

BERMUDA

A CULTURAL RESOURCE GUIDE FOR CLASSROOMS

CONNECTIONS

**PRODUCED BY THE
SMITHSONIAN
INSTITUTION**
Center for Folklife
and Cultural Heritage



**IN PARTNERSHIP WITH THE
DEPARTMENTS OF
COMMUNITY AND
CULTURAL AFFAIRS**
WITHIN THE
**MINISTRY OF
COMMUNITY
AFFAIRS AND
SPORT**

**FUNDED BY
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**Bank of Bermuda
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Dear Teachers and Students,

Bank of Bermuda Foundation is a proud sponsor of the *Bermuda Connections Cultural Resource Guide for Classrooms*. We hope you find it a truly valuable resource in discovering more about the rich cultural fabric that makes Bermuda unique.

With suggested activities for the classroom included, the *Resource Guide* brings our cultural heritage to life for future generations. The aim is for you to experience Bermudian cultural traditions, not just learn about them. We hope you enjoy these activities and discover how important it is for us to preserve and continue the generations-old traditions of our forebears.

The *Resource Guide* draws deeply from the two years of research undertaken for the “Bermuda Connections” exhibition at the Smithsonian Folklife Festival in Washington, D.C. in 2001, and the restaging in Bermuda in 2002. As a sponsor of these exhibitions as well, Bank of Bermuda Foundation is delighted that the unique diversity of our culture will be captured in the *Resource Guide* to benefit students of the future and ensure our living traditions are preserved.

Bank of Bermuda Foundation

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By Lisa Falk

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Credits and Acknowledgements

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Bermuda Connections Smithsonian Folklife Festival Charitable Trust

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Community Affairs and Sport, Chairman*

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Management Ltd*

John Harvey, *Bermuda Hotel Association*

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This resource guide is produced by the Smithsonian Institution's Center for Folklife and Cultural Heritage as the result of a collaborative project of the Smithsonian Institution and the Bermuda Government.

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Jennifer Hind, from *The Royal Gazette's* "Newspapers in Education" programme, and Nicola O'Leary, Education Officer, Bermuda National Trust, were also participants in the workshops.

These educators along with the teachers were involved in planning, review, production, testing, and fine-tuning of the guide for classroom use.

Smithsonian Institution

Center for Folklife and Cultural Heritage

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Diana Parker, *Smithsonian Folklife Festival
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Dr Diana Baird N'Diaye, *Curator, Bermuda
Connections Program, 2001*

Advisors

This classroom resource is based on research for the Smithsonian Institution's 2001 Folklife Festival programme on Bermuda. In addition to the teacher fellows, the following advisors consulted on the development of the guide and contributed their content expertise to reviewing specific sections.

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CONNECTIONS

Classroom Handbook

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Pete Reiniger, *Sound Supervisor*

Linda Smith, Sue Durrant, *Production Managers*

Mary Monseur, Dr Peter Seitel, *Editors*

Steve Easton (Just Platinum Recording Studio), Pete Reiniger (Smithsonian Folkways Recordings), *Sound Engineers*

Elizabeth Fortune, *Lesson Plans*

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Talbot Brothers, Gene Steede, Stan Seymour, Ras Mykkal, Runksi, Somerset Brigade Band, Apex Quartet, Ghandi Burgess, Warner's Gombey, Place's Gombey, Bermuda Regiment and Bermuda Pipe Band, Not the Um-Um Players, Lance Hayward, Rehoboth Church of God, Ital Foundation

Bermuda Connections Video

Charles Weber, *Producer/Director*

Dr Diana Baird N'Diaye, *Producer*

Linda Smith Wilson, *Production Coordinator*

John Paulson, *Videographer*

Mark Griswold, Rob Schneider, *Sound*

Jackie Kurin, Astrid Ziebarth, *Video Production Interns*

Leslie Todd, *Production Assistant*

Tradition Bearers/Heritage Specialists Interviewed on Video

Janice Tucker: Gombey costumer

Allan Warner and Warner's Gombey

Michael Hooper: boat builder, model maker, and dinghy racer

The crew of *Elizabeth II*: Allan Powell and dinghy racers

Fernanda Pacheco: Portuguese-Bermudian foodways

Colin Blades: cricketer and commentator

Warrington "Soup" Zuill: Cup Match historian

Vincent Tuzo: kitemaker

Tradition Bearers Also Featured on Video

Larry Mills: building arts

Llewellyn Hollis: fisherman

Bermuda Pipe Band and Bruce Baritt: humourists

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David Sean Hill, Kristen Souza, *web designers*

Special Thanks

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People have been contributing to this project right up to its final delivery to the Bermuda school system. For those whose names we may have missed, your contributions are greatly appreciated.

A *Message* from the *Minister* of *Community Affairs & Sport*



Dear Teachers and Students,

In the summer of 2001 in Washington, D.C., we created a mini-Bermuda for nearly a million people to experience as part of the Smithsonian Institution's annual Folklife Festival. Our traditions and rich cultural heritage were showcased there for the world to see and enjoy. In 2002 we restaged the exhibition here in Bermuda to help spark renewed interest in our customs and revitalise aspects of our culture that uniquely belong to us.

The generosity of Bank of Bermuda Foundation has ensured that our traditions, so meticulously researched and documented by all involved throughout the Festival, are permanently recorded in these educational materials to be carried into the classrooms of all the schools in Bermuda.

This resource provides our young people with a fascinating insight into their cultural background. Most importantly, it gives our teachers the springboard to help their students carry on the research and preserve these traditions that are so much a part of the Bermudian way of life. The hard work and dedication of all those who participated has resulted in this magnificent social documentary, and I feel sure that you will enjoy using these materials.

Many people were involved in the production of the guide, but in particular I would like to thank the officers from the Departments of Community and Cultural Affairs and Education and the Smithsonian team who were responsible for the writing and production of the guide, the video and the music CD. We must not forget the Teacher Fellows who devoted many extra-curricular hours to this project, and thanks must also go to the Advisors for their guidance with the detail and to the many others who contributed to the production of these educational materials.

We could not have done this without the financial help of Bank of Bermuda Foundation. Their support has provided our schools with a resource that I firmly believe is the beginning of a better understanding of who we are as a community.

Finally, I would like to take this opportunity to personally thank Dr Diana N'Diaye, Curator at the Smithsonian Institution Center for Folklife and Cultural Heritage for her dedication to this project. Her own Bermudian roots made this a particularly poignant research assignment.

Yours sincerely,

The Hon K H Dale D Butler, JP, MP

Minister of Community Affairs & Sport
Government of Bermuda



Smithsonian *Center for Folklife and Cultural Heritage*

Smithsonian Folklife Festival
Smithsonian Folkways Recordings
Ralph Rinzler Folklife Archives and Collections
Cultural Research and Education
Cultural Heritage Policy

To Bermudian Teachers and Their Students:

It is a pleasure to see this education kit finally in the hands of Bermudian teachers and their students, for those hands hold the future of Bermuda's long and valuable cultural heritage. If the current generation of Bermudians does not carry that heritage forward, who else will?

Students in Bermuda inherit a beautiful island, to be treasured and cared for, and passed on to the next generation. These students also inherit a rich history and cultural heritage, born of discovery and settlement, invention and daring, pain and accomplishment. No generation should squander the cultural treasures left to it by those who have come before. Any society best succeeds and remains creatively vital when its people take traditions handed down and adapt them to present-day circumstances, often melding them with those from beyond the society to create new traditions. This creative process defines every community's living cultural heritage.

This education kit grows out of Bermuda's participation in the 2001 Smithsonian Folklife Festival. It is based on the important research that went into the Festival and the documentation that resulted from it.

The Festival itself was a striking demonstration of national will—showing that Bermudians of all backgrounds could come together, conduct research, mobilize resources, and successfully mount a world-class cultural presentation—on the National Mall of the United States in Washington, D.C., no less! Close to a million visitors came, learned about Bermuda, and recognized the high quality of the presentation. Many Bermudian traditions garnered attention, from doll makers and needleworkers to boatmen and stoneworkers. For those who witnessed the Festival, none can forget cricket on the Mall, which became front-page news in the *Washington Post*. None can forget the stirring opening ceremony as the red-coated Regiment Band, with the U.S. Capitol building at their back, marched down the Mall, to be followed by the magnificent Gombeyes.

At that opening, Senator Hillary Clinton voiced her admiration for Bermuda and Premier Jennifer Smith recognized that as a result of the Festival, “we have already developed a richer, more robust, more articulated vision of ourselves. It is the beginning of an ongoing process to insure that we preserve our folklife and cultural heritage so that future generations can gain a better appreciation of who they are and whence they come.”

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That commitment resulted in the remounting of the Festival program on the grounds of the National Botanical Garden in Pembroke in the Spring of 2002. The magnificent event drew more than half of Bermuda's population as visitors. It energized Bermuda's cultural exemplars—those skilled and talented experts in the traditions of their communities—to share their knowledge with their neighbors.

These activities, and this education kit can help Bermudians sustain and enhance Bermuda's living cultural heritage. Using this education kit will help students recognize and value a local, Bermudian identity in the midst of a sometimes overwhelming global world.

Key members of the Bermudian government provided insightful leadership in helping to bring this education kit to fruition. Bank of Bermuda Foundation has shown its commitment to and support for the project. Scores of Bermudian scholars and educators, working with Smithsonian counterparts, have done an excellent job in developing this pedagogical resource. Finally, my highest respect goes to the exemplary practitioners of the culture, the people whose knowledge of song and story, craft and workmanship, culinary and decorative artistry, ceremony and celebration is a continuing source of wisdom and inspiration, not only to Bermudians but also to people oceans away.

Respectfully yours,



Dr. Richard Kurin
Director
Smithsonian Institution
Center for Folklife and Cultural Heritage
Washington, D.C., USA

PREFACE

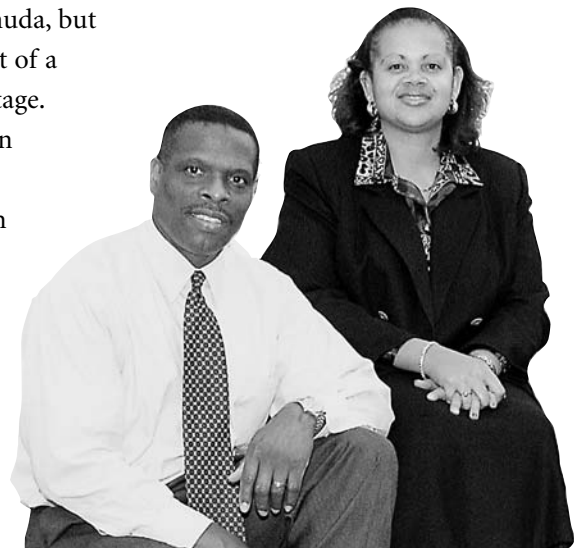
Bermuda Connections: A Cultural Resource Guide for Teachers

By Diana Baird N'Diaye

Why a Cultural Resource Guide for Bermuda?

Over forty years have passed since I first made my way along North Shore Road to the imposing entrance of West Pembroke primary school. Memories of my school days have become fondly cherished keepsakes. While I was a student at West Pembroke in the 1950s, it never occurred to me that the stuff of the everyday lives of my Bermudian classmates and our elders might also be featured on the pages we so dutifully perused. Could we have dreamed that our frequent expeditions down to Spanish Point (or “Pontoons”) or Shelley Bay, the cassava and farine pies lovingly prepared by our mothers and aunties, the colors and traditions of Cup Match, the kite-flying, “alley” shooting competitions, hot cross buns of Good Friday, and the awesome spectacle of the Gombey would become the subject of our reading and writing in the classroom?

We grew up cherishing our experiences of Bermuda, but often lacked the consciousness that we were part of a unique culture with its own traditions and heritage. The researchers, writers, educators, and tradition bearers who have contributed their knowledge, time, and effort on this project have shown faith that such a consciousness can be a powerful, transformative force for educating and empowering young people. The study of one’s own community traditions encourages students to read and write about, and to value, their own experience, that of their families,



neighbours, and friends. It can inspire a love of learning, pride in knowing, and the motivation to practice and pass on a traditional art form. It has been my privilege and pleasure to have helped facilitate the public recognition of Bermuda's cultural richness, both on the island and abroad, through the Bermuda Connections folklife project that includes the production of this guide.

Bermuda Connections Cultural Resource Guide for Classrooms has been produced through the generosity of the Bank of Bermuda Foundation and a partnership between the Smithsonian Institution's Center for Folklife and Cultural Heritage and committed Bermudian government officials, researchers, educators, cultural specialists and tradition bearers. A long-term benefit of Bermuda's participation in the 2001 Smithsonian Folklife Festival, the guide aims to make Bermudian cultural heritage a part of the classroom learning experience. Through the hard work and extraordinary collaboration of all involved, the *Guide* has emerged as a rich compendium of information and ideas articulated by Bermudians whose extraordinary artistry, skills, and knowledge have helped to sustain the island's traditions and identity.

Bermuda Connections Cultural Resource Guide for Classrooms contains a set of essays on the community culture and history of Bermuda and its relationship to the global context of culture, a classroom handbook, the video documentary *Exploring Bermuda Connections*, the CD *Bermudian Musical Connections*, and posters, all of which introduce students to traditional arts in Bermuda and to concepts and methods for understanding more about these expressions of local culture.



OPPOSITE PAGE,
from left to right:

Anthony Wade,
CedarBridge Academy

Deirdre Ross-Nwasike,
Berkeley Institute

THIS PAGE,
FRONT ROW,
from left to right:

Sharmaine Nusum,
Spice Valley Middle School

Lisa DeSilva,
CedarBridge Academy

BACK ROW,
from left to right:

Jennifer Ingham Hind,
NIE, *The Royal Gazette*
in Education

Louise Tannock,
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MISSING:

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CedarBridge Academy

Tonetta Spring,
Sandy's Secondary Middle
School

**Eugene Hastings
Durham,**
Southampton Glebe Primary

Nicola O'Leary,
Education Officer,
Bermuda National Trust

History of the Project

In February 2000, the Smithsonian Institution conducted training in folklife fieldwork for Bermuda-based researchers to prepare them to survey the cultural traditions of the island. Their fieldwork, conducted from April 2000 through March 2001, became the research basis for both the Folklife Festival and for the development of *Bermuda Connections Cultural Resource Guide for Classrooms*.

In April 2000, teachers in public and private schools were invited to apply for Teacher Fellow positions by writing about the importance of culture to the school curriculum. Eight Teacher Fellows were selected and were joined by two educators from the Bermuda National Trust and *The Royal Gazette's* "Newspapers in Education" section to attend a two-week intensive training workshop on *Teaching about Folklife in the Classroom* and an initial planning session for the *Guide*. The workshop, held at the Smithsonian Folklife Festival in Washington, D.C., in June 2001, was followed by a series of planning sessions in Bermuda.

During these sessions the Teacher Fellows, along with co-educators, advisors, Smithsonian specialists, and Department of Education social studies curriculum planners, reviewed drafts of the *Guide*. Teacher Fellows also shared classroom projects and lesson plans they developed as a result of their training at the Smithsonian. In February 2002, an additional ten primary school teachers, representing both public and private schools, attended a Smithsonian-led workshop and provided further feedback to help develop materials in the handbook.

During the same period, Teacher Fellows engaged their students in projects researching community traditions. These student projects drew plenty of positive attention at the Bermuda Homecoming—the first Bermuda Folklife Festival, which was held at the Agricultural Exhibition in April 2002. At the Homecoming, a special tent and discussions by teachers and students on the narrative stage showcased the work that had been produced by the teachers, fellows, and their students.

