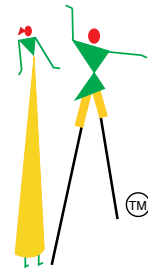
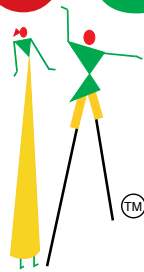


# GUYANA FOLK AND CULTURE



## Letter from the Copy Editor

Greetings online newsletter friends: We certainly hope you are enjoying the change of season.

October is indisputably the loveliest month of autumn, full of beauty and change. It is also inspiring and motivating as it emphasizes and brings about utmost awareness of several important changes both in our lives and our lifestyles.

It is truly evident that the very hot days have passed on as the leaves on the trees have absolutely taken on the brilliant colors, while others are constantly falling and drifting with the wind, lining the corridors of our streets making a gorgeous kaleidoscope of color.

Yes, school is in full session, and GCA is proud to have made a significant contribution as demonstrated by our recent Heritage Summer Camp. Many of you are enthused and fully geared up to embrace and even embark upon important tasks during the next few months of 2011.

This year we successfully celebrated our theme: "Aal Bady Waan Bady." We are ready to introduce new thoughts and highlight new theories such as Masquerade which we intend to implement for the upcoming year. Autumn, as well as the harvest season and thanksgiving are rapidly advancing upon us.

Let's remember this special month, as the performing arts team brings the curtain down in grand cultural style and will stamp closure to our GCA season with the production of C.L.R. James's "Minty Alley", this week end on October 14, 15 and 16th at the Meyer Levin School auditorium 5909 Beverly Road corner of Ralph Avenue. Please secure your tickets early from our secretariat. 718-209-5207.

In this issue we present thoughts on the controversial Christopher Columbus story, the Yoruba singers celebrating 40 years of commitment to the art form among many other interesting articles.

However as we continue our yearlong celebration to commemorate our 10th Anniversary, we invite you to tell others of this medium. Log on to [www.guyfolkfest.org](http://www.guyfolkfest.org) and follow us on Face Book.

Thank you.

*Edgar Henry*

## COME VISIT US AT 2 "MINTY ALLEY" THIS WEEKEND

### OCTOBER 14-16, 2011



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- Page 16-17: Breast Cancer Awareness*

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*Ashton Franklin & Claire A. Goring*

*Log on to [www.guyfolkfest.org](http://www.guyfolkfest.org) or call 718-209-5207 to purchase our - 10th Anniversary Kwe Kwe DVD, Donald Locke DVD and GuyFolk magazine.*

## ABOUT C.L.R. JAMES

*Cyril Lionel Robert James*  
(4 January 1901 - 19 May 1989),

### “Minty Alley”

**The only novel by this world renowned West Indian revolutionary and social critic**

While records show that productions of a staged play and/or radio drama based on C.L. R. James' seminal novel, *Minty Alley*, have been done before,

Guyana Cultural Association of New York is honored to have been given permission by James' estate through Curtis Browne Group of London, to perform this staged adaptation. This current production, adapted from the novel by Francis Farrier and directed by Maurice Braithwaite joins the roster of plays that form the Performing Arts Program.

As part of its Tenth Anniversary celebrations therefore GCA is proud to welcome "Minty Alley" to Derrick Jeffrey's "Standpipe" (2006) and to Farrier's "The Mayor of Susanburg" (2006); "Freedom Trail" (2007) and "What You Don't Know could Kill You!" (2008).

As James commented to Kenneth Ramchand during a 1980 interview *"the relationship between the educated West Indian and the ordinary people around him"* was one of his concerns. According to James, he lived in an environment that was *"narrow, limited, very constricted according to certain principles and attitudes."* Thus he wrote *Minty Alley* because they, the individuals outside of his ken, *"were so different from the lives of the people I knew and lived with, where I had been brought up and in reality so close to Aeschylus, Shakespeare, Dostoyevsky and the rest of them."* He wanted to explore, according to his biographer, Paul Buhle, in C. L. R. James: *The Artist as Revolutionary "a world beyond that in which the middle class embraced respectability with a ferocious grip."* In *Minty Alley*, then, James examines to the best of his ability at the time *"the many sidedness of humanity."* Buhle, 2. This expression of life in the barrack yard, with its need for money, its vibrant relationships and its aspirations towards a respectability defined through their terms, is seen through the eyes of a sometimes reluctant Haynes, the educated young man who, through life circumstances, has become somewhat alienated from his social group. Through Haynes, James examines his idea that the vigor, conflict and openness of a *Minty Alley* indicate possibilities of a new social landscape where old rules are examined and replaced by ones of inclusion. Here is all the energy that James sought in the works of the dramatic masters he read. Here is emotion, honesty and, ultimately, the vitality that accompanies societal growth and awareness.

