professional manner throughout my life. I still remember and think about her from time to time. In High School, it was Mr. Knights. Although he may have had some disability affecting his speech and hearing, he was a terrific teacher. He made sure that we learned in class with vigor and vitality. Mr. Knights influenced me because I loved Literature, especially Shakespeare, and History. When I quizzed my female classmates we can always remember the opening verse of Macbeth which he taught us some 40+ years ago. This eccentric, but brilliant educator still has an impact on my life when I read in church or at work when presenting an article.

MR. CLIFTON “Browsy” ADOLPHUS DAVID - Tutorial High School  
LM: Mr. Clifton Adolphus David (“Browsy”) taught at my alma mater, Tutorial High School for over 25 years. A notable stalwart of traditional education, Mr. David was known to many as committed to the intellectual development of his students, dedicated to the ideals of Tutorial, and a disciplinarian. He exemplified the consummate educator, a good communicator, ebullient and at times unconventional in manner, but a harbinger of principled values. To many, he represented one of the pillars of academic foundations that made his students who they are today. This remarkable teacher pursued his profession with passion and vibrancy that set him apart from other educators of his time. He was part of an able literacy team led by the Castello Brothers, founders of Tutorial High School. Lasting memories of Mr. David for this writer include a unique and almost amusing tone of voice when communicating with students; the “benchling” of a significant number of students; and meeting him again after two decades at the 8th Triennial THSAA Reunion in Guyana, which was indeed a cherished moment for former students, many of whom had not seen him since leaving school. Finally, allow me, with the utmost respect and nostalgic yearning to honor the name “Browsy”, a title that is indelibly etched in the memory of a proud cadre of former Tutorialites.

MR. RUDDER - Smith Church Congregational School  
WR: “Mr. Rudder”, one of the most well-known and respected teachers of the ‘50s - ’60s era, taught me at Smith Church Congregational School. He was a strict disciplinarian, who must have administered thousands of “wild cane” lashes to students during his career. Among my most vivid memories of Mr. Rudder were: He would articulate the words when giving “Dictation” tests by rolling his tongue in pronouncing “Rs”; doubling as teacher and Athletic Coach, his stern method of directing and encouraging athletes, though effective, was often terrifying to some of students; I realized years after leaving school, that many of us never knew the first name of our teachers, or if we did, we dared not repeat it in the presence of adults, as a sign or respect. It was always “Sir” or “Miss”.

MR. PATRICK FREDRICKS - Queens College  
GM: Mr. Patrick Fredricks at Queens College. He had the ability to terrify me and simultaneously make me want to run to his class with excitement to see what I would learn from him that day. If you did not like language and literature before you were taught by Mr. Fredricks, you loved and appreciated those subjects after one term with him. We had an assignment to write a short story, and I wrote a story in which in which I was a writer who had just been told that I had won the Pulitzer Prize. After reading my story, Mr. Fredricks said to me, “Ms. M, if you continue writing like this you will one day win the Pulitzer Prize”. I was over the moon. This praise from a teacher who expected excellence was a dose of confidence that has never worn off, and I would always recall his remarks. His head was always held high, shoulders straight, back straight. His physical bearing commanded respect and it mirrored exactly what he expected of his students- high standards of work and behavior.

The foundation given by these educators and others of their ilk, helped to establish the life course of many Guyanese at home and abroad. Many have become successful in various occupational endeavors. Others have continued their formal education and training, not allowing age to be a deterrent, while doing their utmost to ensure the success of their children. Below is a comparative look at the educational attainment (specifically College Graduates) of Guyanese immigrants in New York City:

<table>
<thead>
<tr>
<th>Country</th>
<th>Total Population</th>
<th>% College</th>
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<tbody>
<tr>
<td>Total</td>
<td>8,391,066</td>
<td>34.0</td>
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<tr>
<td>Native-born</td>
<td>5,406,179</td>
<td>40.2</td>
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<tr>
<td>Foreign-born</td>
<td>2,984,887</td>
<td>26.7</td>
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<tr>
<td>Jamaica</td>
<td>171,014</td>
<td>19.2</td>
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<tr>
<td>Guyana</td>
<td>130,184</td>
<td>16.1</td>
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<tr>
<td>Trinidad and Tobago</td>
<td>92,637</td>
<td>18.3</td>
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<tr>
<td>Haiti</td>
<td>90,365</td>
<td>19.6</td>
</tr>
</tbody>
</table>

US Census Bureau.
FOLK FESTIVAL 2012: “MASQUERADE LIVES”

GUYANA CULTURAL ASSOCIATION OF NEW YORK, INC.