Several Teacher Fellows also enabled their students and their families to participate in the production of the video programme included in this *Guide*. The video follows six middle- and high-school students and their classmates as they research, document, and present aspects of Bermuda's cultural and occupational traditions.

“ The study of one’s own community traditions encourages students to read and write about, and to value, their own experience, that of their families, neighbors, and friends. ”

Their interviews with local tradition bearers and documentation of Bermudian cultural events will inspire fellow students to further explore the living heritage of the island.

The audio CD *Another World: The Music of Bermuda* samples several generations of Bermudian music. The CD reflects the expertise of co-compilers Ronald Lightbourne and Vejay Steede, who wrote the track notes and related essays on Bermudian music. Both Mr Lightbourne and Mr Steede are educators in Bermuda’s schools as well as longtime passionate participants in Bermuda’s musical culture. Both men were presenters at the 2001 Smithsonian Folklife Festival and at the Bermuda Homecoming the following year. The range of selections on the CD would not have been possible without the cooperation of the musicians and local music producers who granted permission to include their work for educational use.

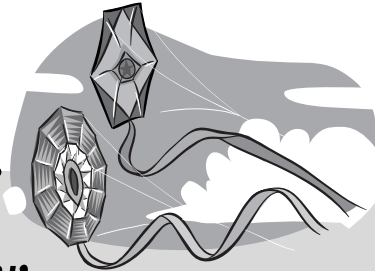
Dedication

Since the project began, Bermuda has lost several treasured culture bearers whose arts are represented in this *Guide*: Mr Dennis Place, Gombey artist and drummer extraordinaire; Mr David “Toots” Darrell, drummer for the Warner’s Gombey; Mr Hubert Smith, whose oft recorded song “Bermuda Is Another World” became an anthem to Bermuda; Ross “Blackie” Talbot of the Talbot Brothers, who helped define Bermudian music for so many decades; and Mr Royle Kempe, whose expertise in fitted dinghy restoration and love of sailing was conveyed so strongly at the Smithsonian Folklife Festival. This *Guide* is dedicated to their lasting contribution to Bermudian culture. May it inspire the youth of Bermuda to learn and cherish their cultural heritage.

DR. DIANA BAIRD N'DIAYE

Curator, Bermuda Connections
Smithsonian Institution
Center for Folklife and Cultural Heritage
Washington, D.C., USA

HANDBOOK INTRODUCTION



Overview

Bermuda Connections Cultural Resource Guide for Classrooms prepares students to examine the cultural resources and heritage of Bermuda. The cultural examples, discussion questions, and activities presented in the guide through a classroom handbook, video, audio CD, posters, and essays are designed to stimulate thought about the role of culture and traditional arts in our lives. While not an encyclopedia of Bermudian culture, the guide provides the resources for students to gain skills for their own investigation, documentation, and understanding of Bermudian folk culture. The guide is cross-disciplinary in nature and easy to adapt to social studies, language arts, and other subject and skill areas. It also provides a content-rich means for integrating technology with the curriculum.

This guide is based on research conducted for the 2001 Smithsonian Folklife Festival and the 2002 Bermuda Homecoming festival. Researchers interviewed tradition bearers in Bermuda and documented their arts. Now with the aide of this resource guide, students can acquire the skills to conduct their own investigation of Bermuda's folk-life and in doing so learn about themselves



Anthony Wade, Louise Tannock, Betty Belanus, Nicola O'Leary, Eugene Durham, Sharmaine Nusam, Lisa Falk

and their community. As a result, they will help preserve Bermuda's rich heritage, become active in the island's cultural life, and help shape our understanding of ourselves and our society.

The resources in this guide provide a jumping-off point for your students to look into the richness of Bermuda's multicultural traditions and heritage. The discussions stimulated by the materials and the cultural discoveries encountered as students step out of the classroom will provoke reflection on who and what is Bermudian. Don't be surprised if you see a surge in pride and increased morale in your students as they realise that they, their families, and their neighbours have rich and valuable stories and traditions. The activities undertaken by your students will also increase their communications skills.



The Handbook

Each chapter of the handbook begins with a page addressed to the teacher that gives an overview of the chapter, a list of learning objectives, and links to different curriculum areas. Each chapter is a combination of readings, discussion questions, and suggested activities. These are starting-off points for your students. Feel free to choose which readings to use, and to add to or modify the discussion questions and activities to meet the needs of your students and the goals of the curriculum into which you are integrating these cultural studies. Don't feel that you need to do all the readings, all the discussion questions, or all the activities. Words in boldface form a specialised vocabulary whose definitions are provided in the Resources chapter. To meet the needs of your students, you may want to create additional vocabulary lists. A page at the end of each chapter spells out how the chapter's learning objectives fit specific social studies curriculum goals.

The Resources chapter contains forms relating to activities throughout the book, such as a family tree form, interview report and release forms, a Venn diagram, and a map of Bermuda. Information and suggested

activities for how to conduct interviews are in this chapter. Sample lesson plans about the Gombey traditions are also included here, one for each grade level, to give an idea of how the same tradition may be presented and examined at different levels. Notes on the songs on the CD are also in this chapter, as well as suggested activities related to them. Finally, the chapter contains lists of books, websites, and other resources helpful in the study of community traditions.

The Video

A 30-minute video shows students conducting their own investigations of Bermudian traditions. Two students from Sandys Secondary Middle School interview Janice Tucker about making Gombey costumes; a student from the Berkeley Institute interviews Warrington "Soup" Zuill and Colin Blades about cricket; another team of students from the Berkeley Institute make presentations to their class based on documenting Fernanda Pacheco as she makes egg bread for the Easter celebration; and a student from CedarBridge documents the skills associated with racing fitted dinghies. Showing the video and discussing how these students are conducting their field-work provides a wonderful introduction before your students set off on their own projects. They will find it to be both inspiring and illuminating.

The CD

Eighteen songs covering many aspects of Bermuda performance traditions make up the enclosed CD. From Gombey to marching bands, sacred music to reggae, calypso to spoken-word pieces, the CD provides a soundscape of Bermuda's oral traditions. See the related essays and notes about individual songs in Part 3: *Bermuda's Musical Connections*.

The Posters

The kit contains two posters. Hang these in your classroom to inspire your students and whet their appetites for their own ventures to investigate Bermudian folklife. A brightly coloured poster highlights some of the traditions covered in this guide and displays a map of Bermuda. A black and white poster illustrates the steps involved in undertaking a cultural investigation project.

The Website

The Bermuda Connections website provides more Bermuda folk culture content materials and lesson plans created by Bermudian teachers. It is also a place to post student work and your own lesson plans. As you work through this guide, be sure to visit the website.



Eugene Durham and Sharmaine Nusam with a display of student cultural projects at the 2002 Bermuda Homecoming Festival. Photograph by Lisa Falk.

Integrating the Guide Into Your Classroom

This guide was created with the assistance of a group of Bermudian primary, middle, and senior school teachers and their students, who tested earlier versions. Educators from the Bermuda National Trust and *The Royal Gazette* and content advisors also helped develop this guide. Here are some comments from teachers at each school level. They describe what this guide means to them and their students and how they integrated the Bermuda culture studies into their classrooms. They enthusiastically encourage you to do the same.



From Louise Tannock, history teacher, The Berkeley Institute:

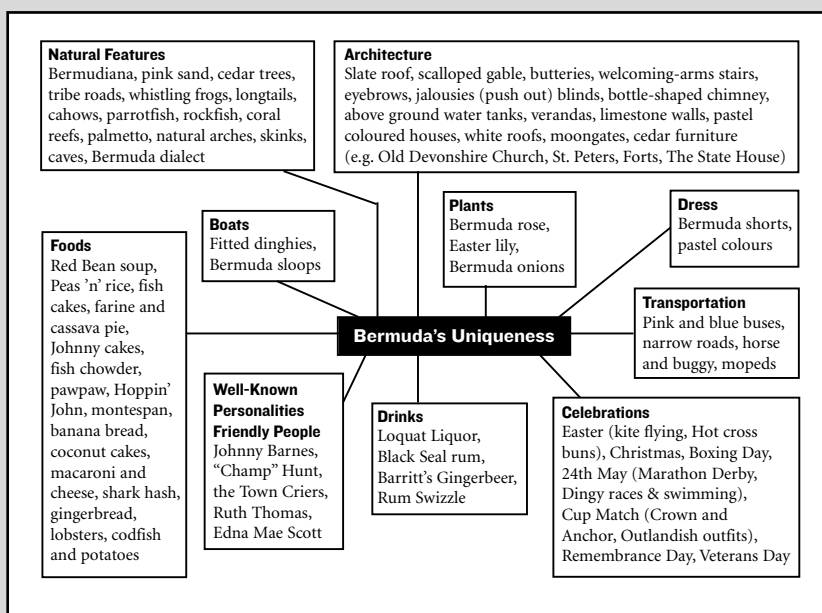
This is an excellent resource guide. I visualise it serving many needs in our community. First of all it is a wonderful definition of what and who is a Bermudian. Anyone would be able to use this document—government ministers, business people, visitors, educators, students and, in general, the average man on the street. The document provides a vivid picture of life in Bermuda. It is compact and especially useful to the educator who is forced to search for resources to build a lesson.

I am pleased with the number of suggested activities offered to aid the understanding of each chapter. It is interesting to note that a teacher at any level of education—primary, middle, or senior school—can find numerous examples of activities that

will enhance a lesson about being Bermudian. Teachers, old and new, will find this to be a valuable resource. It offers easy, ready to be reprinted readings, which are packed with volumes of resources that are adaptable and easy to understand.

This package soundly examines Bermuda's culture and offers multiple ways to make the lessons taught on this subject informative and creatively skill-based. Teachers can get many useful "Do Nows" from this text (for example, "Your Identity Card," "Choose a Nickname," "Who Is your Mama?," and "Know Your Bike"). Every bit of information can be adjusted to reach any level of our education system.

So much of our folklife/traditional ways of our lives in Bermuda are constantly being minimised. This resource book offers a revival of all that is good for our community.



Bermuda's Uniqueness Graphic Organiser, by Louise Tannock, The Berkeley Institute.





Lisa DeSilva, Nicole Douglas, Anthony Wade, Tony Spring, Sharmaine Nusam, Lisa Falk, Louise Tannock, Eugene Durham, and Deirdre Ross-Nwasike talk about their experiences integrating culture studies into their curriculum at the 2002 Bermuda Homecoming Festival.

It helps to take us back to the basics and reconnects and reinforces the foundations of who we are when we proclaim with pride to be a Bermudian. Cultural markers (objects with personal meaning) and tradition bearers are given their rightful place of honour and we are able to recognise the value of each to our community. The *Bermuda Connections Cultural Resource Guide for Classrooms* clearly makes the connections alive and meaningful for all. It is a resource package which offers sights and sounds, meanings and directions for finding all that is unique and must be appreciated, valued, and protected in the Bermuda of our present and our future.

**From Sharmaine Nusam,
Spice Valley Middle School:**

Incorporating cultural work into the curriculum is not an added task. To view it as such would surely be a mistake. As we attempt to meet the objectives of the curriculum we can simultaneously invite discussions about the community in which we live regardless of the discipline taught. Incorporating culture into the curriculum

proved to be a rewarding experience for my students and me. I saw positive changes in my students on many different levels.

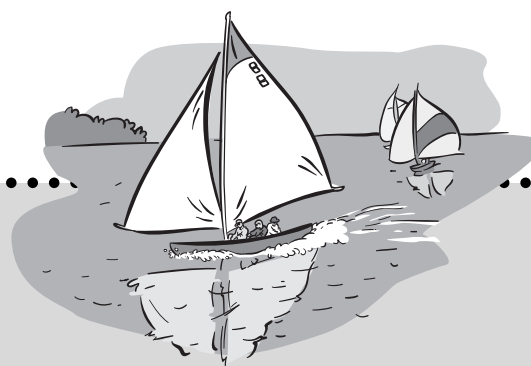
At Spice Valley, the children were encouraged to venture out into the community to gain information about various aspects of Bermuda's culture. All students were asked to thoroughly investigate at least one aspect of our culture. They were to become experts on their subjects. The topics they were to investigate (though interviews, videotapings, and photographic essays) ranged from architecture in Bermuda to traditional weddings. They truly gained insight about everything from A to Z. Students learned that there is so much about our island home not yet in a textbook. The significance of oral histories was highlighted. Also, students recognised that the contributions each and every person makes in carrying out a craft is what makes us so unique and so special. A renewed interest in their home and an appreciation for the people of the island developed as a result of completing their research. In addition, students' confidence in public speaking increased as they interviewed persons

in the community in an effort to gain information. More importantly, a sense of pride in being Bermudian was established. They discovered for themselves what it means to be a “real” Bermudian. In essence, they learned that there is no place like home.

I too benefited from my students’ research. There was much about our island I learned as they reported their findings to the class. What I realised as a result of the overall project was that promoting dialogue with persons of different generations is essential in keeping our culture alive. Valuable information about our rich heritage, traditions, and way of life can be obtained from communicating with persons in our community. Our greatest resource is our people. Let’s continue to celebrate who we are by passing this information along to our children—tomorrow’s future.

**From Eugene Hastings
Durham, Southampton
Glebe Primary School:**

The *Bermuda Connections Cultural Resources Guide* is about us, all Bermudians. Its uniqueness is that it connects us—in all our diversity of ethnic groups, age groups, genders, occupations—to each other. The people of Bermuda have always lived as if we are separate entities. However, historically and culturally we have always been connected. There is nothing more satisfying, more uplifting than to analyse what “being a Bermudian” means.



This guide could be the connection that helps to bring our communities together.

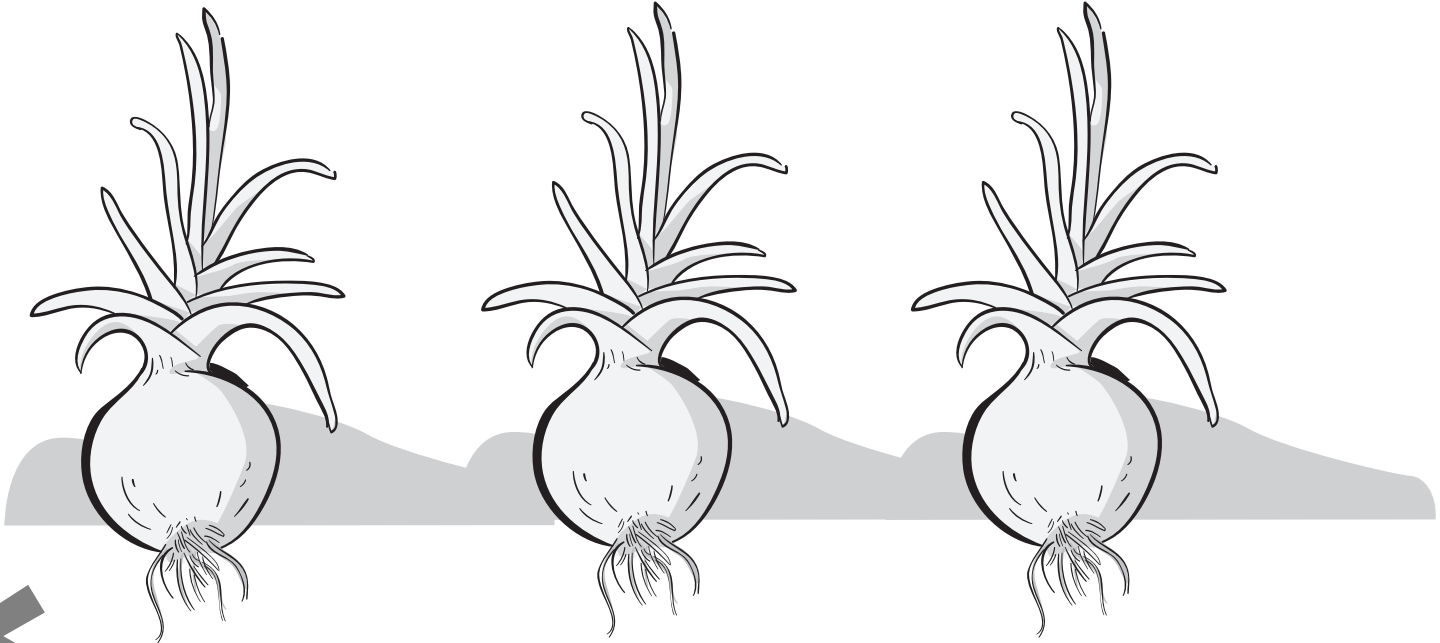
Teachers can identify with the information in the guide because it is about them. The nicknames, getting a motorcycle at 16, kites, manners, and marriage. These customs have been passed down from generation to generation.