Here is the theatre of life.



## GCA PERFORMING ARTS FESTIVAL 2011

### “Minty Alley”

**THE ADAPTATION by Francis Quamina Farrier**

From the novel *Minty Alley* by C. L. R. James

Directed by Maurice Braithwaite

#### Cast in order of appearance

Verna Walcott-White	[Ella]
Christopher Chickonie	[Haynes ]
George Dahari	[Maisie]
Claud Leandro	[Mrs. Rouse]
Claudius Agrippa	[Sonny]
Hilton Hemering	[Mr. Benoit]
Jacqueline Smartt	[Nurse]
Michelle K. Sydney	[Philomena]
Juliet Emanuel	[Miss. Atwell]

**Kwe Kwe Dancers:** Sandra Primus, Christine Williams, Rossella, Bianchini, Wayne Daniels, Neil Heywood, Oral Welshman

**Choreographer:** Verna Walcott-White  
**Drummer:** Akoyah Rudder

**Stage Managers:** Jacqueline Newton, Rose October-Edun

**Technical Director:** Malcolm Hall  
Staff: Meyer Levin  
[lights& sound]

**Set Design:** Maurice Braithwaite  
**Set Construction:** Maurice Braithwaite  
Maurice Blenman

**Costume:** Juliet Emanuel  
**Props:** Claud Leandro, Jackie Smartt  
**Stage Prep:** Alexander Betton-Haynes, Fitz Braithwaite,

**Photographer:** Dennis Braithwaite  
**Art design:** Claire A. Goring

*Thanks to Marcel Braithwaite and his staff at PAL for their support in the success of this play. Thanks to George Dabari and Lear Gordon for their continued support over the years. Guyana Cultural Association hereby recognizes the support and collaboration of the staff and administration of Meyer Levin School for The Performing Arts, under the leadership of Mr. Fred Underwood, Principal.*

SPEND THE WEEKEND WITH US AT  
***“Minty Alley”***



A PLAY IN 2-ACTS BY FRANCIS FARRIER  
ADAPTED FROM THE NOVEL  
“MINTY ALLEY” BY C.L.R. JAMES.  
DIRECTED BY MAURICE BRAITHWAITE

**FRI. OCT. 14, 2011 - 7.30 P.M.**  
**SAT. OCT. 15, 2011 - 7.00 P.M.**  
**SUN. OCT. 16, 2011 - 4.00 P.M.**

**FOR RESERVATIONS: TEL. 718 209 5207**  
**TICKETS ON SALE AT BOX OFFICE 2 HRS. BEFORE SHOW**

**MEYER LEVIN PERFORMING ARTS AUDITORIUM**  
**5909 BEVERLY RD & RALPH AVE., BROOKLYN, NY**

OCTOBER 14, 15, 16, 2011  
MEYER LEVIN SCHOOL AUDITORIUM  
5909 BEVERLY RD & RALPH AVE., BROOKLYN, NY 11203

# 2011 PERFORMING ARTS FESTIVAL "Minty Alley"

A PLAY IN 2-ACTS BY FRANCIS FARRIER ADAPTED  
FROM THE NOVEL "MINTY ALLEY" BY C.L.R. JAMES.  
DIRECTED BY MAURICE BRAITHWAITE

*Dr. Juliet Emanuel*

**Everybody, All Bady  
Brooklyn, Queens,  
Bronx an all over**

**LETTER FROM THE  
RESIDENTS OF #2  
MINTY ALLEY**

Hello you all:

You have brought us from the written page to our new home on the stage at Meyer Levin School for the Performing Arts. We move there within a few days. Do drop by and bring a few friends so that we can tell you all about what happened to us when C. L. R. James brought us to life in the 1930's.

Please call the director, Mr. Maurice Braithwaite at 718 591 2160 or the Cultural Director, Claire Goring at 718 209 5207 (GCA Secretariat) to reserve tickets.

Meanwhile here's a heads up.