GCA MAKING WAVES ON THE RADIO

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Weekly RADIO Program

SUNDAY AT

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Guyana Cultural Association of New York Inc. on-line Magazine
FESTIVAL OF LIGHTS
A GRIPPING AND EMOTIONAL FILM ABOUT A YOUNG WOMAN WHO MUST SACRIFICE EVERYTHING IN ORDER TO GIVE HER DAUGHTER A BETTER LIFE IN THE UNITED STATES

Festival of Lights is nothing short of a miracle, and sharing it with the world this November marks a victory for everyone involved in its making. Directing a movie that encompasses my homeland’s story was a profound experience for me, however I truly believe its themes are universal.

I began my career at HBO Documentaries in New York, where I had the chance to meet and work with the leading documentary filmmakers in the world. They were all passionate about their work and the lives their films were changing, which helped inform the type of movies I would eventually make.

My first film—Once More Removed: a journey back to India tells the story of my forefathers - Indian indentured servants brought to Guyana to work the sugar plantations. Two years later, while living in Mumbai, I visited Pakistan to make Unholy Matrimony. Now after three years in the making in New York and Guyana, Festival of Lights is ready for its debut.

continued on page 22
When a family is ripped apart by immigration laws, a young Guyanese mother must fight to survive in a new country, while her rebellious teenage daughter aches to return to her homeland. Based on true events, FESTIVAL OF LIGHTS is an absorbing and ambitious film that pits an intimate family portrait against a global landscape, breathing fresh life into the immigration drama.
After the British relinquished control of Guyana in 1966 a bloody struggle for power subsequently ensued, placing the country under a dictatorial regime for nearly 30 years. The tiny, fledgling nation all but collapsed during this time and saw a massive exodus of its population. Large Guyanese communities sprang up in cities across the world: New York, Toronto, London and others. The immigration process was complex and often times destructive, creating deep, irreparable rifts within families. I was four when my parents left Guyana, leaving me in the care of relatives. I didn’t rejoin them in the US until age 6. As an adolescent, and perhaps until now, I still struggle with separation anxiety and an overall lack of being grounded. Immigration and resettlement often leads to a loss in one’s culture and thus a loss of identity. I’ve seen this exemplified hundreds of times among the Indo-Guyanese populations I’ve visited around the world.

I felt compelled to tell the story of the Indo-Guyanese experience in America and thus began the cinematic journey of creating Festival of Lights. This time I departed from the documentary tradition, which afforded me the opportunity to create and mold a plot with characters. I’m often asked if Reshma’s story is autobiographical. My response is Reshma’s story is not my story, but in my opinion, it’s the story of many Guyanese people who have fled their homeland to carve out their place in a foreign society. Reshma’s light, unwavering against the brutality inflicted upon her, is a special homage to those who have fought and struggled for a better life. It’s a gritty battle, but there is hope. As a 75-year-old Guyanese man once wrote to me, “we Indo-Guyanese in America are a displaced lot but we are not completely destroyed.”

The casting process was challenging because I wanted authentic Guyanese actors and unfortunately there aren’t many of them. I was ecstatic when I learned about the incredibly talented, Indo-Canadian actress, Melinda Shankar, whose parents are both Guyanese. After watching an episode of Degrassi High, I knew she was my Reshma! Casting Meena, Reshma’s mother, was an undertaking. We meet Meena as a wide-eyed girl in Guyana, married to Vishnu (played by Jimi Mistry) and witness her transformation into a reserved businesswoman in New York, now remarried to Adem (Aidan Quinn). The right actress had to have diversity and skill. She also had to convince the world she was Guyanese. It was an exhaustive process – it felt like I auditioned every actress of Indian origin in New York and even considered bringing in an actress from India to play the role, until Ritu Singh Pande walked into my office near Madison Square Garden.
In her audition, she nailed the role of the older Meena. She intrigued me, especially when I learned her family descended from Bihar, India. Interestingly, the Indo-Guyanese people also trace their roots to the same region of India. But the question remained - can she transform herself into a young, simple, village girl? Ritu brought an innocence and grace to young Meena that even I couldn’t imagine.