Students will have a wealth of information in the community. Everyone has his or her own personal story to tell. Students can conduct interviews, talk to relatives, look at picture albums, and obtain cultural markers. The list is endless.

Schools in Bermuda, past and present have always taught someone else’s history and culture. However, this guide provides students with the opportunity to learn about themselves and their community.

This guide, particularly in primary school can be studied from a more practical, hands-on approach. Making a kite, a Gombey costume and instruments, a punt, a go-cart, fishing from the rocks are fun and exciting things to do. This guide enables a teacher to be creative and resourceful in this and other subject areas.

BEING BERMUDIAN



learning objectives

By the end of this chapter, students should be able to:

- analyse their identity and its importance in relationships with others;
- analyse objects for stories about Bermuda's folklife;
- identify international influences on Bermuda's local culture and describe how they have affected the local culture; and
- define characteristics of Bermudian culture.

CROSS CURRICULAR LINKS

In this chapter, there are links to the social studies curriculum as well as readings, discussion questions, and activities that fit well with language arts, design and technology, drama, science, and advisory discussion period or circle time.

In this chapter, students will consider their multiple identities and how the latter are composed. They will analyse the complex mixture of public and private identities which people use to navigate within their community. Students will look at nicknames, place names, the clubs they are members of, and places that are special to them in order to gain insight into who they are. They will learn how objects can have stories associated with them about history, culture, and personal memory. Students will also examine what local culture is and the diversities of cultural backgrounds found among people who call Bermuda home today. This helps students begin to define for themselves what being Bermudian means.

The Importance of Understanding and Respect: Folklife is an interesting and fun topic for study, but it can also be an emotionally sensitive one. It is important that students learn to treat fellow students and people in the community with understanding and respect. Prepare your students to be respectful of different ways of doing things and different ways of thinking. Help them feel comfortable with encountering differences as well as sharing their own traditions, beliefs, and insights with each other.

LOOKING AT OURSELVES



Your school uniform makes a statement about identity. If someone sees you in your school uniform, what can they tell about you and your school? Kentisha Tweed and Taurean Manders, Berkeley Institute; Jessica Wilson, Warwick Academy; Kamilah Al-amin and Barry Walkes, Sandys Secondary Middle School. Photographs by Anthony E. Wade (left and right) and Linda Smith Wilson (center), 2002.

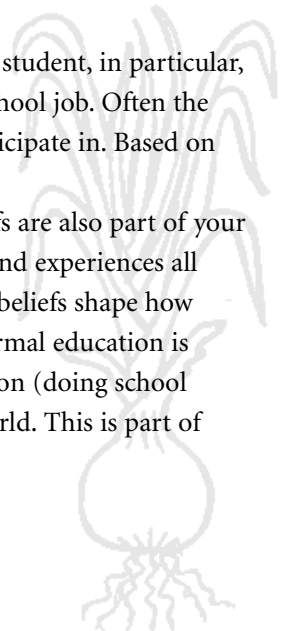
What Is Your Identity?

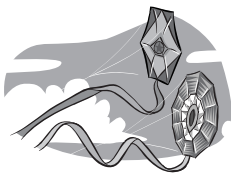
What kind of person are you? Who are you? Not simple questions, are they? There are many answers, depending on who is doing the asking and who is doing the answering. We all have multiple identities and bring them out at different times. What are some of the things that define us? Where we live, our family, interests, religion, values, and skills help define us. Our identity is reflected in the way we dress and speak and in what we do and with whom. So who are you? In the following lessons, we will explore this question as we begin looking at Bermuda's rich local culture, or folklife.

Public and Private Identities

Everyone has public and private identities. One of your public identities is that of a student, in particular, a student at a specific school. Perhaps you are on a sports team or have an after-school job. Often the groups you join define your public identity. Look at the various activities you participate in. Based on these, what would people say about you? Who would they say you are?

Your identity is not only defined by what you do publicly. Your values and beliefs are also part of your identity. What spiritual beliefs you hold, your **ethnic** background, your family's history and experiences all shape your values, and in doing so shape your private identity. In turn, these values and beliefs shape how you interact with the world. For example, perhaps in your family having an advanced formal education is considered of utmost importance. If that is the case, then your actions related to education (doing school work, planning for college, etc.) will reflect this value. Think about how you view the world. This is part of your private identity.





Sometimes your private and public identities intermingle. For example, what you believe in is part of your private identity; but if you attend a religious institution or take public action relating to your beliefs, then they become part of your public identity as well. Sometimes people dress a particular way that reflects their culture or beliefs. If they do so in public, then they are making a public statement about their private identity. For example, some Muslim women cover their heads with scarves, some women from India wear saris, some Bermudians of African descent wear cornrow hairstyles or locks, and some feminists wear buttons with messages about their beliefs. But others who may hold similar beliefs or come from the same background choose not to publicly announce this information. As you can see, identity is complex, personal, and intentional: it is multiple and layered.

More and more we carry various identity cards. They present our formal, public, identities. For example, a school ID card, passport, driver's licence, credit card, library card, club membership card all say something about the person to whom it is issued. Many identity cards show that a person has membership in a specific group. These cards are created, designed, and issued by someone other than you. If you were to design your own identity card, what would you put on it? What would someone know about who you are after looking at your identity card? What would you leave off it, and why?



Design Your Identity Card

From: *Borders and Identity: A Resource Guide for Teachers*, Center for Folklife Programs and Cultural Studies, Smithsonian Institution

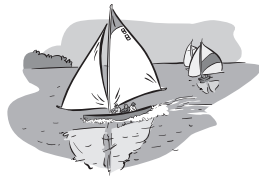
1. Design your own identity card on a 4 x 6 piece of paper. Include any information you want—pictures, words, numbers, and colours.
2. Exchange cards with someone else in the class, and try to tell each other's stories based on what you see on the card. Does your partner's understanding of who you are match what you wanted to express about yourself? What does the card tell you about your partner's identity? What did you choose to include on your identity card? Did you include where you were born, where you live now, the natural environment where you live? Did you include other members of your family? Did you include activities you do? Do you consider such facts a part of your identity? Can identification cards include all the information about your identity? Was there something you chose not to include?



Identity Card by Kaori Richardson, aged 13, Sandys Secondary Middle School.



Identity Card by Elenae Anderson, aged 13, Sandys Secondary Middle School.



Activity

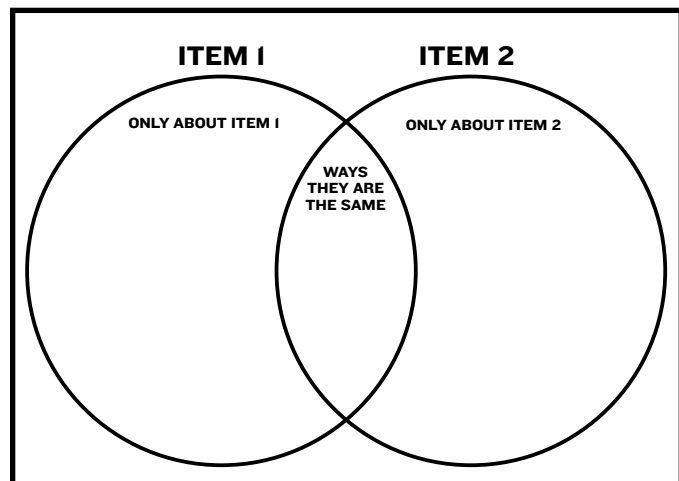
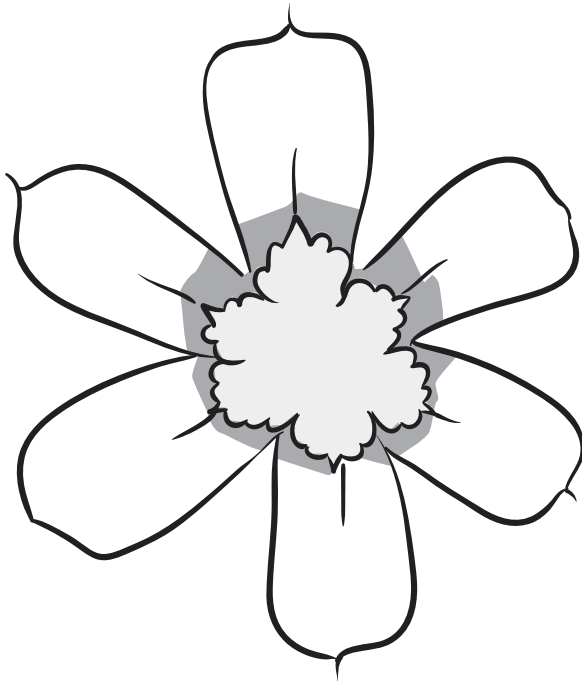
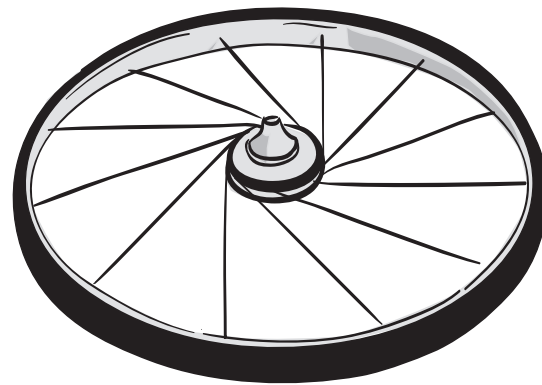
Create a Friendship Flower/Bicycle Wheel

From: Jennifer Hind, Newspaper in Education, *The Royal Gazette*, 13 September, 2000.

1. Think of a family member or friend. Create a Friendship Flower or Friendship Bicycle Wheel that reflects his or her identity. On each petal of the flower or each spoke of the bicycle wheel put a word or picture that relates to who that person is.
2. Use a Venn diagram¹ to compare yourself with your friend or family member. Compare that person's Friendship Flower/Bicycle Wheel with your identity card. Write in the non-overlapping portions of the circles of the Venn diagram the characteristics that are different. Write in the overlapping portions the characteristics you share.

Link

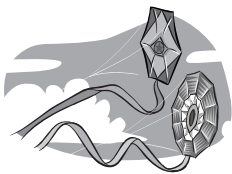
- See Resources Chapter for reproducible templates for the Friendship Flower, Friendship Bicycle Wheel, and Venn diagram.



LOCAL CULTURE, FOLK CULTURE, EVERYDAY CULTURE, FOLKLIFE

Folklife can be thought of as creative expressions done or performed in everyday life that are shared by members of a community and reflect their beliefs and values. Folklife, or the culture of everyday life, includes artistic expression, skills, traditional ways of doing of things, language, and more. In this book, the words folklife, everyday culture, folk culture, and local culture are all used to express this idea.

¹ A Venn diagram is an organisational tool made of two or more overlapping circles for charting similarities and differences between characters, stories, or other elements.



What Is In a Name?

What is your name? Obviously your name links you to your family. It may also link you to a culture group, either by birth or marriage. For example, *Susan Medeiros*' family has roots in Portugal. Does that mean that *Elizabeth Medeiros* **descended** from Portuguese **ancestors**? It may mean that Elizabeth acquired the name by marrying into the Medeiros family. Even if Elizabeth married into the family and is not of Portuguese descent, that culture is now a part of her identity. Some people pass on special first names that link future generations to those in the past; others feel a child should have a completely new identity and give them a first name not shared by a family member. And some children, and adults, make up or receive new names for themselves.

Nicknames are popular in Bermuda. Many people, particularly men, have nicknames. Some nicknames are passed down and shared by all the men in a family. They are so frequently used that often a person's given name is forgotten. Nicknames also appear in the telephone directory and in death notices.

How does one acquire a nickname? A person's nickname may relate to a special trait a person has or to an experience in their life. Usually there is a story associated with a nickname.

Kitemaker Antoine Simmons from Somerset Parish is better known by his nickname "Sow Wow" than by his given name. He explains how he got his nickname:

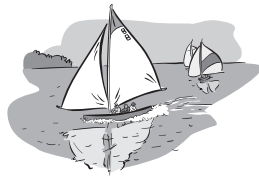
That nickname comes from Arnell Simmons. You know Arnell always used to make up his own words, like he's got his own language . . . He was building a little wooden shack over in the yard for me. He wanted the hammer and he just said, "SOW WOW," pass me the hammer. And I said, who you callin' "Sow Wow?" And from there on it just [stuck]. It didn't have a meaning behind it or nothing. It's just like how he makes up words, like "Vo Vo" and all this nonsense, right? So, that's how I got it, and it doesn't have a meaning at all. Most people's nicknames have a meaning. Like when somebody calls me 'short people,' well then you know right away that I'm short. There's a meaning behind that. But "Sow Wow" doesn't have any meaning.

Some of you have nicknames. How did you get them? What do they say about you? MaryLouise Binns, of Devonshire, has the nickname "Harry." She got this nickname because she always has a spotlessly clean house and insists that her children help clean it. The name came from a television commercial for Ajax in which a husband cleaning a bathroom calls out "Harriette, this Ajax shakes out white and turns blue." MaryLouise's children started calling her Harriette whenever she put them to work. The name eventually was shortened to Harry. Another example is the nickname "Cat" that is shared by the men in a family whose eyes look a little like cats' eyes. What part of your identity is reflected in your nickname?

Nicknames are viewed differently in different cultures. If someone takes offence at being called by a nickname, it may be because in his or her **upbringing**, being called by a nickname instead of by a given name can be disrespectful, depending on the relationship between the person naming and the person named. But in Bermuda, nicknames are usually like a friendly pat on the back, full of affection. They are given and received as a show of friendship and socialising.



Antoine "Sow Wow" Simmons.
Courtesy Departments of Community and Cultural Affairs.



Activities

Research Bermudian Nicknames

1. Interview members of your family and neighbours about their nicknames. Take notes and bring them to class.
2. Keep a tally of all the nicknames. Which nicknames are used a lot? Which are unique? Create a graph to illustrate the frequency of certain nicknames.
3. Make a class dictionary of Bermuda nicknames that lists the nicknames and the stories that explain the nicknames. You may want to do this as a web page and include pictures of people with their nickname entry. You could also create a form for others to use to add nicknames and their stories to your dictionary.
4. Choose one of the nicknames and create a comic book that illustrates the story of the nickname.