*You should see the confusion that happen after that bookey bookey man (he call beself Haynes) move into peaceful #2 Minty Alley. Like he did wan to take Benoit place and ting, and he the Benoit, well! you got to see for yourself (or let Philomena tell*



*Francis Quamina Farrier  
Playwright*

*you) what dat fine woman Mrs. Rouse (yu mus sample she cake) got to go through. And nobody grateful, especially that Maisie! And as to Ms. Atwell, hmmm! But you know now I tink bout the whole ting is Ella who encourage the ting to start. Is pure confusion! But tanks to Mo we straighten out things, but, you got to see for yourself how he and Farrier, you know, Quamina, fix up the ting. So come over, nuh. We dey deh Friday, Saturday and Sunday, October 14, 15 and 16. Oh, you know Jackie or Malcolm or Rose? Well, dey helping with the move and ting. Ab looking fuh yuh - yuh*



*Maurice Braithwaite  
Director, Set & Lighting designer*



*Malcolm Hall  
Technical Director*



*Rose October-Edun  
Stage Manager*



*Jackie Newton-Stage Manager*



*Maurice Blenman  
Set Construction*

**TO RESERVE  
CALL:  
718 209 5207**

**\$20.**

**TICKETS  
ALSO  
AVAILABLE  
AT BOX  
OFFICE 2  
HOURS  
BEFORE  
START OF  
SHOW**

**MEET THE CAST...**



*Juliet Emanuel*  
*"Miss Atwell" - Professor, Actor*



*Claudius Agrippa*  
*"Sonny" - Violinist, Actor*



*Hilton Hemerding - "Mr. Benoit"*  
*Teacher, Musician, Actor*



*Christopher Chickonie*  
*"Haynes" - Actor*



*Claud Leandro*  
*"Mrs. Rouse" Poet, Playwright, Actor*



*Jackie Smartt*  
*"Nurse" - Teacher, Actor*



*Verna Walcott-White*  
*"Ella" - Dancer, Choreographer, Actor*



*Michelle K. Sydney - "Philomena"*  
*Playwright, Actor, Teacher*



*George Dahari - "Maisie"*  
*Human Resources Manager, Actor*

# THE YORUBA SINGERS

## 40 YEARS OLD

### DYNAMIC AND DURABLE

“We were original in our mix and delivery of folk, reggae and a Guyanese rhythm – from the folk-songs, the masquerade, the Afro-Amerindi genres.”

Alan A. Fenty

Eze Patrick Rockcliffe - founder - leader of the durable YORUBA SINGERS is proud of his band's fortieth birthday this year.

Only the Mischevious Guys and the Cannonballs-the latter in name only - could have attempted any comparison with the YORUBA SINGERS when it comes to the title of “Guyana's longest-lasting band ever.”

That's because the M.G.'s (the Guys) might have pipped Yoruba by a year or a few months in terms of being an established playing band, while “the Cannon” was known only by name -- not yet being an organized unit. And everyone knows that both Mischevious Guys and Cannon Balls, at varying times, had long periods of inactivity. Thus, the mighty Yoruba Singers can justly lay claim to being Guyana's longest-serving, continuously professional band. Yes, Yoruba has booked its place in regional entertainment history alongside such virtual “legends” as Jamaica's Toots and the Maytals and Byron Lee and the Dragonnaries, Barbados' Merry-men and Trinidad's one-man institution, the Mighty Sparrow. The Yorubas have been never off the scene since 1971 - the year their almost unique sound burst forth.

In 1971 - one year after the birth of the Guyana Republic - nationalism, patriotism and the search for roots and consciousness were very much evident. Eze Rockcliffe, his brother and friends, the members of the political Young Socialist Movement (YSM) had established in Barr Street, a Kitty Compound of ASCRIA - the African Society for Cultural Relations with Independent Africa. Soon, ASCRIA's LCP Welfare Hall in Third Street, Alberttown became the venue for many of their earliest cultural presentations of Afro-Guyanese-oriented songs, dance and drama.

There was no turning back for the new folksy and earthy Yoruba Singers when businessman - attorney Lorrie Alexander offered them an extended contractual engagement at his popular Wig and Gown nightclub in those swinging seventies. Relatively original with their Afro-garb, many indigenous instruments and a repertoire of Guyanese and Caribbean compositions, Yoruba ruled the roost for the next decade and a half.