It was important, but challenging, to shoot on-location in Guyana. We shot on super 16mm film and since there wasn’t a film rental house in Guyana, we had to ship several tons of equipment from the US to Guyana. At the time of writing, there isn’t even a film commission. Nevertheless, Guyana was a beautiful canvas for the story of Vishnu, Meena and little Reshma. The entire opening sequence of the film is filled with lush, sweeping imagery of Guyana, shot lovingly by cinematographer, Valentina Caniglia. Guyana’s geographic diversity allowed us to create beautiful, memorable images.

One of my favorite parts of the film is the score. It encompasses a nation and a people in transition and heightens the emotional arc of a young woman searching for her place in the world. Composer Ronen Landa created a musical experience using the charango, cello, woodwinds from India and South America, acoustic and electric guitars, and a string orchestra.

The small army that created this film is now a group of people I consider family. With each film I’ve grown as a person. Festival of Lights has been an enormous, life-altering journey, and a movie I couldn’t be more proud to call my own. This Diwali, I invite you to see Festival of Lights with your friends, family and community. Please help ensure that these niche American stories, and others like it, continue to get told.
As a child living in Agricola, on the East Coast of former British Guiana, there was a picture that hung for years on Arlington Weithers' bedroom wall. It was a printed reproduction showing a young black man with a towel wrapped turban-like around his head. Weithers never knew where his family got that picture, and never asked. It was just one of many familiar objects that seemed always there among everything else in his house—still, he would constantly study that image over the years.

One day, the boy was spanked in class for lying when he insisted to his teacher that he had not copied or traced a drawing. Later, with his mother present, he did another drawing on the spot for the teacher who apologized for doubting him. Impressed by his young son's artistic talent his mother remarked, "... boy, this art thing must run in the family." It was then the young Weithers learned that the familiar image of the man with the wrapped head was actually done by his cousin, the well-known polymath and artist who, at the time, was painting and writing novels in Europe and Africa. The original of "Self-portrait With A Towel", was in the collection of the British Guiana National Art Gallery in the local museum.

With his academic performance secure (he had been skipped ahead several classes at school) Weithers was allowed to study for a few years in Georgetown with famed art instructor, E.R. Burrowes’ Working People’s Art Class' at Queens College. But his most influential mentor was the brilliant, Barbados-born, painter, Vivian Antrobus who lived in McDoom Village, just a few minutes away from Agricola. Antrobus encouraged him to further his study abroad. Thus in 1969 Arlington Weithers found himself in the USA studying drawing and illustration for a year at the venerable Art Students League of New York. Later he earned a fine art degree with honors in painting and photography from Brooklyn College of the City University of New York.

Although he has done innovative work using pioneering technological means and large-scale digital imaging as well as photography, Weithers' focus has remained on his practice as a painter. He is totally committed to the act of creative image making using his own human resources to produce a vigorous and engaging abstract art. Weithers appreciates the element of aesthetic surprise—which is an after effect of his intense relationship with the canvas or the equivocal color spaces provided by the computer. His work in painting recognizes the history of art after Jackson Pollock, but is nothing like 'action painting', or some debili-
It was October 31. The time was 6:30 p.m. It was beginning to get dark. Eight-year-old Carol was sitting at the window of her parent's cottage and looked towards the woods on the other side of the road. She saw a bright round light, the size of a large raisin bun moving from side to side. The light stopped near the edge.

Carol thought little of the circle of light. She was accustomed to seeing people walking in the woods carrying a flashlight that was on. It was so dark in the woods after 6:00 that a flashlight was needed to find one's way out. The child suddenly sat up in her chair. She peered intently at the light. There was no person. There was no flashlight. The light was on its own. The more she stared at it, the more she realized that it was glowing larger and larger. It grew to the height of a gigantic balloon.