Nicknames

Bus Stop, Bird,
Brownie, Chief King,
Cow Polly, Chopper,
Cheese, Caulker,
Chummy, Casablanca,
Chippo, Dewey,
DO, Dickie, Dingback,
Duggy, Easter Lily,
Easter, Eggs, Flip,
Goo Gip, Grippy,
Gus, Harry, Hooks,
Howdie, Heads,
Nipper, Ole House,
Porter House, Poncho,
Pork Chops, Psycho,
Rations, Rockin
Chair, Silks, Shack,
Shine, Smiler, Souse,
Soups, Sound Barrier,
Sow Wow, Termite,
TNT, Tonky, Tuck,
Winty, Weebles,
Weatherbird



The Royal Gazette



A home going service for Mrs. AMY I. "TINY" RATTERAY, beloved mother of Maurice Major Stovell, beloved daughter of the late Mrs. Harriet Ratteray, and Mr. Vincent Ivan "Cat" Ratteray, and sister of the late Howard "Bobby" Ratteray in her 55th year, of St. John's Road, Pembroke will be held at St. John's Church, Pembroke TODAY at 3 p.m.

Interment will follow at St. John's Cemetery, Pembroke.

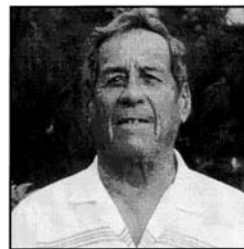
Visitation: Amis Memorial Chapel, 152 North Shore Road, Pembroke from 1:30 to 2:30 p.m.

Flowers may be sent or donations to the L.C.C.A., International Centre, Room 211, 26 Bermudiana Road, Hamilton, HM 11.

Also surviving are brothers: The late Howard "Bobby", Raymond, Vincent, Elroy, Calvin, Quinton and his wife Judy, and Michael and his wife Amanda Ratteray; sisters: Ruth and her husband Edmund "Willie", Galloway, Glenda and her husband Barry Montague, Wilma and her husband Leroy Lottimore, and Sharon Williams; aunts: Dorothy "Plunky" and her husband Kenneth Tyree of Omaha, Nebraska, and Alice Ming, goddaughters; Lisa Boyles and Shanna King, nieces, nephews, great nieces, great-nephews, great-great-nieces, great-great-nephews, cousins, special friends the Renaud family, Franklin Caines, Kayleen Williams and Charlotte Reid of Baltimore and numerous other relatives and friends here and abroad.

Elroy's Laundry, Berkeley Road, and Brunswick Street will close TODAY at noon.

Amis Memorial Chapels.



A funeral service for Mr. ALBERT EDWARD CHURM, beloved husband of the late Alice Mae Churm and father of Albert (Shorty) Churm and Ruth Holder, in his 95th year, of "Bounty", 7 Breezyway Lane, Smith's Parish will be held at St. John's Cemetery, Pembroke.

Interment will follow at St. John's Cemetery, Pembroke.

Relatives and friends may pay their respects at the Bulley-Graham Funeral Home, Mount Hill on Wednesday from 7 to 8 p.m.

In lieu of flowers, relatives and friends may wish to contribute to P.A.L.S., P.O. Box DV 19, Devonshire DV BX.

Also surviving are his daughter-in-law Fanny Churm; son-in-law John Holder; sister Mrs. Edla Seymour; four grandchildren Sheri Lema and husband Michael, Albert Jr. and wife Jennifer, Barbara Ingemann and husband Oluf and David Holder; four great-grandchildren Alicia, Mathew and Anya Churm and Chantel Ingemann; nieces, nephews and many other relatives and friends.

Bulley-Graham Funeral Home.

Augustus Funeral Home regrets to announce the death of Mr. HARRY McDONALD (JUSTICE) FORD JR.



A home going service for Mr. Harry McDonald (Justice) Ford Jr., beloved husband of Lunnie Ford, father of Makeda, Isha and Koweto, step-father to Mickel Samuels, son of Sharon and Harry Ford Sr., grandson of the late Enos and Estina Ford, Mr. Alan and Vera Lottimore in his 35th year, of St. Augustine Lane, Pembroke formerly of Warwick will be held at Seventh-day Adventist Church, Southampton TODAY, January 15 at 3 p.m.

Interment will follow at Pembroke Parish Cemetery.

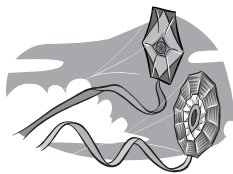
Relatives and friends may pay their last respects at Seventh-day Adventist Church, Southampton TODAY from 2 p.m. to 2:55 p.m.

In lieu of flowers, donations may be made to P.A.L.S. at P.O. Box DV 19 Devonshire.

Also surviving are sisters La-Vette Ford-Durrant, April Ford, Juanette Spencer, Katie and Kelly Ford (of U.S.A.), sisters-in-law Janette, Dawnette, Rachel, Tamika and Fay (of Jamaica), brothers-in-law Ricardo Durrant, and Stephen Hawk Spencer, Larry Atkinson and Tommy Porter (of Jamaica), mother and father-in-law Mr. and Mrs. Raymond Porter, godfather Cal Lambert, godmother Diane Tucker, godson Stuvon Outerbridge, nieces Mikia and Danielle Ford, T'Deana Spencer, uncles Rudy, James (Big Ju) and the late Charles Ford, Fred, Dennis and Stuart Lottimore, Robert Lee, Mickey Caines, Arthur Bean, Howard Tucker, aunts Ena Lee, Jan Ford, Carol, Rose, Barbara Bean, Eunice Caines, Winnifred Bean, Marshall Byers, Wyonnie Tucker Meredith and Janette Lottimore, Vivian Griffiths, Francis Durham, Janice Knights, special friends Budgy, Kent, Jah Thomas, Alan, Tush, Chin, Clay, Glenfield, Larry, Elroy, Dudley, Everton, Kay Outerbridge, Lindsay Manderson (Pals Nurse) and numerous other relatives and friends.

Colours may be worn.

Courtesy The Royal Gazette.



Choose a Nickname

1. If you were to choose a nickname for yourself, what would it be? On a piece of paper, write the nickname and explain why you think this is a good nickname for yourself.
2. Pick a partner and share your nickname and its reason.
3. Then each of you choose nicknames for each other and explain why you chose that particular nickname. Make sure the nicknames you choose reflect positive qualities of the person.

Place Names

Place names also reflect the history and folklife of an area. Some official names of places are quite colourful. Why is Shinbone Alley or Old Maid's Lane called that? Some places in addition to their official names have informal names by which locals refer to them. These are like nicknames and may reflect multiple identities of a place. For example, folks from the Pembroke Marsh area call it *The Pond*. Why do they call it that? What's the story behind the name? Locals refer to Spanish Point as *out Pynt*. How did this place get both its names?

Often names of places or roads change. A newcomer to an area will be frustrated when he constantly hears a place referred to by who used to live there or what used to be there or its old name since the newcomer does not know those references to the past. For example, the building in Hamilton that now houses the Departments of Community and Cultural Affairs is often called the *old Fire Station Building*. If you tell a taxi driver that you want to visit either of those offices, you may find it helpful to also say, "it's in the old Fire Station."

These types of references to past names and uses are part of an area's rich cultural history. Think about your community. What are the informal names of places? Why are those names used?



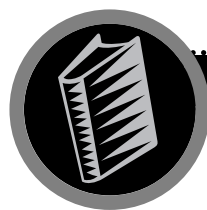
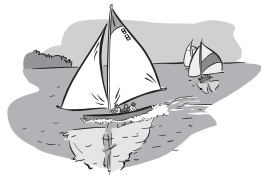
Street signs in St George's.

Courtesy Department of Communication and Information.



A real Bermudian is someone who gets excited and follows the gombey. You get all rowdy around Cup Match and Boxing Day. You're a real Bermudian if you participate in holidays and traditions. You don't have to be born in Bermuda or have British or Bermudian status to be a real Bermudian.

— Zawditu Maryamm, M3, Spice Valley Middle School



Reading

A Sense of Place: *The Pond*

By Llewellyn Emery²

YEARS AGO IN BERMUDA, the Pembroke Marsh area hosted more than just the Island's garbage dump. The dump area was flanked by several acres of thick, jungle-like greenery, the densest part of which we called The Jungle. Cliff Looby, playing the role of Tarzan, once used it as a movie set, I vaguely recall.

Right next door, east of The Jungle, was a barren, gravelly patch of ground, which was absolutely flat. It was perfect for softball games, because there were no windows within range of even the best-hit ball, be it fair or foul. We called this curious, bleached tract of parched land The Desert.

Way west of The Desert, The Jungle and the dump, and tucked away amid the tall reeds, was a tiny, landlocked body of water. It was visible only from surrounding higher elevations, and perfectly reflected the cobalt sky. According to neighbourhood legend, it was bottomless, fed via underground passageways connecting it to the ocean. I remember grown-ups forbidding us to go there. They said if someone drowned there, his body would surface near the Ducking Stool on North Shore, about a half-mile away. The sheer horror of such a prospect was enough to deter any neighbourhood child who might otherwise be tempted to sneak out for a swim. Every child on the planet knew better than to trespass upon that forbidden territory.

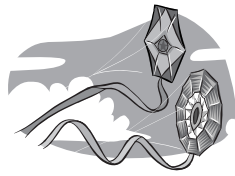
We called this little, isolated body of blue The Lake.

Along the entire southern boundary of the marsh ran the Pembroke Canal. This was, indeed, connected to the ocean. That its levels coincided with high and low tides confirmed the theory (so perhaps the aforementioned story about The Lake was true after all). A glorious oleander hedge ran the length of the canal's southern bank, neatly camouflaging the entire waterway. Convenient breaks in the hedgerow marked suitable points for crossing. As the name 'canal' implies, it was a narrow aqueduct. It channelled brackish water to an unknown destination for an unknown purpose. Of course, its purpose was not unknown to every child who lived in the vicinity, or whoever attended the adjacent Central School. We knew instinctively why it was there.



Llewellyn Emery with his sister, Sandra, and his Pond dog, Barker, 1960. Courtesy Llewellyn Emery.

² Emery, Llewellyn, *Nothin' But a Pond Dog*, Hamilton: The Bermuda Publishing Company Limited, 1996, pp 6-8.



It was there for us to attempt to cross via the narrow, unsteady plank that spanned its width. It was there for us to fall into should our feeble attempts fail, or some prankster thwart our efforts. Many a daring child tried to jump across, broad jump style, and suffered the penalty for failure. So clearly, the serpentine canal was there to lure us, to dare us, to egg us on. Then it could humiliate us and earn for us a sound licking when we arrived home covered with pond scum.

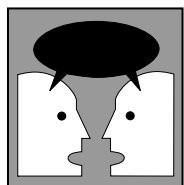
It was a perpetual source of tadpoles, mullets, and champion frogs. At any given time, a small band of adventurous boys could organise a nail-biting swimming race, each boy shouting and waving to urge his chosen frog to victory.

It was a place into which we could toss a rock, and admire the splash it created, The splash was all the more admirable if it soaked some ‘innocent’ bystander, who was sure to ‘get licks’ just for being somewhere his parents forbade him to be. That canal was there to make us disobey our parents, and to teach us, the hard way, the consequences of disobedience. Every child who ever ventured there knew that.

We called this alluring, meandering canal The Ditch. We also called it The Pond. Actually, we called everything associated with that area The Pond. For example, sometimes, we spoke of the dump as The Pond (Some people said “Trash Pond” for clarification, although purists rejected that expression as redundant.) At other times, we referred to the entire marshland by that name. In fact, The Pond dominated that part of the parish so much that people thought of the immediate neighbourhood as The Pond too. Even Parson’s Road, which bypasses the marsh to the south, was unofficially, but popularly known as Pond Road. It used to provide vehicular access to the dump via Byden’s Corner, but that was before the road was re-routed. The portion of Glebe Road which borders The Pond area on the east side is still known as Pond Hill.

We all knew which definition of The Pond applied by the context in which it was used. Thus, a trip to The Pond to get baby-carriage wheels, or box wood, or bicycle parts, obviously meant that we going to the dump section. A search through The Pond for pond-sticks would take you through the mucky marsh where the reeds grew. Falling into, jumping, or crossing The Pond could only apply to The Ditch. Whereas giving The Pond as your home address clearly meant you lived somewhere on Parson’s Road, or nearby.

To illustrate the extent to which our world revolved around that area, even a trip overseas was jokingly referred to (in the **vernacular**) as “goin’ ’cross de puhwn.” A radio’s worth was often measured by whether or not it could reach across the ocean in the daytime.

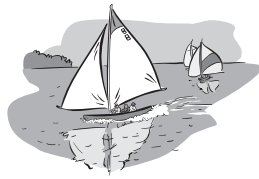


Discussion Questions

.....

After reading Llewellyn Emery’s account describing The Pond and why the Pembroke Marsh area acquired a second name, think about and discuss these questions:

1. Describe the areas children living in the Pembroke Marsh area called The Jungle, The Desert, The Lake, The Ditch, and The Trash Pond.
2. What part(s) of the Pembroke Marsh area did The Pond refer to?
3. What were some of the special features of The Pond?
4. How does Emery evoke a sense of place in his writing?
5. Does your neighbourhood have special names for different parts of it? What do those names refer to?



Activities

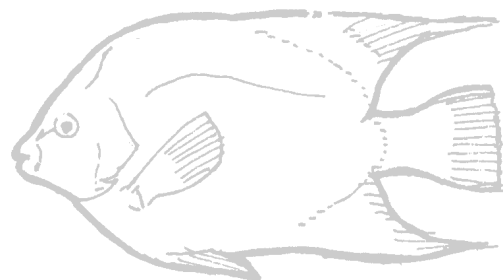
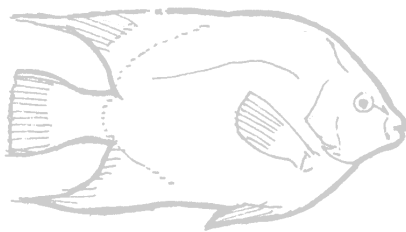
Survey of Names

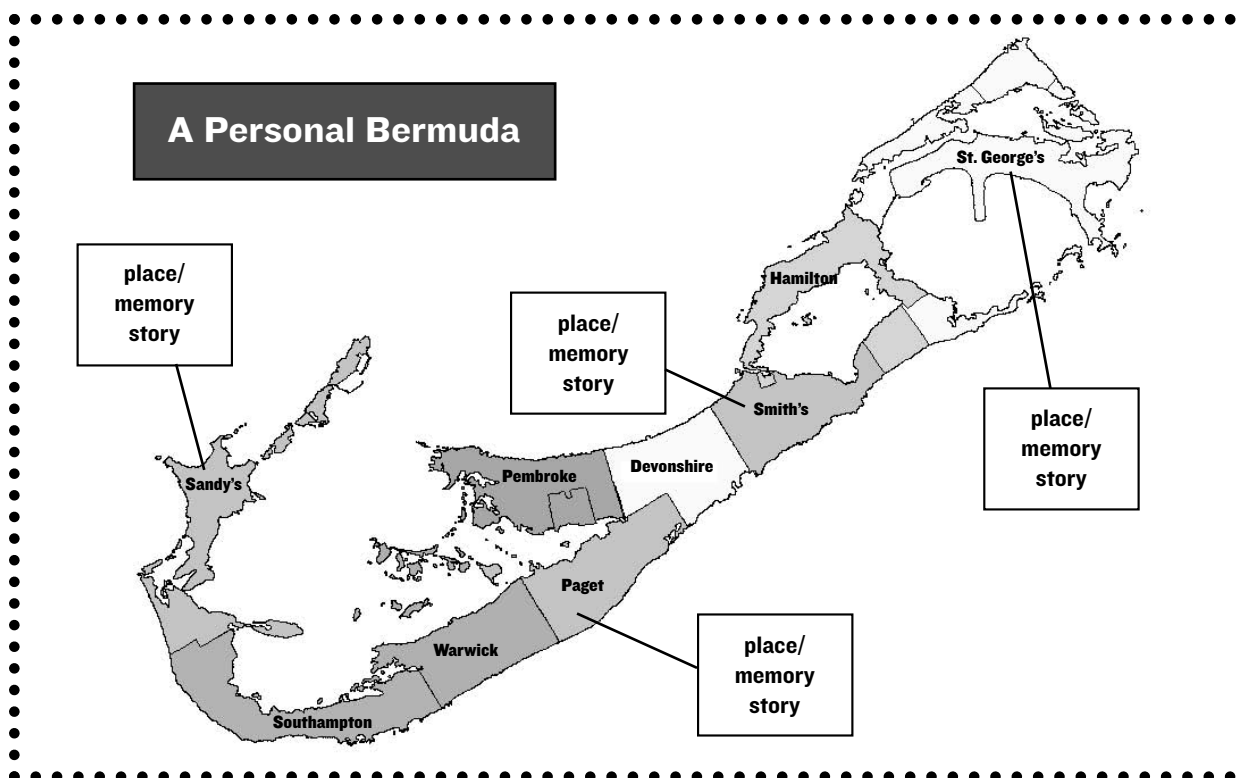
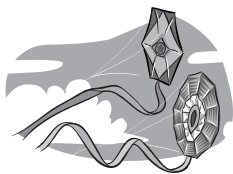
1. Make a list of street names. Make a guess as to why they are called by those names. Then ask around, what do others say is the reason for the name?
2. Conduct a survey to collect house names, boat names, and place names. Be sure to find out the stories behind the names.
3. Compile the names and their stories with pictures on a website.
4. Photograph or draw the homes, boats, or places and make a picture book of these along with their names and stories.
5. Create an **icon** that would illustrate the story behind the name of a house, boat, or place. Then make a name plaque using the icon.
6. Make a game where the names of homes, boats or places have to be matched with their stories and then with pictures of the homes, boats, or places. See if you can match the right ones.
7. Make up your own name for a house, boat, or place. Create a picture poem that tells the name's story.
8. In small groups, pick a name of a home, boat, place, or a person's nickname and create a skit to tell the story of the name. Don't use the name in your skit! See if your fellow students can guess the name after seeing your skit.