Among the pioneers Eze Rockcliffe is pleased to recognize and pay tribute to are: WILLIAM “SYRUP”, BASCOM, KEITH PROFITT, EDDIE SMALL, CYRIL SMALL. RUDY BRANDT, INGRID BARTON (YOLIAND), SAM ROBINSON, TERRENCE “JO-JO” FELIX, GREGORY O'MALLO AND WILFRED

LASHLEY (the latter three now deceased). Then came the late VOLDA CAESAR (AKA “ABIOLA”), her sister MARVA CAESAR, (aka MALAIKA), CLAUDETTE WHITEHEAD AND LEAMON JOHN ('74-'77, '82-'85). MARLON JARDINE AND PAMELA MAYNARD are also among the most-accomplished entertainer names to be associated with the early YORUBA SINGERS. The late Pat Thompson must also be remembered, Eze records.

The “YORUBA” name was given to Eze by a keen “Kitty-phonian” Spiritualist, Bertie Greene, who decided that the then “KITTY YOUNG ASCRIANS” were like the travelling Yoruba tribes of Africa, as they were already criss-crossing Guyana, entertaining audiences, even in a political, Black Consciousness context.

Eze takes up the story: “The Yoruba Singers were then unique and distinctive in garb, sound, interpretation and presentation. We triumphed in the seventies and eighties especially because we were original in our mix and delivery of folk, reggae and a Guyanese rhythm - from the folk-songs, the masquerade, the Afro-Amerindi genres,”

But whilst the originality persisted and was somewhat sustained, the socio-economic environment compromised both progress and pioneers. By the post-mid-eighties, originators like Marlon Jardine “Syrup” Bascom, Pamela Maynard, Lashley, Felix, Robinson, Proffitt and others migrated to greener, more lucrative pastures. However, Eze, the unconquerable, creative, musical founder - manager was never about to roll-over and fade away.

continued page . 12

UNIQUE AND DISTINCTIVE IN GARB, SOUND, INTERPRETATION & PRESENTATION

# A TRIBUTE TO THE YORUBA SINGERS PIONEERS:

WILLIAM "SYRUP", BASCOM, KEITH PROFITT, EDDIE SMALL, CYRIL SMALL. RUDY BRANDT, INGRID BARTON (YOLIAND), SAM ROBINSON, TERRENCE "JO-JO" FELIX, GREGORY O'MALLO AND WILFRED LASHLEY (the latter three now deceased). The late VOLDA CAESAR (AKA "ABIOLA"), her sister MARVA CAESAR, (aka MALAIKA), CLAUDETTE WHITEHEAD AND LEAMON JOHN ('74'-77, '82'-85). MARLON JARDINE AND PAMELA MAYNARD, PAT THOMPSON



# CHRISTOPHER COLUMBUS

**"The fact remains that Christopher Columbus did not discover America; indigenous people both Indians and Afrikans were already living in the western hemisphere, thousands of years before his expedition."**

*Edgar Henry*

This month of October a holiday called "Columbus Day" has been celebrated annually in the Americas and in Spain for a number of years. The controversy is whether Columbus lied about his escapades or did historians document his findings improperly.

As children growing up, we all were taught quite a lot of tales that we believed to be gospel. These teachings originated from our parents and teachers who we honored and respected. The annoying part of this ordeal is that many of our adults continue to perpetuate this myth to our children unaware or in denial of the truth.

Let us think for a moment about the truth of the Easter Bunny, Santa Claus and a stork bringing babies. We believed these mythical teachings to be truths, only to discover in later years that we have to make adjustments. What makes it even more challenging is having to unlearn all of the unsubstantiated they promoted in elementary school that turned out to be manipulated facts and utter rubbish.

In 1492, a Spaniard by the name of Christopher Columbus whose real name is Cristobol Colon won his long-standing feud with the monarchy and the Catholic Church to get funding for a voyage to East Asia. The distance he planned to travel wouldn't have taken him anywhere near Asia. So, where did the myth of Columbus come from? It began with author and

historical charlatan Washington Irving, who wrote a novel about Columbus in 1838. The novel was fiction, but some elements managed to creep into our history textbooks anyway, probably by some editors who wanted to spice it up a bit for recognition.

In those days it was perceived that he would fail spectacularly, because everyone thought the Earth was a flat disc, and the direction Columbus was sailing would cause him to fall off the edge sooner or later.