It stopped growing and out of it stepped a woman. She wore a long, white flowing, high-neck dress that reached past her ankles touching the ground. The ruffled long sleeves reached her wrist. She wore a large, white, wide-brimmed hat and her face was hidden by the hat and covered by a white veil. The woman began to dance round and round. She stopped and looked directly at Carol. Using her right index finger, she beckoned Carol to join her, while holding a multi-colored ice cream cone in her left hand.

Carol ran into the bedroom and looked for her mother. She was not there. "Mom, mom, where are you?" shouted Carol. There was no answer. The child called out again, "Mom, mom there is a lady who wants me to join her to play and she is offering me a huge ice cream cone." There was no reply. Her mother was in the bathroom. Taking silence for granted, Carol ran out of the house and to the edge of the woods.

The woman in the white dress hugged her and offered her the ice cream cone. The child smiled and took it. She began to lick it feverishly. More interested in the cone than anything else, Carol allowed herself to be led into the woods, deeper and deeper. The cream and cone were completely eaten when Carol realized where she was. "I am tired," she said, "I want to sit down." "Well, sit down and rest next to the tree. I will keep an eye on you."

Carol sat next to a giant oak tree and for the very first time looked at her companion. She still could not see her face because of the wide-brimmed hat and the veil. "Do you have to wear that silly old hat and that stupid cloth over your face?" "Not really."

The stranger first removed her hat. Her hair was long and iron grey in color. It fell to below her shoulders. She threw her hat to the ground. She next took off her veil.

Carol screamed in terror and nearly fainted.

The woman's face was ugly, like that of a hag and it was scarred. Her nose was long and pointed and her lips were thin and sneering. The top of the woman's ears were pointed. And her black eyes glowed like two pieces of burning coal.

Carol continued to scream. The woman lifted her dress and exposed her feet. One instep was turned the other way, the toes were behind her back. The other foot had no toes but a cloven hoof. The Devil Witch who appeared only on Halloween night opened her mouth and gave a shrieking sound.

"Ha, ha, ha, my pretty little one. Don't you remember the story of the spider and the fly - will you
step into my parlor said the spider to the fly. Well I am the spider and you are my fly and like the spider, I am going to eat you.” “No, no, no, you can’t, you can’t. My father will kill you. I’m sure he’s already searching for me.”

“I am not worried. But I am hungry. I am the Devil Witch of the Woods and tonight is my night for celebrating and feasting on human flesh. I love to eat children and your flesh looks soft and tasty. Should I eat you raw or should I roast you over a slow fire!”

Carol stopped screaming. She realized that no one will hear her, deep in the woods as she was. She began to think of finding a way out. The Devil Witch changed into a tiger and ran at her. “I think I am going to eat you raw,” said the tiger.

Carol rose and ran behind the tree. The tiger stopped. It turned into a snake and crawled behind the tree. The child saw it, bent and picked up several stones and pelted the snake. One hit the creature on its head. It crawled back to the other side of the oak tree.

The child ran from the tree towards a wide, deep stream which she knew reached the roadway opposite her home. She had swum in it many times, but with her Dad. A thought came to her. It brought a smile. The snake changed back into the old hag. The Devil Witch ran after Carol shouting, “Come here, come here my tasty dinner. Come to me and let me taste your delicious flesh.” “Come and get me if you want me.”

Carol reached the edge of the stream, the Devil Witch, right on her heels, reached out to grab her. The evil creature suddenly realized too late a flowing stream was danger. Carol didn’t. The child had read, and she just loved to read, that a fast flowing water was a no no for evil beings.

The Devil Witch stopped, but Carol grabbed her billowing dress and tugged with all the might she could muster. The Witch and the young girl fell into the stream. Helpless in the stream, since one foot was turned the other way, the other was a cloven hoof and she could not change in flowing water, the Devil Witch begged the little girl to help her.

“I was only joking. It was just a game. Didn’t I give you a tasty ice cream cone? Come now; give a hand to the old and aged. All little girls must be kind and helpful.”

“I am little but I am not stupid. As you said I am a fly and you are a spider. Well this fly doesn’t like spiders. So drown spider drown.”