To be a real Bermudian to me means you speak Bermudian slang. You know how to make a kite. May 24th you go to the parade or go swimming at the beach. When Cup Match comes around, you're crazy as ever and you root for your team. Good Friday your kite is in the sky and you have fish cakes and hot cross buns in your hand. You are a real Bermudian if you were born and raised in Bermuda. When an accident comes around, you're the first one there. Real Bermudians always say "good morning," "good afternoon," "good night." You have to have good manners.

— Octavia Azzario, M3, Spice Valley Middle School



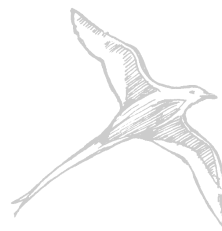


Link:

- See Resource Chapter for a reproducible map of Bermuda map.



A Personal Bermuda



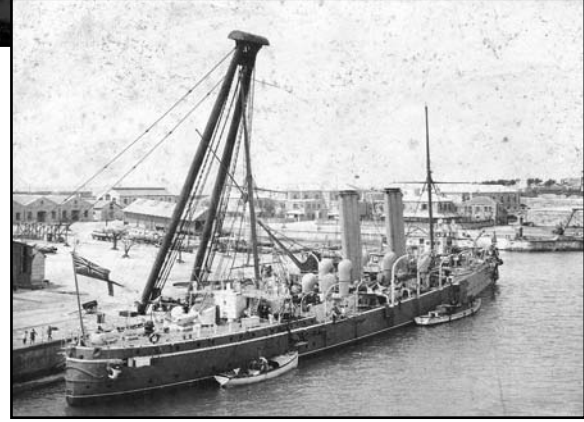
1. Put a large map of Bermuda on the wall. On a small piece of paper write down a culturally significant place (for example, the site of a special cricket match or where a fitted dinghy race starts). Then stick your paper on the map at the location you wrote down. Look at where there are clusters of papers. Why do you think this might be occurring?
2. Another variation on this activity is to look at personal memories associated with places. This time write down a memory associated with a place. Do this for two places. Attach your papers on the map on the locations related to your memories. Share one of your memories with the class.
3. Write the story of your other memory place and create illustrations to go with the story.
4. You may want to combine all your memories, stories, and pictures to create a Personal Story Map of Bermuda website. You could make it so that people can click on a location on your map and then read the related stories and see the pictures. You could add a form that people can use to add their own stories about places.
5. Take a small map of Bermuda home and ask members of your household to each identify a culturally significant place and a place that holds a special memory for them. In class discuss how your family's places and stories compare with those of your classmates.



Royal Naval
Dockyard, 2002.



H.M. Dockyard. Photos Courtesy Bermuda Maritime Museum.



H.M.S. Tribune at HM Dockyard.

Activities

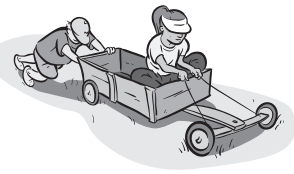
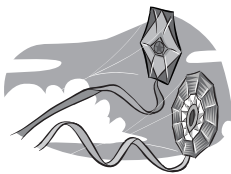
How Places Change

Places change over time because of developments in technology, different uses of land, increased population, and various other reasons. Look at an old photograph of a place, for example, the Dockyard. What do you notice? Now compare it with a recent photograph of the same place. Does the place look different today than how it looked in the past? How has it changed? Why do you think it changed?

Activities

Sense of Place

1. Draw a map of your neighbourhood. Start with your house and visualise walking out the door. After you complete your drawings, look at what is included and what is left out. Discuss how you see your neighbourhood.
2. Consider what makes your neighbourhood special. Make a list of the sights, smells, sounds, colours, shapes, barriers, and special places such as where people come together (and perhaps special people and animals) in your neighbourhood.
3. Make a three-dimensional map of your neighbourhood. Create a recording to go with the map that captures the sounds of your neighbourhood. This may include birds, people talking, cars, motor bikes honking, etc.
4. To culminate write a short story, play, or create a personal walking tour that illustrates the sense of place of your neighbourhood.
5. Create picture poems using the name of a place. Write out the place's name and then write phrases starting with each letter that describes the place. Finally add pictures that illustrate the phrases. Another way to do this is to write the name in such a way that it creates a picture of the place.



Objects in Our Lives

We all have objects that are special to us. Some of these objects have been in our family a long time, while others are new. Some of these objects become symbols of our identity. Often objects that are special to us link us to events, people, and traditions in our lives. Folklorists sometimes call these special objects *cultural markers*.³ By telling their stories, we tell stories about who we are.

Activity

If Objects Could Talk

PART ONE: DEFINING YOUR OBJECT

1. Chose a cultural marker object. This is an object that is special to you or your family. Think about why it is special. What is its story? How does this item help explain your life and culture?
2. Draw a picture of your cultural marker. Then write a short description of the object. In doing so, be sure to answer these questions: What does it look like? What is it made of? How was it made and who made it? Who uses it? For what is it used? How did you or your family acquire it? Why is it special to you? You may need to do a little research to answer all the questions. At home, ask your family about the object you have chosen. Also refine your drawing of your object.

PART TWO: SHARING YOUR OBJECT

1. Present your cultural marker to the class. Tell the story of the object to your classmates. Explain how this object relates to your cultural identity.

PART THREE: OBJECT PLAY

1. Exchange your cultural marker picture and description with another student. Feel free to ask each other further questions about the object and its meaning.
2. If your two objects could speak to each other, what would they say? What stories would they tell? Create a dialogue between the two objects. As you write, try to make your object come alive. What personality would it have? What will it sound like when speaking? Write it down in the form of a play script and be prepared to present your Cultural Marker Play to the class.



This piece of crochet reminds me of my grandmother and very special childhood memories of time spent at my grandparents' home. Nanny always had a bag of crochet

needles and yarns beside her chair. She would crochet doilies, tableclothes and even bedspreads from an unbleached cotton thread. Most special to us as children, though, were the Barbie doll dresses she would crochet from a colourful cotton thread interwoven with fine silver so that it glistened. Blue, green, and purple threads were magically transformed into glittering gowns we treasured. —Nicola O'Leary

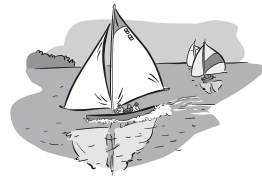


My grandmother made this piece of crochet. It instantly recalls memories of her for me. On one piece she crocheted the word "Bermuda" and this links our

family history to Bermuda in a very personal way. In the photograph you can't see that I am wearing a silver bracelet. I keep it with me constantly as a reminder of my grandmother who gave it to me. In the early 1980s, my great-uncle, who served in the First World War as a gunner in the Bermuda contingent of the Royal Garrison Artillery, gave me two tiny bottles of pink Bermuda sand. He said if I kept those with me, I would always have a little bit of Bermuda with me wherever I went. Sadly he is dead, but I have a reminder of both his spirit and Bermuda when I look at those little bottles. —Tonetta Spring

Photographs by Sue Durrant, 2002.

³ Cultural Marker © Smithsonian Institution



Our Identity Links Us

Your identity is complex. It is made of many parts. These parts link us to people and places over time. Think about the different elements of your identity. To whom do they link you and to where do they link you?

Activity

Within Me I Am

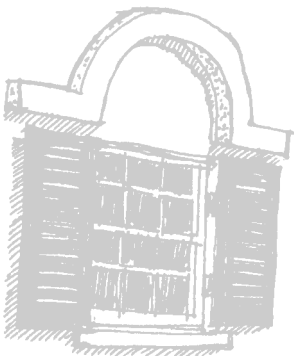
I. Make lists of some of these things that can help shape your identity:

- Your names (nicknames, formal names)
- Your family (list all the family members that are important to you)
- Where you live and have lived (list the name of your neighbourhood, your street address, etc)
- Where your parents or guardians lived
- Where your grandparents or guardians' grandparents lived
- Your favourite foods
- Your parents' or guardians' favourite foods
- Your grandparents' or guardians' grandparents' favourite foods
- Foods you eat on special occasions
- Your favourite music
- Your parents' or guardians' favourite music
- Your grandparents' or guardians' grandparents' favourite music
- Activities you are involved in
- Groups you are members of
- Special family customs
- Family values and beliefs



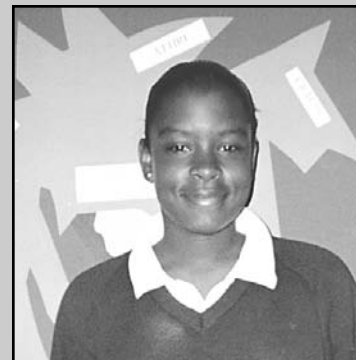
To understand each aspect of Bermuda's culture. To speak the unique language. To wear Bermuda shorts. To fight for real rights through politics. To make a traditional kite and play traditional games. That's a real Bermudian.

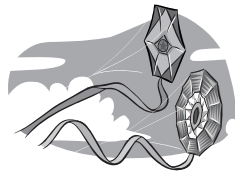
— Tomika Easton, M3,
Spice Valley Middle School



To be a real Bermudian you have to be pokey and a gossip. Also, you have to speak slang. For example, "We lot's going down town."

— Shandel Doars, M3,
Spice Valley Middle School





2. Using your lists, and the insights you gained from the other activities, create a poem entitled *Within Me I Am*. For inspiration when writing your poem, read these poems from Sandys Secondary Middle School written by teacher Tonetta Spring and her students, Rochelle Minors and Kei-Lara Dunigan.

MY POEM

by Rochelle Minors

My connection to my family is very close
When my whole family goes away, I miss
 them most.

I cook breakfast for my dad
That's why he never gets mad
He likes pancakes which are delicious
And adds banana which are nutritious

We go sailing on our boat
And compete to see how long we can float
We snorkel and catch fish
Then cook and eat our fine dish

My place in this family is clear
Everybody thinks I'm a pain in the rear

I was a premature baby that wanted to come
 faster
And ended up weighing not much more than
 a two-pound bag of pasta

I ended up becoming a beautiful girl
With brown hair, pretty eyes, and a smile as
 white as a pearl

I was a miracle from God, and to show their
 love
My name was made up from all the above
Ro from mother Rosalyn
che from my sister Cheri
ll from my father Marshall
e from everybody

So now that you know me I hope you agree
That I'm very important to my family and me.

ALL OF ME

by Tonetta Spring

All my mama's people come from Somerset
All my daddy's people come from North
 Carolina.

My daughters have their grandmother's names;
 I chose them instantly.

All my mama's people travel,
All my daddy's people don't.

I tell my daughters, there's a great wide world
 to see.

All my mama's people love home made pies,
And my daddy's people too.

Oh big cities and Southern countrysides I miss
 your ample girth.

But how can I leave behind my pink sand of
 Bermuda, and South shore waters blue?

MY CONNECTION TO MY FAMILY

by Kei-Lara Dunigan

I am a daughter
To my mother and father
And I am a sister
To my bro

I am a granddaughter to all
Four of my grandparents
And a cousin to cousins
Some I don't even know
To aunties and uncles
I am a niece
Great grands aren't alive
But they're still a piece
A piece of my history
Didn't know
What I know now
Is that I'm
Free
American, Bermudian and Cuban
That's me!
Yippee!

LOOKING AT BERMUDA



Bruce Barritt wears a University of Michigan shirt because the colours, blue and yellow, match that of his favourite cricket team, St David's. Courtesy Department of Community and Cultural Affairs.

I tell people that there's no other place like Bermuda geographically or culturally. Bermuda is still a British colony yet a neighbour to the United States, and it is heavily influenced by West Indian people who come here to live. We pick and choose whatever we like. . . . You see Bermudians at cricket games [an English game], they have bought an American university sweatshirt because it has the same colours as their cricket team. . . . They'll wear a blue and yellow thing because that's St David's colours. They appropriate, it doesn't matter that it's Brigham Young University or anything like that, "That's my colours. I don't know who these Brigham Young people are but those are my colours."

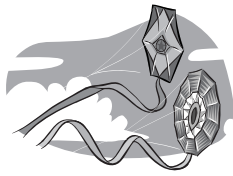
What is Folk Culture?

To see the kind of person that you are, you began by looking at the folk, or local, culture of Bermuda. In general, what do we mean by the phrase *folk culture*? It includes a lot: mostly the ways of knowing and doing that are learned and shared by members of a group, sometimes unconsciously. This culture shapes our values and beliefs and influences how we behave toward and communicate with others.

How do you greet someone? Do you shake their hand? Bow? Give them one or two kisses? Hug them? Ignore them? In every culture there are recognised ways of greeting. You mostly do these almost without thinking. You may have a repertoire of ways from which to choose. In many European countries one standard greeting is a quick kiss on both cheeks. In the United States, there is shaking hands or, between friends, giving a quick hug or slapping high-five. In Bermuda, you say good morning (or afternoon, evening) first and then proceed to shake hands, hug, or say "hey bye, what's happenin'?" Perhaps, if you once lived in the Azores and returned, you might kiss people on both cheeks, or as a man give other men a hug, in greeting. You've changed the custom in which you were raised. How do you think others would react if you did this? Why?

Local culture gives us ways to think and behave. It affects not only the way we greet but also how we dress, the language we use, the rituals we follow, how we use land, and how we think about others, among many other things. It's used by living people, and it changes over time. Many know that an important part of being Bermudian is being resourceful. Bermudians adopt, adapt, and create with what we find around us. Bermuda has always been a place where people of different cultures met and often adapted ideas and ways of living from each other, frequently creating cultural forms distinctly Bermudian. Kites, for example, originally made in China and flown in springtime in many countries have acquired specific designs in Bermuda and are flown almost exclusively around Easter. Kite flying on Good Friday has become a uniquely Bermudian folk tradition.