"The fact remains that Christopher Columbus did not discover America; indigenous people both Indians and Afrikans were already living in the western hemisphere, thousands of years before his expedition". Colon never set foot on the American mainland. He supposedly landed in the Caribbean islands, where he received reports of Afrikans having visited there before his voyages. In fact, ancient Afrikans had traveled to the western hemisphere at least two thousand years before Colon was even born. Afrikans - ancient Kemetics - Egyptians had also sailed to the Pacific Islands at least 1,000 years before Colon was born. Although Colon praised the hospitality of the Indigenous people, he destroyed evidence in order to take control of the wealth of the lands. He actually came to the western hemisphere by mistake. He was searching for the "East" to obtain spices and other commodities to help a starving Europe to preserve their meats.

Since Europeans did not, at that time, have knowledge of longitude and latitude, Colon ended up sailing West to the Caribbean Islands. Arriving there, he called the Indigenous people "Indians", thinking he was in the Asian country of India. Thus, he re-named all of the Indigenous people "Indians" which was not their natural names hence the name West Indies.

The significance of Cristobol Colon's voyages to the western hemisphere, is that this opened up Afrika and the Americas to mass murder, rape, destruction of entire cultures, stolen wealth of the people,



What is the real significance of Columbus's reaching the Americas? What made his trip different from the many discoverers who preceded him? He was upset because he could not locate the gold he was certain was on the lands he visited. In retaliation Christopher Columbus introduced a phenomenon that revolutionized race relations and transformed the modern world: the taking of land, wealth, and labor from

indigenous peoples, leading to their near extermination, and the transatlantic slave trade, which created a racial underclass.

and mass enslavement of Afrikans and the Indigenous people of the Americas for hundreds of years by Europeans. Many Indigenous people of the Caribbean Islands were totally destroyed by European enslavement.

It is this mass enslavement that provided America and Europe with the vast resources of wealth, natural resources, and free labor that enabled them to gain world domination on the backs of Afrikan and other Indigenous people of the world.

Scholars believe that Columbus Day ought to be a day of mourning, not of celebration. However we tend to forget that many individuals and groups "discovered" and settled in America long before Columbus as explained by Guyanese born Prof. Ivan Van Sertima's book entitled "They Came Before Columbus."

The changes in Europe not only prompted Columbus's voyage but it also paved the way for Europe's domination of the world for five hundred years. Most importantly his purpose from the beginning was not mere exploration or even trade, but conquest and exploitation, for which he used religion as a rationale. Washington Irving created the lie that people thought the earth was flat until Columbus proved that it was round.

The worshipful history of Columbus in our textbooks serve to indoctrinate students into a mindless endorsement of colonialism, and the Columbus myth allowed us to accept the contemporary division of the world into developed and underdeveloped spheres as natural and given, rather than a historical product issuing from a process that began with Columbus's first voyage. When all the pieces are placed together it all summed up to be a pack of LIES and the Trinidadian calypsonian Shadow did justice in this u-tube contribution entitled Columbus Lie.

[http://www.youtube.com/watch?v=A2ikjb\\_d2Cg&feature=related](http://www.youtube.com/watch?v=A2ikjb_d2Cg&feature=related)

Can we really unlearn what we were taught? The answer is blowing in the wind.

## GUYANESE IN AVIATION

BEGAN HER CAREER AS A COMMERCIAL  
AND MILITARY PILOT IN GUYANA

# BEVERLEY DRAKE

"HAS INVESTIGATED A WIDE  
RANGE OF AIRCRAFT ACCIDENTS,  
INCLUDING SERVING AS WITNESS  
GROUP CHAIRMAN FOR US Air  
Flight 427 AND THE  
RECONSTRUCTION OF TWA 800

Beverley Drake is a Senior Aviation Accident Investigator/Analyst with the National Transportation Safety Board (NTSB). Ms. Drake's professional career spans 35 years, including 20 years at the National Transportation Safety Board. She began her career as a commercial and military pilot in her native country of Guyana. With the NTSB, Ms Drake has investigated a wide range of aircraft accidents, from general aviation to commercial air carriers, including serving as Witness Group Chairman for USAir Flight 427, and the reconstruction of TWA 800. She has served as the investigator-in-charge of over 300 accidents, and developed several safety recommendations and accomplishments, and supported the determination of probable cause statements for thousands of NTSB accidents and incidents.

Ms. Drake has received several awards, including the Chairman's "Raise the Bar" award for her work as Project Manager on the International Family Assistance Conference and recognition as a pioneer in aircraft safety by the Organization of Black Aerospace Professionals.