Not knowing her way back through the woods, Carol swam in the winding stream. Slowly but surely and tiring, she managed to reach the main road. She walked out of the stream to the road. She saw a myriad of flashlights and ran to them, shouting “Mom, mom, dad, dad, it’s Carol.” Her parents saw her, grabbed her and hugged her with relief and lots of love. They took her home, and after a bath, they ate dinner and Carol told them of the appearance of a Devil Witch of The Woods and how she nearly became dinner for the evil creature.

“That should be a lesson to you. Never go near or in the woods or out of your home on Halloween Night without a parent or an adult. Witches, goblins, ghouls, devil women, griffins, banshees, ogres and other evil creatures are out and about, prowling around and looking for little children. And a message to one and all, beware of the Devil Witch on Halloween,” warned her Dad.
West Indies Wins ICC T20 World Cup 2012

This is certainly not your father’s West Indies team. These are your diamond studs blinging, dreadlock styling, Mohawk sporting, Mercedes driving, affluent six-hitting machine, who on their day could destroy any cricket team particularly in the game’s newest 20/20 format.
What a year 2012 has been for sports in the Caribbean. Firstly in track and field highlighted by the London Olympics it was sprinter supreme world 100 and 200 meters champion Jamaican Usain Bolt illuminating the planet with his electrifying performances. Then it was crowning glory for world 400 meters hero Grenadian Kirani James in the summer to remember. This was capped by Trinidad and Tobago’s golden boy Keshorn Walcott who shocked the world if not himself, by hurling the javelin an astounding 84.58 meters to stand like a reluctant colossus astride the world. 

Now it is hail to the spanking new ICC T20 World Champion West Indies team which shocked the cricket universe by demolishing Australia by 74 runs in the semi-final, and out-maneuvering hosts Sri Lanka in the final to win by 37 runs to capture the coveted championship on Sunday October 7th.

It was a victory heard around the world, but was particularly resounding among the 5 million people in the Caribbean from the majestic Blue Mountains in Jamaica, all along the shimmering archipelago, down to Guyana, the jewel on the crown of South America, that seemed to come together in one big warm embrace. And if only for a moment in time on a sultry Sunday night in Sri Lanka on the other side of the world, West Indies captain Darren Sammy, with team mates Marlon Samuels, Chris Gayle, Sunil Narine and company took the fans in the Caribbean and in the Diaspora for a ride on their wings soaring to a place near nirvana.

This is certainly not your father’s West Indies team. This is not Sobers, Kanhai, Clive Lloyd or Viv Richards. These are your diamond studs blinging, dreadlock styling, Mohawk sporting, Mercedes driving, affluent six-hitting machine, who on their day could destroy any cricket team particularly in the game’s newest 20/20 format. For the record, on their way to this World T20 championship, the West Indies slammed 49 sixes in 7 matches. Australia tallied 31 sixes in 6 matches, and England 28 sixes in 5 games.

Who are the other members of the firm? Johnson Charles, Andre Russell, Dwayne Bravo, Darren Bravo, Dinesh Ramdin, Samuel Badree, Kieron Pollard, Ravi Rampaul, Dwayne Smith and Fidel Edwards, all held together by tough task master, Coach Ottis Gibson. Perhaps not since Clive Lloyd’s legendary West Indies team won the inaugural cricket World Cup at Lords in 1975, has the region experienced such euphoria.

After the victory the Windies team comprising 7 from Trinidad and Tobago, 3 from Jamaica, 2 from St. Lucia and 2 from Barbados, flaunting their culture, pranced all around the Premadasa Stadium field under the lights, carnival style but with a distinct ‘gangnam’ twist. Meanwhile this unforgettable spectacle and indeed the entire ICC T20 Championship match between West Indies and Sri Lanka was carried for the first time in history on American television – ESPN amongst its typical Sunday panoply of American sports.

One could not help but think that this unbridled joy manifested by the team reflected redemption. Redemption for a much maligned team that has enjoyed winning only few and far between for the last 20 years or so; redemption for Captain Darren Sammy, who some critics have said does not warrant a place on the team; redemption for Marlon Samuels – the hero and the player of the match awardee for his brilliant knock of 78 in the historic finals, and who was banned from the game for 2 years in 2008 for actions that could bring the game into disrepute; and redemption for Chris Gayle who had been at loggerheads with the West Indies Cricket Board (WICB) after the 2011 World Cup and was isolated from the team for over a year.