So in Bermuda, as in most places in the world, one finds several cultures along with an identifiable Bermudian folk culture which is the result of creative adaptation. What are some characteristics particular to Bermudian folk culture? Does this Bermudian folk culture help one recognise another Bermudian when travelling abroad? What is it that tips you off?



“I do not want my house to be walled in on all sides and my windows to be stuffed. I want the cultures of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any.”
—Mahatma Ghandi



Thinking about Being Bermudian

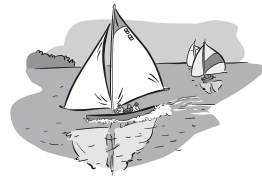
1. Ghandi talks about wanting to be open to many cultures. What cultures have “blown” through Bermuda? Do you think they have left an influence on the Bermudian local culture? How?
2. With a partner write down 10 things that define being Bermudian. For example, think about how you greet others, how you dress for special occasions (such as getting married, going to church, going to a funeral, attending Cup Match), and how you relate to time (is being late actually being on time or is it disrespectful?). What are other cultural behaviours for a Bermudian?
3. Share your list with the class and discuss.

Aspects of Folklife

from Louisiana Voices website: <http://www.louisianavoices.org>

One way to look at folk culture is as a web of connected, on-going, everyday processes, rather than something static. It changes and evolves as it continues to reference past practices and beliefs. Folk culture, or folklife, cannot be defined as a static, single set of elements. Rather it is an evolving mix of many different ways of being, thinking, and doing. Here are some aspects of folklife that may serve as starting points for your exploration of Being Bermudian:

- language and dialect (how people talk and expressions and special words they use)
- occupations and occupational folklife (past and present business and economic activities, including markets and traditional occupations)
- foodways (ways of preparing, presenting, and eating food)
- geography, ecology, and environment
- landscape and land use (rural, urban, suburban; natural features; evidence of people on the landscape such as buildings, signage, transportation, utilities; community and cultural boundaries)
- soundscape (language, music, nature, traffic, occupations, children)
- music and dance
- religions
- settlement history and patterns (where people live and have moved)
- crafts, decorative arts, and material culture
- customs, celebrations, and festivals
- oral narrative genres (stories, jokes, and expressions)
- family names and formal and informal place names
- ethnic and other folk groups (religion, age, occupation, etc.)



We Are Bermudian

Bermuda is made up of people who come from many parts of the world. Predominant groups are of English, Portuguese, Caribbean, and African **descent**. More recently, people have come from the Philippines and Sri Lanka to live and work in Bermuda. Many Bermudians have ancestors from several groups. How do you trace your roots?

Activities

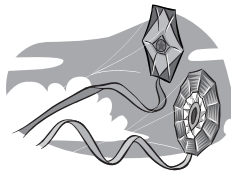
Our Roots

1. Take a piece of diamond-shaped paper small enough to stick a pin through and write your name on it. Wrap the paper around a pin like a flag and stick it on a large map of the world on the country where you have roots. Use as many flags as you need to put your roots on the class map. Hold a class discussion about what the map shows.
2. Make a list of the countries where your parents, grandparents, or guardians were born. Make a graph showing how many people have parents/guardians born in Bermuda and another showing how many have grandparents born in a country that is not Bermuda. Make graphs showing how many parents/guardians and grandparents are born from each country on the list.
3. Hold an international tasting party. Pick a country represented by a flag on your map and bring in a dish from that country (it doesn't have to be from the country/countries where your own flags are, it could be where someone else's flag is). Compile the recipes into a Roots Cookbook with a version of your Roots Map as the cover. You may want to do this as a web page and have people click on the flag to read about the person and his or her recipe.
4. Take a walk through a grocery store and look at the variety of items coming from abroad. Make a list of the different types of food items that are available and where they are from. In class, discuss what this means. Why is there such diversity of items? Explain why these items come from different places.
5. Pick a tradition that is practised in Bermuda and comes from another country. Interview someone about how that tradition is practised in Bermuda. Ask them if anything is done differently here than in his or her country of origin. If changes were made, find out why. For example, both in the Azores and in Bermuda, the Portuguese create a "carpet of flowers" to decorate the streets for certain holidays. In the Azores the carpets are made of real flowers, but in Bermuda they are made of tissue-paper flowers. Why? (See Arts of Celebration for information on this tradition.)

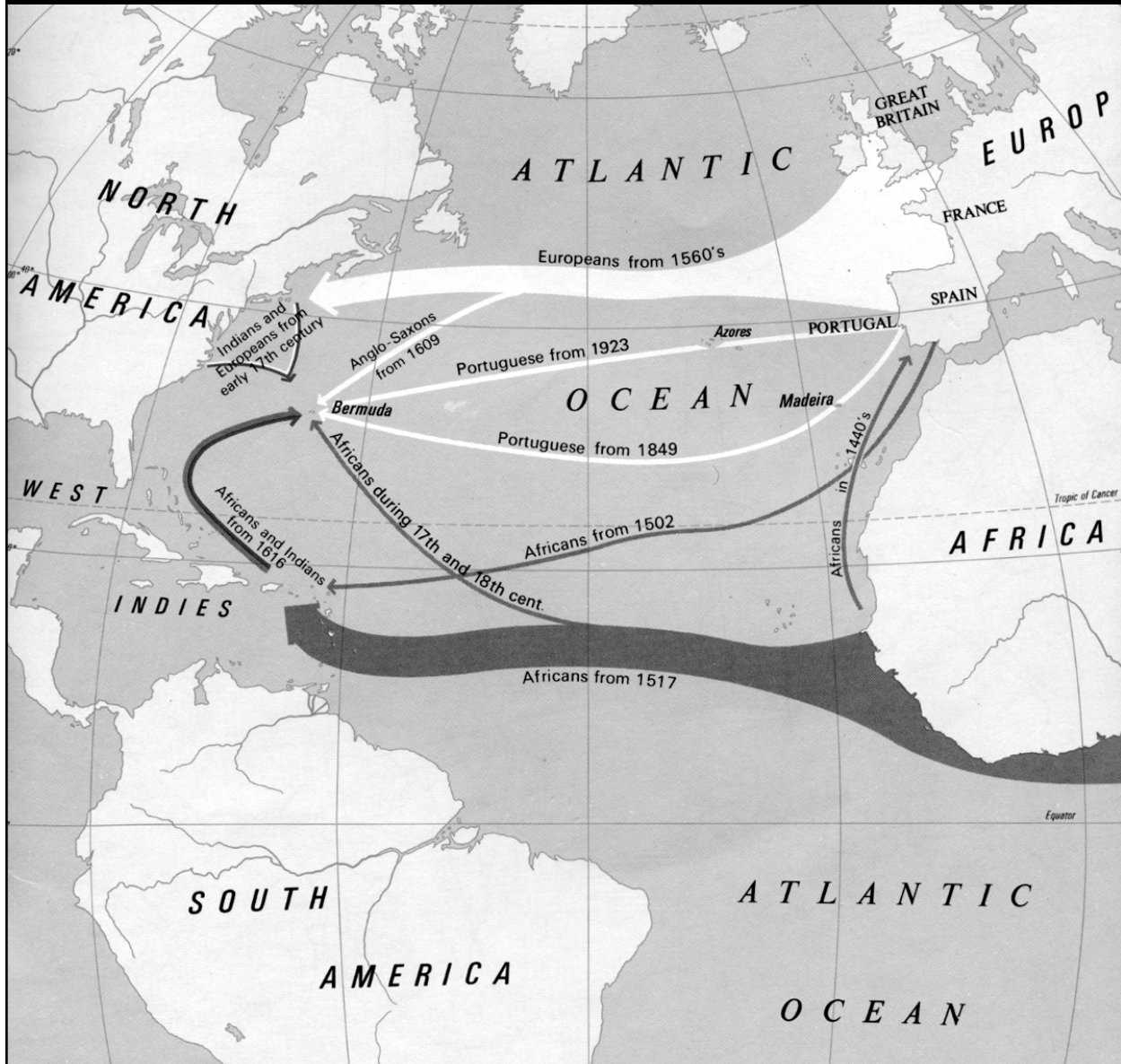


Visit the Commissioner's House at the Bermuda Maritime Museum to learn about the history and traditions of various cultures living in Bermuda.

Courtesy Bermuda Maritime Museum.



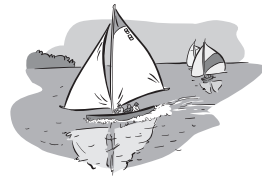
Migration to Bermuda, 1502-1923



Map compiled by Kenneth E. Robinson, published in *Atlas of Bermuda: Origin of Bermuda's Chief Peoples*, 1972.
Courtesy Shirley Pearman and Kenneth E. Robinson.

FOREIGN-BORN POPULATION BY COUNTRY/REGION OF BIRTH (2000 CENSUS)

UK	4,868	Other Europe	714	Trinidad & Tobago	191
USA	3,413	Phillippines	395	Germany	176
Canada	2,560	Other Caribbean	323	Italy	163
Azores/Portugal	1,750	Central/South America	293	St Kitts/Nevis	143
Jamaica	1,143	Barbados	268		
Other Asia	722	Africa	232		



NATIVE AMERICAN ROOTS

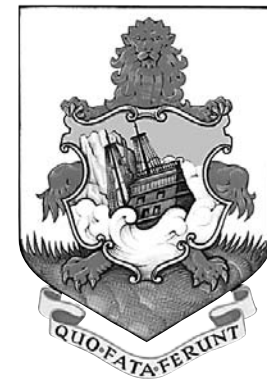
What we're really trying to do is reconnect Bermudians, not just St David's islanders, but Bermudians with their [American] Indian heritage. We're organising about 14 or 15 Indians from Nantucket to come to a two-day festival. It's very interactive, it's not going to be just a sit down and watch, you can learn different things about the language, traditions, and crafts. I think people will be able to see a lot of similarities between what we do in Bermuda and what they do in Indian nations.

For instance, Tall Oak, who's an Indian, came here a few months ago and he was talking about food. The way we have gatherings, the way everybody's bringing food—that is an Indian trait. Even though we may not know our heritage, or can't put a name to it, what is interesting is that [certain] habits don't go away.

—Ian Pitcher, St David's Island

Crests

The tradition of crests comes to Bermuda from England. Each parish has a crest and many corporations have crests. It is not uncommon for men to wear crests on their blazers along with their Bermuda shorts. The crests can represent the Bermuda Coat of Arms, a sports club they belong to, a school they attended, or their family. Nearly all schools on the island have crests, which are embroidered onto their uniforms. Crests use symbols to say something of significance about the bearer. Frequently the crests will also have a motto written in Latin. For example, the crest of the Berkeley Institute states *Respice Finem* which means “Keep The End In View.” The motto on the Bank of Bermuda's crest is *Securitas Constantia Auctus* which means “Security, Stability, Growth.”

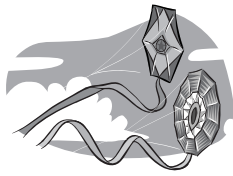


Bermuda Crest. Why do you think Bermuda's crest has a lion, boat, and a rising ocean on it? What does *Quo Fata Ferunt* mean?
Courtesy Department of Communication and Information.

Activities

Create a Crest

1. Go on a crest hunt. See how many different crests you spot in one day as you travel through Bermuda. Write down the location of the crest and what the crest represents. If you have a camera, photograph it. If not, draw it.
2. Make a list of the different images that are on the crests you see. Are there animals or ships? What other items are shown on crests? What colours are used? Why do you think these particular things are on these particular crests?
3. Does your family have a crest? Interview family members about what each item on the crest represents. Do you feel connected to these symbols? Why or why not? If you don't have a family crest, find someone who does and interview them about the symbols.
4. Create your own personal crest. What is it about your history, culture, or personality that is important to you? What symbols and colours will you use to express yourself?
5. Create a motto to go with your own crest. What will it say and why?



Multiple Cultures/Multiple Identities

You have more than one cultural **identity**. Everyone belongs to more than one group and each of these groups has its own folklife, or ways of being. Think about the groups you are a part of. Overall you are Bermudian, but if you look further you will find that perhaps you have African, Caribbean, Portuguese, British, or some other heritage as part of your roots. You go to a certain school. Perhaps you are a member of a sports team or attend a particular church. What other groups are you a part of? While being Bermudian is all these ways of being, sometimes people chose to emphasise their **affiliation** with one cultural group more then with another.

Activity

Cultural Groups

1. Make a list of all the groups you are a part of.
2. Share your list with a partner. Using a Venn diagram plot out which groups you share and which are unique to each of you.
3. With another set of partners look at the shared section of Venn diagram and create another Venn diagram listing what the two partner sets have in common and what is different.
4. Keep doing this until everyone has shared together.
5. On the blackboard create a list of shared groups from the Venn diagrams. Are there any groups that are left out? As you can see, we are all part of many culture groups and these often overlap. These different ways of being help shape who we are and how we view life.

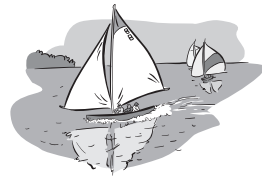
Activity

We're Like a Puzzle

1. Make a class culture-group puzzle. Design a puzzle and on each piece write the name of a group of which a classmate is a member. Figure out a way to colour the puzzle that ties all the pieces together. You might want to use a collage of photographic portraits on your puzzle.
2. Now break apart the puzzle and ask others to put it together. Explain how this puzzle represents the class.

Looking at Bermuda's Traditions

Folklife is all around us. It is reflected in our public buildings, homes, ceremonies, celebrations, the food we eat, the games we play, the way we talk, and in the values we hold. The rest of this book focuses on Bermuda's traditional arts and tradition bearers. We will hear boat builders, house builders, gardeners, kite makers, cooks, gombey dancers, cricket players, and others talk about how they learned their craft and what it means to them. However, there are more traditions in Bermuda than can be documented in this guide. By looking at these examples of Bermuda's folklife, we can learn ways to embark on our own exploration of being Bermudian. As part of our studies, we will go out into our communities and speak to tradition bearers. We will ask questions and document how people create. We will investigate what it means to be Bermudian and in doing so discover more about who we are.



Teaching ourselves about culture is like teaching a fish about water: it is all around us, but how much of it do we see? We need to ask questions that will help us truly see . . . Though culture is ‘a way of viewing the world’ and not a ‘physical thing,’ we learn to see our culture truly by reporting on people (cultural groups) and things (cultural objects) around us. —Margaret Yocom⁴



Reflection Activities: Being Bermudian

1. Margaret Yocom states that because culture is all around us it is sometimes difficult to see. Does looking at your own multiple cultural identities first help you look outward to understand the culture of others and the idea of culture in general? Does looking outward help you better reflect on your own culture? Write a short essay examining your thoughts about these questions and looking at culture. Afterwards, share these thoughts in a class discussion.
2. Ghandi stated that while he wants to experience other cultures, he does not want to exchange the principal qualities of his own culture for those of any other. Historically people have tried to control other people by trying to replace those peoples’ ways of believing and doing things with those of the controllers. And today, as the world has become more and more connected, many cultures have been quickly modified to incorporate ways from other places. These are observations about how cultures change and develop in a global cultural environment. Write a short essay about Bermudian folk culture in a global cultural environment. In the essay, define your everyday culture—include examples of expressive culture (traditions, crafts, language, etc.), describe other cultures’ influences on Bermuda’s local culture, and answer the question, “What does it mean to be Bermudian?”
3. At the end of the year, after you’ve completed your community folklife studies, write a new essay defining Bermudian folk culture. It will be interesting to see whether and how your ideas change.

Arts of . . .