*Celebrating a Century of Women in Aerospace*

Ms Drake has a Bachelor of Science in Aeronautics, and a Master's Degree in Aeronautical Science with dual specializations in Management and Operations, from Embry Riddle Aeronautical University. Ms. Drake attended the NTSB Accident Investigation School in Washington, DC, and the University of Southern California Institute of Safety and Systems Management where she completed Aircraft and Helicopter Accident Investigation, and has participated in many career-day events and outreach activities to prepare students -elementary, high school, and college -to consider aviation as an education and career choice.

NATIONAL TRANSPORTATION SAFETY BOARD

**BEVERLY DRAKE**

SENIOR AVIATION ACCIDENT INVESTIGATOR/ANALYST



# THE YORUBA SINGERS

## 40 YEARS OLD

The Yoruba, he vowed, was there to stay. Moreover, the people, their people, still wanted them around. So Eze came up with the “re-birth” motto: “GUYANESE MUSICIANS WILLING TO SERVE”

### MUSICIANS WILLING TO SERVE...

“This means that I was determined to recruit talented and willing musicians who wished to serve the public in a then prestigious band some fifteen years old with an already-glorious reputation and tradition to behold”, he explains. And it was not difficult to attract many of the best still living at home.

Eze recalls: “I was pleased and satisfied to welcome such talents as Trevor (TJ) John, Aubrey Roberts (better known as “Fingers”) on the saxophone, Ian Wilson (trumpet), Vernon Vickery (“Froggy”) on the drums, Xenophon Goliah (lead guitar) also known as “Keeves”, the late Billy Vantull, Bonny Alves, a most versatile musician and, still later, a durable bass-man, Lionel Samuels.

### FORTY YEARS ENTERTAINING GUYANA

Since the intention here, mainly because of space, is not to attempt a full history of this now – famous Guyanese band, a sampling of its nearly four decades-long achievements will have to suffice: first L.P. “OJINGA’S OWN” produced and distributed in early ’70’s with such hits as “Massacurraman”, “Bird Pepper”, “Black Pepper”, “No Intention” and “I Gotta Be Somebody”; visits to the Suriname Trade Fairs and televised



shows on Suriname’s STVS, the producer then being Mr. Vic Greene; representing Guyana at Carifesta in Jamaica (1977), Cuba (1979) and Barbados (1981) and numerous tours to USA in the eighties. There was a special Album “MARC UP” for which they provided back-ground music for the humour and drama of humorist Marc Matthews and others, which in itself was the recording of “Friends In Concert” at the Umana Yana, a sterling, landmark musical-cum-dramatic-benefit show for Guyana’s late great Eddie Hooper whose home had gone up in flames in 1977. A third L. P., “Fighting For Survival”, was done during the ’81 Carifesta in Barbados. “Yoruba Drums, “Bleeding With Hate” and Pamela Maynard’s International Hit “Lost, Lonely and Helpless” were among the songs on this one.

There are other records and successes. Like the fact that the Yoruba Singers band is simply the most recorded local group in the history of entertainment in this country. Their tally? Five (5) L. P.’s, fifteen (15) ‘45’s; a significant amount of recorded tapes and films. Only our world-renowned EDDIE GRANT, based overseas, may have more. Incidentally, it is noteworthy that an L.P. recorded by the Yorubas with Eddie in Trinidad in 1976 was never released. But believe it or not, not even the once famous Guyanese Tom Charles Syncopators, Washboards, Ramblers or any other band surpassed the Yoruba where records produced are concerned.

Eze likes to recall, too, with puzzlement, smiles and slight regret, when the GBC banned their 1984 popular forty-five “Dem Restaurant” and with delight,



when Yoruba received standing ovations at the 1983 and 1984 Mother's Day Concerts at New York's Madison Square Garden, sponsored by Trinidad's Isaac Mc Cleod. The older Yoruba's reflect on the vicissitudes of our music lovers. In "Fighting for Survival" they balanced their folkloric originals with what the radio played and what the people wanted.

These days the Yoruba Singers entertain, dance-hall style, at parties, special concerts and weekly gigs at Union Halls and Members Clubs.