This seminal victory feels like a breath of fresh air. The stars are aligned and it could signal a new era for West Indies cricket.
FRIENDS OF MARC MATTHEWS
Invite you to a
“Poetry Blah - Blah - Rap Session”
with Prominent Guyanese Folklorist / Poet / Actor / Dramatist / Social Commentator and Cultural Icon

Marc Matthews
Visiting from London

“A Word with Marc”

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6.30 p.m.
Admission: FREE

Contact:
Romesh Singh: 732-967-0649    Dr. Juliet Emanuel 347-387-0329
Edgar Henry 718-930-9526      Claire Goring 718-209-5207
## COMMUNITY CALENDAR OF EVENTS

### WHAT’S HAPPENING IN THE COMMUNITY

<table>
<thead>
<tr>
<th>GUYANA UNITED YOUTH ASSOCIATION OF NEW YORK</th>
<th>SHOW YOUR FLAIR FOR CARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>7th Annual Presentation Dinner &amp; Dance</td>
<td>Proceeds to benefit Annual Medical Mission which provides care for Guyana’s underserved.</td>
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<tr>
<td>SATURDAY, NOVEMBER 10, 2012 9.00 P.M. - 2.00 A.M.</td>
<td><strong>CONTRIBUTIONS STILL ACCEPTED</strong></td>
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<tr>
<td>Fleur De Lis Caterers 870 Cypress Avenue, Ridgewood, NY</td>
<td>CONTACT</td>
</tr>
<tr>
<td>Tickets $90.00</td>
<td>Lorna 646 522-8005</td>
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<tr>
<td>Music by DJ Lady Supreme</td>
<td>Carol 678 327-3077</td>
</tr>
<tr>
<td>Contact information</td>
<td>Cleveland 646 872-6074</td>
</tr>
<tr>
<td>Beryl James - 917 754-8313</td>
<td>Jean 404 593-3316</td>
</tr>
<tr>
<td>Leslie Stewart - 516-662-6109</td>
<td>Barbara 718-288-2060</td>
</tr>
<tr>
<td>Carlyle Harry - 718-272-4508</td>
<td>Harold 917-496-8247</td>
</tr>
</tbody>
</table>

### SOMETHING POSITIVE DANCE COMPANY

Masquerade Party & Exotic Cocktails for Halloween

**TUESDAY, OCTOBER 30, 2012 - 6.30 P.M.**

146 Hull Street, Brooklyn, NY
(off Thomas Boyland Ave on Fulton St.)

**Contribution: $25.00**

### THE ORGANIZATION FOR SOCIAL HEALTH & ADVANCEMENT IN GUYANA & THE CARIBBEAN - OSHAG/C

Held their Friday Night Fall Flair

### CHUCKLES CORNER

A Guyanese-born lawyer defending a man in New York accused of burglary tried this creative defense:

“My client merely inserted his arm into the window and removed a few trifling articles. His arm is not himself, and I fail to see how you can punish the whole individual for an offense committed by his limb.”

“Well put,” the judge replied. “Using your logic, I sentence the defendant's arm to 5 year's imprisonment. He can accompany it or not, as he chooses.”

The defendant smiled.

With his lawyer's assistance he slowly detached his artificial limb, laid it on the bench, and walked out the courtroom.

### ST. GABRIEL’S EPISCOPAL CHURCH

The Very Rev Eddie Alleyne & Mrs. Kay Alleyne cordially invite you to the

**Annual Rector’s Ball**

Friday, November 16, 2012
Cocktails: 8:30 pm - 9:30 pm

St. Gabriel’s Golden Hall
331 Hawthorne Street, Brooklyn, New York
(Bet:Nostrand & New York Aves)

**Donation: $90.00**

TO HAVE YOUR EVENT PROMOTED IN FUTURE GCA NEWSLETTERS:

Contact
Claire Goring - claireagoring@aol.com
or Edgar Henry - ehenry7255@aol.com
GET YOUR COPY AND ONE FOR A FRIEND

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