Why do we use the word *Arts*, as in Arts of Celebration? Art does not only refer to painting and sculpture, but to all types of skillful, expressive cultural practices, including crafts, music, dance, play, food, conversational skills, and oral traditions. The persons who practise these community-based traditional arts can be called *artisans* or *artists*. Their work requires particular knowledge, skill, and ideas about beauty (aesthetic values). An artisan is someone who has perfected his or her craft. By using the term *Arts* to talk about Bermuda’s folklife we are recognising the talents of Bermudians.

Tradition Bearer

A tradition bearer is a person who possesses the knowledge and practical skills of a tradition. For example, someone who has learned to make cassava pie from an older family member, or who knows how to make and fly kites, or can sail a fitted dinghy. Someone who can artfully use Bermudian speech to narrate stories and an individual who can dance in a gombey crowd are also tradition bearers.

⁴ “Understanding Culture,” by Margaret Yocom in *Cultural Reporter* by Lisa Falk, Smithsonian Institution, 1995, pp16-19.

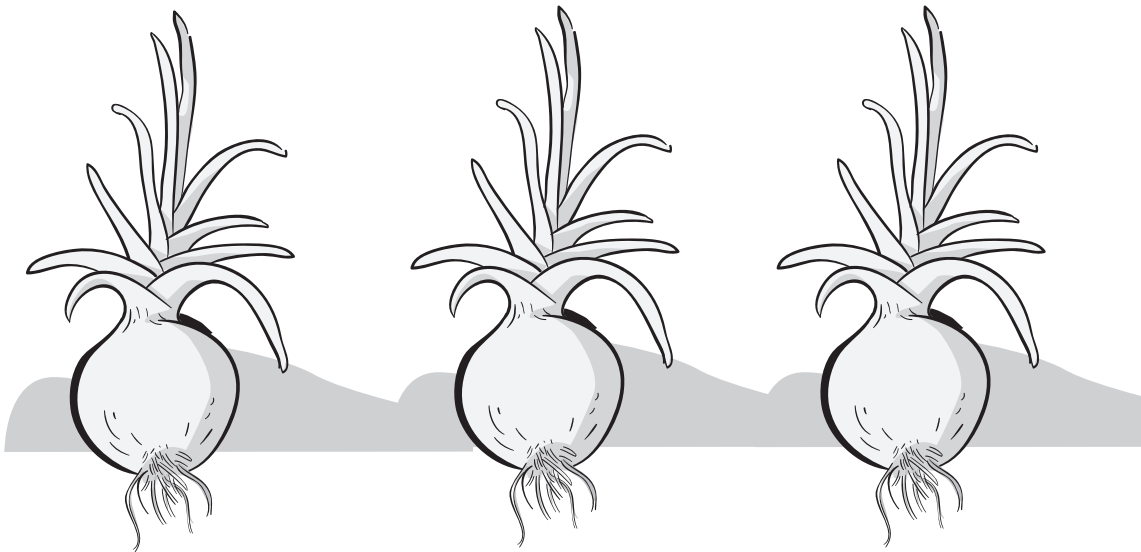
LINKS

BEING BERMUDIAN

Links to Social Studies Curriculum Goals and Subgoals

By the end of this chapter, students should be able to:

- analyse their identity and its importance in relationships with others (SS Goal 1, subgoals 1.1, 1.2, 1.4; SS Goal 4, subgoal 4.1);
- analyse objects for stories about Bermuda's folklife (SS Goal 1, subgoals 1.1, 1.2, 1.4; SS Goal 4, subgoal 4.1);
- identify international influences on Bermuda's local culture and describe how they have affected the local culture (SS Goal 1, subgoal 1.1, 1.2, 1.4, 1.5; SS Goal 2, subgoal 2.1; SS Goal 3, subgoal 3.4; SS Goal 5, subgoal 5.1, 5.3); and
- define characteristics of Bermudian culture (SS Goal 1, subgoals 1.1, 1.2, 1.4; SS Goal 4, subgoal 4.1).



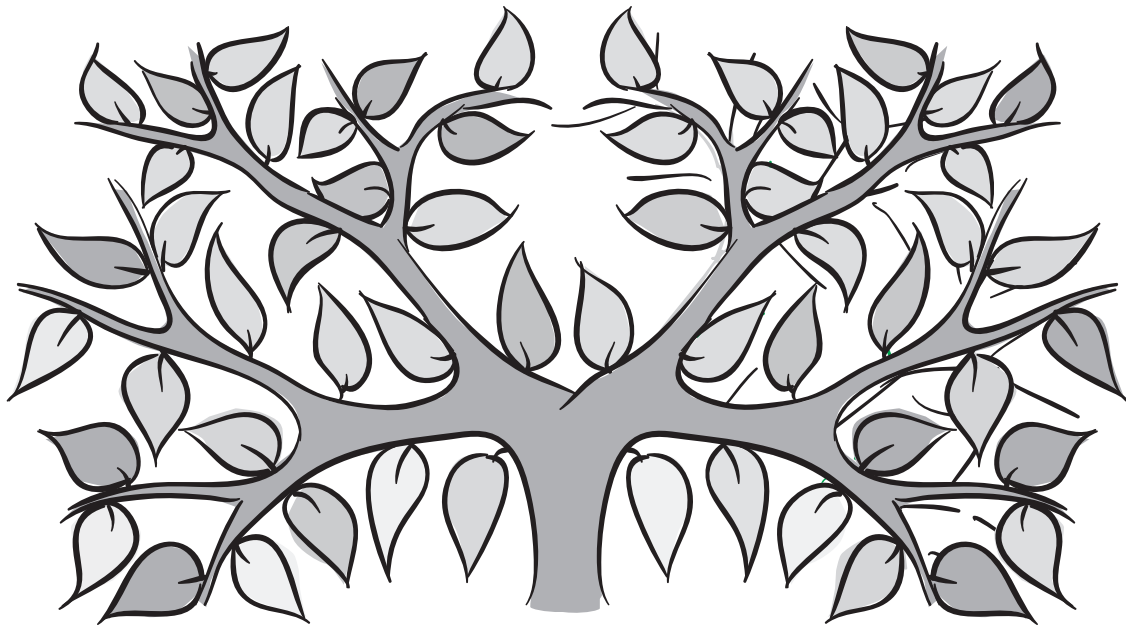
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FAMILY AND COMMUNITY CONNECTIONS



learning objectives

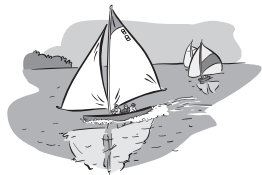
By the end of this section, students should be able to:

- identify what is family folklore;
- understand the roots of lodges and the role they have played in black Bermudian life; and
- collect family stories, photographs, documents, and objects and create a composite picture of their family.

CROSS CURRICULAR LINKS

In this chapter, in addition to social studies curriculum links, there are readings, discussion questions, and activities that fit well with language arts, design and technology, visual and fine arts, family studies, library science, business studies, and advisory discussion period or circle time.

In this chapter, students will learn what family folklore is and how it is expressed in family sayings, stories, objects, documents, and photographs. They will examine the connections each of us has with our families and with communities within Bermuda and throughout the world. They will research and create a family tree that includes both genealogical information and rich details about family folklore and history. They will discover the important role lodges have played in Bermuda's black community since Emancipation. The family folklore that they collect may help orient them towards different research interests as they work through the following chapters about Bermuda's cultural traditions.

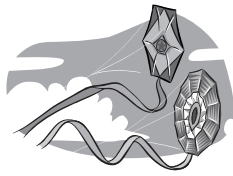


Diana Baird's 2nd birthday party, North Shore Road, Pembroke. Courtesy Diana Baird N'Diaye.

Family and Community Connections

Bermuda is made up of many small islands, interconnected by bridges, waterways, and the shared heritage of its inhabitants. Bermudians are connected by birth and marriage to people in Bermuda and around the world. Tracing one's **genealogy** and placing names and dates on family trees is one way that people in Bermuda are honouring and taking hold of their roots. Collecting family **folklore**—researching family stories, expressions, and ways of doing things, and examining photographs, objects, and documents—fills the tree with the details of lives lived. Researching family folklore may provide inspiration for writing poems, stories, making art, and other ways of representing family. Family folklore may help us understand the experiences that shape us and our families, and our island.

Families are one kind of connection among people. As Bermudians, we are also connected to one another through social groups such as schools, lodges, religious congregations, sport clubs, **maritime**/boating clubs, ethnic associations, and even the occupations at which we work. Sometimes, the organisations that we belong to are like extended families with their own shared stories, valued expressions, photographs, and objects. The family and community experiences and stories we share make life interesting and vibrant.



Connecting through Family Folklore

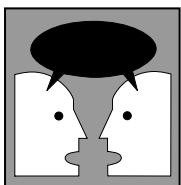
Tracing one's genealogy and placing names and dates on family trees is one step in understanding your background. Another step is collecting family folklore. Sometimes in collecting family stories you will discover your family history is a bit different than you thought. For example, Jolene Bean thought she came from a **seafaring** family but, through her research, found that although her family did have strong links to the sea, they were also master craftsmen.¹ While genealogy provides the trunk and branches of your tree, family folklore fills it with brightly coloured leaves combined, they provide a comfortable place to sit under and think about what has shaped you and your family to be the way you are.

So what exactly is family folklore? It is the stories families tell around the dinner table and when visiting on special occasions. It is the way families celebrate holidays with special foods and **rituals**. It is the family story behind a nickname. It is that certain expression that only our family uses. It is the photographs in the album and the objects we hold dear because they were passed on to us. It is your aunt's secret recipe. It is the story of the feud between two brothers. It is what you wear and do on your wedding day and how you celebrate your birthday. Family folklore is the flavour that we bring to everyday living. It is also what connects us to our family's past.

We relive our shared experiences through the photographs, documents, and memories we save and shape into stories that we share. But "a family's folklore differs from its history. [The stories] are glorious moments carefully selected and elaborated through the years, tailored to the demands of the present."² Truth is only the starting point for our family stories. As we share our family stories, we may change a few details each time in order to fit the circumstances of the telling or the audience. We may change the story slightly to make someone look more heroic or funny, or to give a warning or serve as an example. But, nevertheless, the story is our **lore** and is reflective of who we are.

Types of Family Stories

Every family has stories. As you collect them, see which of these categories they fit: heroes, rogues, mischief makers, survivors, innocents, migrations/immigration, lost fortunes, courtships, family feuds, raising children, cleverness, or supernatural happenings. What other types of stories does your family tell?



Discussion Questions

1. Do you think your family has folklore? Why or why not?
2. What are some examples of your family's folklore?
3. What types of stories are told in your family? When are they told?
4. What traditions are practised in your family? How did you learn them?

¹ Jolene Bean website: Extra-ordinary Bermudians, <http://www.uncle.com/jdbean/Extra-ordinarypeople.htm>

² Zeitlin, Steve; Koitin, Amy and Baker, Holly Cutting. *A Celebration of American Family Folklore*. NY: Pantheon Books, 1982, p. 2.



Sunday worship is a family tradition. Courtesy Bermuda Government Information Services.

Researching your Family Tree

Jolene Bean has been actively involved in researching and collecting her family's history. On her website she writes,

*My interest in genealogy and family history dates back to the mid-1980s. Since that date, I have compiled a substantial database and collected many interesting stories about my black Bermudian **ancestry**. Similar to many others, I come from a family of ordinary people. Nevertheless, I have discovered through my research that some of these ordinary people have had extraordinary lives.³*

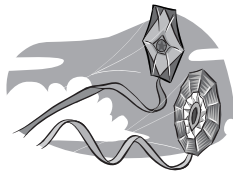
Joy Wilson Tucker has also been researching her family tree. When investigating your family history, she encourages you to:

Look in your Bible, behind old pictures and things of that nature. Even go to people in your community that you feel are not related to you, because sometimes they have been very tight friends with your mom or your dad and your grandparents and they have exchanged family stories and they can give you history on your family as well.



Courtesy The Registry General.

³ Jolene Bean website: Extra-ordinary Bermudians <http://www.uncle.com/jdbean/>



Jolene Bean offers these pointers to get you started on creating your own family tree:⁴

- You need an exercise book, pencil, and perhaps a tape recorder.
- Write down what you know about a particular branch of your family. Do not forget to include an individual's entire name along with his or her birth, marriage, and death dates. You may wish to include **biographical** descriptions of certain family members.
- Interview senior family members and friends in order to find out about your ancestors.
- Search for more information about your ancestors and for other relatives by:
 - inquiring about previously completed research;
 - looking through the family Bible or other spiritual readings;
 - taking note of names on the reverse side of old photos;
 - taking note of names on membership certificates, educational diplomas, etc.;
 - browsing through old family scrapbooks for newspaper clippings and old Christmas and birthday cards; and
 - checking the public records in Bermuda.

Both the Registry General and the Bermuda **Archives** are worth visiting. The Registry General's records include birth, marriage and death records, from about the 1870s until the present day. You will find property information there, as well. The Bermuda Archives records include 19th-century birth, marriage and death records, 19th-century wills, land records, slave registers, and a wide range of other materials.



Your Family Tree

1. Start creating your family tree. Interview your parents and other relatives about who is related to you and fill out a family tree form (use template in Resources chapter).
2. Write down as much as you know about each of the people listed on your tree. Ask other people what they know and add their details to your list.
3. Collect photographs of the people on your tree.
4. Identify family objects and documents that relate to the people on your tree. Carefully examine these for information. Ask family members about the documents and objects and about the stories related to them.
5. Look at Jolene Bean's pointers for ideas of other places to gather information about your family. Visit these places and see what further information you can dig up.
6. Remember to let the buds on your tree grow and become full-fledged leaves. Use the branches and twigs as the outline on which to hang your family's folklore. Create a book or web page to preserve your family's stories, expressions, photographs, objects, recipes, and customs.

⁴ Jolene Bean, *Searching For Your Roots* brochure, 2002.



Who Is Your Mama?

Sometimes asking “Who is your mama?” may give you an answer that makes you feel uncomfortable. Ruth Thomas describes it like this: “When we meet you, the first thing we want to know is who’s your momma, who was your momma before she married your daddy, where did she come from, Somerset or St George’s or wherever? We always want to establish connections.”

Joy Wilson Tucker shares a story that explains what can happen when you live on an island with a small population. She says this is one reason it is important to research your family history.

Some families intermarried and, well, even if you ask “Who’s your mama?” sometimes it was too late, you were already involved. Yesterday a young lady was looking through our family book, and she said, “I’m very upset.” So we said, “What happened?” She said, “I don’t want to be related to this person right here in this book.” We looked at her face and she said “I was infatuated with him, I don’t want to know.” Those things happen.

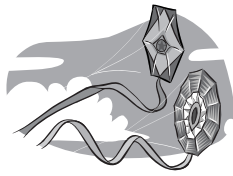
Black-White Bermuda Connections

In Bermuda many families have a family tree that may show only part of the family. Going back to the period of slavery there has been intermixing between blacks and whites in Bermuda. Yeaton Outeridge talks about his family’s tree:



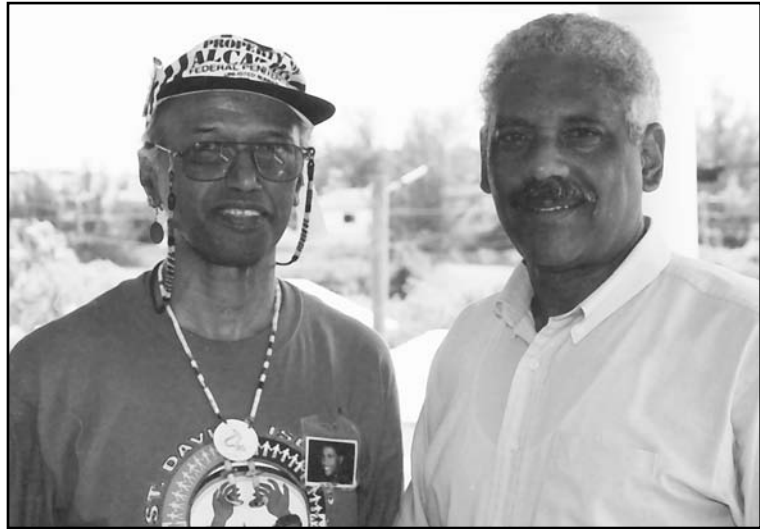
Yeaton Outeridge shows his family tree to visitors at the 2001 Smithsonian Folklife Festival in Washington, D.C. Courtesy Departments of Community and Cultural Affairs.