Today, Paul Barker, on drums for fourteen years, Lionel Samuels on bass for sixteen years, Keiron Richards and Ralph Cole, frontline vocalists, Xen Goliah, twenty-one years, Patrick Miller on keyboards and Ken Rockcliffe, Eze's indefatigable brother who was an able administrator from the beginning, keep the Yoruba reputation and sound alive and well. Eze Rockcliffe still leads and sees to that. He is proud of the fact that, like Jamaica's musical institution BYRON LEE AND THE DRAGONNAIRES, Guyana's YORUBA SINGERS has also been the cradle of many solo stars who now shine in the firmament of entertainment – TERRY KING, BONNY ALVES, CHARMAINE BLACKMAN, PAMELA MAYNARD AND GAIL HALL, to mention just a few.

Guyanese coming back home, after two decades or more, can still catch the evergreen group. The

older fans will reminisce. Today's following still relates. Eze Rockcliffe can still belt out his soulful, appealing Blood-Sweat-and-Tears special, "And When I Die", then transport all present, into a frenzied finale with the bands' virtual closing signature tune "Crekete." But whether it's Dance Hall, Reggae, Hip-Hop, Soul or Soca, the Yoruba Singers stand supreme. As the fan said: "They're as good as any. And better than many!"

#### THE ANNIVERSARY

Rockcliffe is to-ing-and fro-ing between Georgetown and New York to seek substantial sponsorship for Yoruba's fortieth anniversary activities. Though the anniversary month of May 2011 is behind him, he plans A DIASPORA 40TH ANNIVERSARY TOUR to the USA, the Caribbean and Suriname.

Corporate Guyana and the relevant Government ministries are asked to contribute to this musical milestone activity. Because if it's the Yoruba Singers, it's Guyanese!



OCTOBER  
IS BREAST  
CANCER  
AWARENESS  
MONTH

## TOO MANY GUYANESE WOMEN AFFECTED BY BREAST CANCER

The furlled pink ribbon being worn by women across the country this month is not merely decorative — it is also symbolic of the war that women around the globe are continuing to wage against breast cancer.

Look at your mother, sister, wife, girlfriend, and if you're a caring person, you already know why breast cancer is not just a concern for women. The most recent American Cancer Society estimates for breast cancer in the United States are for 2011. Each year more 230,000 women are diagnosed with breast cancer. Breast cancer also develops in men. About 2,140 new cases of invasive breast cancer will be diagnosed among men About 450 men will die from breast cancer

### LOWERING YOUR RISK

You can lower your risk of breast cancer by changing those risk factors that can be changed

Women who limit alcohol intake, exercise regularly, and maintain a healthy body weight have a lower risk of getting breast cancer. Women who choose to breast-feed for at least several months may also get an added benefit of reducing their breast cancer risk.

Not using hormone therapy after menopause can help you avoid raising your risk.

It's not clear at this time if environmental chemicals that have estrogen-like properties (like those found in some plastic bottles or certain cosmetics and personal care products) increase breast cancer risk. If there is an increased risk, it is likely to be very small. Still, women who are concerned may choose to avoid products that contain these substances when possible.



*Claire Patterson-Monah, Vice President Board of Directors- ACS Eastern Division, Yvonne Graham Deputy BP, Sally Cooper Regional VP Am Cancer Society*

feel  
your  
boobies.



Other than lifestyle changes, the most important action a woman can take is to follow early detection guidelines these guidelines will not prevent breast cancer, but it can help find cancers when the likelihood of successful treatment is greatest.

**American Cancer Society recommendations for early breast cancer detection**

*Women age 40 and older should have a screening mammogram every year and should continue to do so for as long as they are in good health.*

Current evidence supporting mammograms is even stronger than in the past. In particular, recent evidence has confirmed that mammograms offer substantial benefit for women in their 40s. Women can feel confident about the benefits associated with regular mammograms for finding cancer early. However, mammograms also have limitations. A mammogram will miss some cancers, and it sometimes leads to follow up of findings that are not cancer, including biopsies.

Women should be told about the benefits, limitations, and potential harms linked with regular screening. Mammograms can miss some cancers. But despite their limitations, they remain a very effective and valuable tool for decreasing suffering and death from breast cancer.

Mammograms for older women should be based on the individual, her health, and other serious illnesses, such as congestive heart failure, end-stage renal disease, chronic obstructive pulmonary disease, and moderate-to-severe dementia. Age alone should not be the reason to stop having regular mammograms. As long as a woman is in good health and would be a candidate for treatment, she should continue to be screened with a mammogram.



(Organization for Social Health and Advance for Guyana/Caribbean"

## JOIN **OSHAG** IN MAKING STRIDES AGAINST BREAST CANCER WALK

WALK FOR YOUR MOTHER  
WALK FOR YOUR SISTER  
WALK FOR YOUR AUNT  
WALK FOR YOUR FRIEND  
WALK FOR EVERY GUYANESE WHO  
DIED FROM BREAST CANCER

OSHAG/C will once again be participating in the American Cancer Society Making Strides Against Breast Cancer Walk on Sunday, October 16, 2011. This is second year of participation during Cancer month and we are asking everyone to come out and join us on this day. We are positive that each person in our group or family or a friend has been plagued by this deadly disease and we are asking that you join us in this fight by participating in the walk.

We would like to welcome back our participants of

2010 and invite you to bring a friend along with you. We are requesting that all Members and participants to wear Pink Shirts for the ladies and White for the men.

The Walk will take place in  
**PROSPECT PARK, BROOKLYN**

Please meet at the  
**9TH STREET BANDSHELL** at Prospect Park  
at **9:00 a.m.** Registration starts at 10:00 a.m. and the  
WALK begins at 11:00 a.m.

You can make your contribution pledges online at <http://www.cancer.org/stridesonline> .If you desire to make an individual donation, please note that you are contributing on behalf of the organization OSHAG. You can also make your donation with OSHAG by giving your donation to one of our Board Members.

After the walk, we will meet for a healthy lunch and fellowship with each other at the Green Leaf at 2414 Snyder Avenue, Brooklyn, NY Between Rogers & Bedford Avenue.

Your OSHAG contact for the WALK is Barbara Chase; she can be reached at 718-288-2060. For Informational purposes when registering for the walk or for your donations, OSHAG's address is P.O. Box 24224, Brooklyn, New York

## COMMUNITY CALENDAR OF EVENTS

# WHAT'S HAPPENING IN THE COMMUNITY

### CASWA

(Caribbean American Social Workers Association)

### 8TH ANNUAL FUNDRAISING BREAKFAST

SATURDAY, DECEMBER 3, 2011

### CATHERINE MC AULEY HIGH SCHOOL

1377 Brooklyn Avenue (Bet. Newkirk & Foster Aves)  
Brooklyn, NY

TIME: 10.00 A.M. - 2.00 P.M.

DONATION:

**ADULTS: \$25.00**  
**KIDS UNDER 10 - \$5.00**

For further information, please contact:  
CASWA: (718) 922-0163,  
Elsa Kum: (718) 864-5368,  
Ismay Griffith: (347) 534-6275,  
Elaine Reid: (347) 432-9368)

### GUYDA

The Guyana United Youth Development Association of New York, Inc.

### ANNUAL FUNDRAISING DINNER DANCE

### FLEUR DE LIS

870 Cypress Avenue,  
Ridgewood, Queens, NY  
\$25.00

From 9:00p.m. to 2:00a.m.

Music by

DJ Lady Supreme, Hanna John.  
INFO (718) 337-7289

### BROOKLYN FOLK ARTS TOWN HALL MEETING

MONDAY, OCTOBER 24, 2011

Schedule: 5:30 pm sign-in  
(refreshments available)

6-7:45 pm meeting

7:45-8:30 pm reception

Please RSVP by Oct 20

directly to Dr. Kay Turner at

718-625-0080 x229 or

ktturner@brooklyncouncil.org

### ANGLICANS/ EPISCOPALIANS

The ANGLICAN BISHOP of GUYANA, CONWELL MOSS, will be meeting n greeting GUYANESE ANGLICANS\EPISCOPALIANS on SUN. OCT. 23.

VENUE: ST. GABRIEL'S CHURCH, HAWTHORNE ST., BROOKLYN, NY.

This occasion will be preceeded by a Service of SOLEMN EVENSONG at 4:00 p.m. ALL ARE INVITED!!! Please share this info. with others!

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Auditorium

710 East 37th Street  
Brooklyn, NY 11203

Ticket Donation :\$25— Adult  
\$20— Child

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### THE GUYANA NURSES ASSOCIATION OF AMERICA

### COCKTAIL DINNER & DANCE

### LEONARDS OF GREATNECK

555 Northern Blvd. Great Neck  
New York 11021

FRIDAY, DECEMBER 16, 2011

CONTACT:

Claudette Howell - 718-251-9466

TO HAVE  
YOUR EVENT  
PROMOTED IN  
FUTURE GCA  
NEWSLETTERS:

Contact  
Tangerine  
Clarke at  
tcitrus@aol.com

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