One person looked at this family tree that I’ve got laying out here—and it goes for about six-to seven-feet long with all kinds of names on it—and he said, “Where am I, cousin?” I said, “Well, this [family tree] is on the white one. I know you are part of the family because I know what happened.” I know that his family lived on a piece of property that was given to them by the Outerbridge that got together with their ancestor back three generations. They still own that same piece of property. So, when he says cousin, it’s a cousin. There were probably lots of connections like that. It’s part of our history.



St David's Islander Connections with Native Americans⁵

Many Bermudian families from St David's Island trace their descent from Native American ancestors brought to the island in the early years of its settlement. The strong belief in possible ancestral connections between St David's Islanders and Native Americans on the eastern coast of the U.S. has inspired Bermudians to hold events of cultural reconnection and to seek out closer contacts with these Native American communities. In 2002, St David's Islanders sought to find out more and discovered that their roots are probably connected to the Pequots, not the Mohawks as previously thought.



Tall Oak and St Clair "Brinky" Tucker at St David's Island Indian Reconnection Festival. Courtesy St Clair "Brinky" Tucker.

American Indians were enslaved and brought to St David's in the mid-17th century. St David's uniqueness results from the mixing of **bondpeople** with American Indians and with Scottish and Irish prisoners.

When St David's Islander Mr St Clair "Brinky" Tucker set about researching his genealogy, his cousin living in Rhode Island was put in touch with Tall Oak, a Pequot elder. Mr Tucker and Tall Oak have spent many hours researching the Pequot-Bermuda connection in the Bermuda Archives. Mr Tucker says Tall Oak was very excited about what he discovered on his visit to Bermuda.

He thought that after 200 years there would be no knowledge about the Pequots, and he was shocked to find so much information, and also to see people who resembled each other. He could see similarities in the way St David's Islanders live, as well as elements of Indian culture. Basically, we were known for fishing, boating, and farming, which is what the Pequots did because they lived on the east coast of America.

In June 2002, the St David's Island Indian Reconnection festival was staged. St David Islanders and an American Indian delegation shared stories and traditions. Mr Tucker says that St David Islanders still recall some of the traditions derived from their Native American **heritage**. He explains,

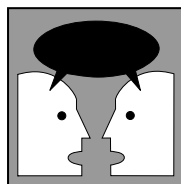
Dark Bottom is the area of the children's playground. As a result of our investigations it was discovered that many years ago our ancestors used to dance and chant around the campfire at Dark Bottom. In fact, there are a couple of St David's Islanders who recall those days as children.

The Minors, Foxes, Pitchers, Lambs, and Burchalls are all descendants of Native Americans. Because St David's Island was isolated to a great extent, many of them never left the Island, and intermarriage was very common; so as a result, just about all St David's

⁵ This section is based on articles in *The Royal Gazette* (1 February, 14 February, 12 June, and 17 June, 2002).



Islanders are related. [They] made their living fishing, farming, boating, and piloting. My grandmother always said there was only one tree that grew in St David's but it had many branches. When you do your family tree you go around in a circle because you are all connected.



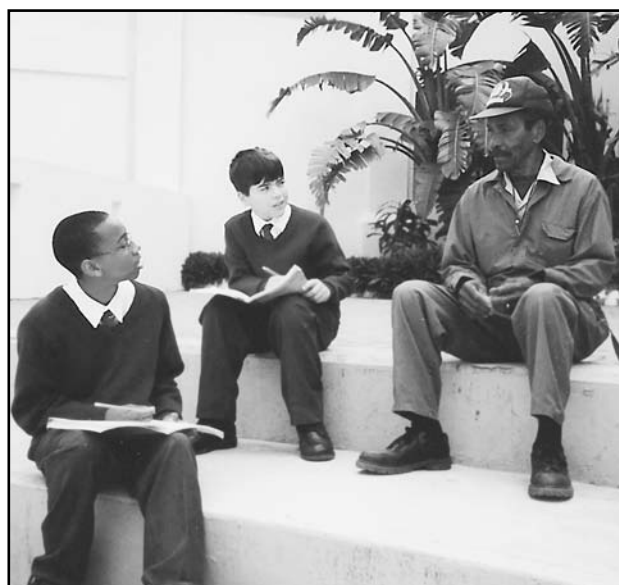
Discussion Questions

1. What different types of information might you discover if you collect the stories connected to your family tree?
2. Why do you think some people may feel uncomfortable with information that they discover about their family?

Collecting Family Folklore

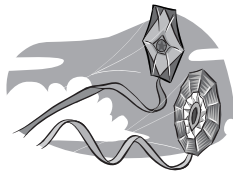
What questions should you ask to uncover the wonderful tales your family history has to offer? There are no set questions, but the list below is a good starting point from which to write your own questions. This list was created by the Smithsonian Institution to stimulate collection of family folklore in connection with an exhibition called *The Grand Generation: Memory, Mastery, Legacy*.⁶

1. What do you know about your family surname? Its origin? Its meaning? Did it undergo change coming from another country to Bermuda? Are there stories about the change?
2. Are there any traditional first names, middle names, or nicknames in your family? Is there a naming tradition, such as always giving the firstborn son the name of his paternal grandfather?
3. Can you sort out the traditions in your current family according to the branches of the larger family from which they have come? Does the cultural tradition of a specific grandparent seem to be dominant?
4. What stories have come down to you about your parents? Grandparents? More distant ancestors? How have these relatives described their lives to you? What have you learned from them about their childhood, adolescence, schooling, marriage, work, religion, political activity, recreation? Are they anxious to discuss the past or are they reluctant? Do their memories tend to cluster about certain



Two students interview a tradition bearer. Courtesy *The Royal Gazette*.

⁶ The entire family folklore guide is available on the web at <http://educate.si.edu/migrations/seek2/family.html>.



topics or time periods and avoid others? Are there certain things in your family history that you would like to know, but no one will tell you? Do various relatives tell the same stories in different ways? How do these versions differ?

5. Do you have a notorious or infamous character in your family's past? Do you relish stories about him/her? Do you feel that the infamy of the ancestor may have grown as stories passed down about him/her have been elaborated?
6. How did your parents, grandparents, and other relatives come to meet and marry? Are there family stories of lost love, jilted brides, unusual courtships, arranged marriages, elopements, runaway lovers?
7. Have any historical events affected your family?
8. Are there any stories in your family about how a great fortune was lost or almost (but not quite) made? Do you believe them? Are these incidents laughed about or deeply regretted? If a fortune was made, who was responsible and how was it achieved?
9. What expressions are used in your family? Did they come from specific incidents? Are there stories which explain their origin? Is a particular member of the family especially adept at creating expressions?
10. How are holidays celebrated in your family? What holidays are most important—national, religious, or family? What innovations has your family made in holiday celebrations? Has your family created entirely new holidays?
11. Does your family hold reunions? How often? When? Where? Who is invited? Who comes? Who are the organisers and hosts? What occurs during the reunion? Are there traditional foods, customs, activities? Are stories and photographs exchanged? Are records (oral, written, visual) kept? By whom?
12. Have any recipes been preserved in your family from past generations? What was their origin? How were they passed down—by word of mouth, by observation, in writing? Are they still in use today? When? By whom? Does grandmother's apple pie taste as good now that it's made by her granddaughter?
13. What other people (friends, household help, etc.) have been incorporated into your family? When? Why? Were these people given family titles such as aunt or cousin? Did they participate fully in family activities?
14. Is there a family cemetery or burial plot? Who is buried with whom? Why? Who makes burial place decisions? If there are grave markers, such as a tombstone, what type of information is recorded on them?
15. Does your family have any **heirlooms**, objects of sentimental or monetary value, that have been handed down? What are they? Are there stories connected with them? Do you know their origin and line of passage through the generations? If they pass to you, will you continue the tradition, sell the objects, or give them to museums?
16. Does your family have photo albums, scrapbooks, slides, or home movies? Who created them? Whose pictures are contained in them? Whose responsibility is their upkeep? When are they displayed? To whom? Are they specially arranged and edited? Does their appearance elicit commentary? What kind? By whom? Is the showing of these images a happy occasion?



Painting a Picture of Family and Community

Throughout your study of Bermuda Connections, you are conducting interviews, watching demonstrations, looking at objects and documents, taking photographs, writing descriptions, and discussing what it means to be you and to be Bermudian. What do you do with all the stuff? How do you preserve this information—the stories, photographs, documents, and objects—that explain who you are?

You may want to keep a family journal where you can write down the stories you have collected and will continue collecting. By keeping a related photograph album and/or a sketchbook you can preserve the images that go with the stories and traditions you are learning. Copy related documents and photographs to keep in the album.

Photograph special objects and add these. Be sure to write down descriptions of each item and cross-list it with the stories, or keep one album that mixes stories, photographs, documents and pictures.

Jolene Bean and other Bermudians are creating family websites. Websites are one way to safely keep the information and easily add more details as you come across them. Take a look at Ms Bean's website for ideas: <http://www.uncle.com/jdbean/>.

When preserving family photographs and documents there are certain precautions you should take. You do not want to touch the items much because your fingers have oils on them that will degrade the items over time. Try wearing a pair of soft gloves or only touching the edges. When putting original photographs or documents in albums, use albums that have **archival** paper and use special photo corners or glues that are not acidic. Do not leave pictures, documents, or fabric-based items in the sun, even if framed, as they will fade and deteriorate. All items, especially books and audio and video tapes should be kept in a cool, dry place. Fabrics also require special care and should not be washed or drycleaned. For more specific information look at the National Endowment for the Humanities website devoted to collecting and saving family history: www.myhistory.org.

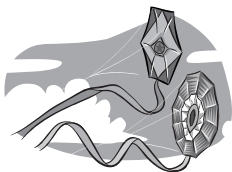


Dr. Jolene Bean. Courtesy Departments of Community and Cultural Affairs.



I learned that it takes a lot of work to do what the people I interviewed do. I've learned that when it comes to Bermuda's culture no one minds putting down what they are doing and talking about it. Doing these interviews taught me a lot about Bermuda's culture.

— Andrew Smith, M3, Spice Valley Middle School



Ideas for Using Family Folklore

1. Create a family website and post the stories and images. Include a section where family members can add their recollections, comments, and photographs.
2. Create a family cookbook with recipes, photographs, stories, and pasted-in mementos such as wine labels, napkins from parties, etc.
3. Create a family quilt and invite different members of the family to make a square that in some ways portrays them. It may include photos, drawings, sayings, fabrics, and small objects.⁷
4. Write a series of short stories based on your family's stories. Make these into a book, website, comic strip, or script for a play or radio show.
5. Create art pieces that include images and words drawn from your research. You can include photographs, paint, drawings, and collages of images, words, and objects in these pieces.
6. Hold a family reunion and collect more stories, create family scrapbooks, and share recipes.
7. Make a family calendar that highlights birthdays, anniversaries, and other special events that have happened or occur regularly in your family. Use copies of family pictures, sayings, recipes, children's drawings, and other family mementos to illustrate the calendar.

Connections through Community

The sense of community in Bermuda has changed. While Bermuda has always been globally connected, our communities and sense of community has at once broadened and shrunk. No longer do we know everyone in our neighbourhood well enough to run in and out of their houses, but at the same time, maybe our sense of community has widened to include the many groups we are a part of that are spread throughout the islands. In addition, perhaps our sense of community extends even beyond the island as we communicate more frequently and quickly with Bermudians or people related to them who live in other countries.

At the *Bermuda Connections: Homecoming* festival in April 2002, Ruth Thomas, Ian Pitcher, Bonnie Exell, Jolene Bean, and Joy Wilson Tucker shared a conversation about community and community connections in Bermuda. Let's listen in:

RUTH THOMAS:

Remember when we were children, we always spent time with relatives or friends in other parts of the island. For many of us that was very important because we didn't have that much transportation, we didn't have cars then, and that's the only way you were able to keep your connections—by going and spending time with the family.



Ruth E. Thomas, M.B.E., J.P. Courtesy Departments of Community and Cultural Affairs.

⁷ Family quilt idea from the Bank Street Family Center, NY, in *C.A.R.T.S. Newsletter* (NY: City Lore, Spring 1997:1).



JOY WILSON TUCKER:

In the community area where I came from, I think one of the important things was the church, also the band. Also the other thing that I think is important and brought the community together was the lodges, when they were formed. It helped us establish gift clubs and things of that nature, to bring the community together, and that is something that sticks out in my mind today.

BONNIE EXELL:

[For the] Portuguese community, I think language keeps them together a lot. The people who still speak it—it is the cement for the community. Definitely within the Portuguese community, the Church is a big rallying point for the community.

RUTH THOMAS:

The Church has been a strong force throughout Bermudian life, be it the Roman Catholic Church or the African Methodist Episcopal or the Anglican or any other denomination. Those have been strong influences on our community, strong influences that have helped hold us together.

IAN PITCHER:

Communities that I remember have been led by the elders. In St David's we've always had individuals who stood up and took responsibility. We knew that we had to give [them] respect . . . There was always a desire and a need to be one. We always did things together, 'cause when summer came and a child didn't know how to swim, oh, "Well, Uncle James is good at teaching people how to swim so send him down to Uncle James." It was really a unit, and that's what it takes. [But] it does take individuals. It's hard in these days for a person to stand up and say, "This is what I stand for." I think that's what I remember as a child. People stood for principle.

RUTH THOMAS:

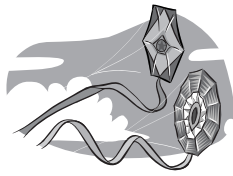
The clubs were certainly a unifying factor in the community . . . The clubs did a lot of good work in holding groups together. I think of the workmen's clubs that used to provide benefits for the sick, and they would contribute towards a few people, or they would make sure that children had scholarships for schools. That, I think, has changed too.



Joy Wilson Tucker. Courtesy Joy Wilson Tucker.



Bonnie Exell. Courtesy Departments of Community and Cultural Affairs.



JOLENE BEAN:

I think the whole idea of community is changing. We don't have the same kind of communities that we grew up with. We knew our neighbours. We knew our neighbours 10 doors down. And now we know our immediate neighbours, perhaps. As you were talking I was thinking about my niece, who lives in the same area that I live in, but she doesn't play around in the community like I would have played around. However, I wonder if that whole idea of community has extended? She's part of the Warwick Academy community, she goes to school there; when she goes to ballet, she's part of another community. So I think the whole idea of community has changed considerably. Maybe it's kind of a Bermuda community, maybe it's kind of a national community rather than our local immediate community. But we still do have some kind of a community setting, it's just different.

IAN PITCHER:

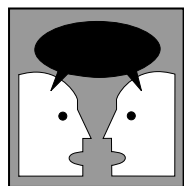
Just to make my point, you were talking about a new community, and maybe our new community is by everybody understanding what our culture and history is. It's not just one thing, it's many things that make us what we are.

BONNIE EXELL:

You learn about your community, part of being part of the community is to know the history of the community. [By] researching my family history, I've learnt so much about Bermuda itself. I really would encourage people to research their family history, because your family is your first community, and it helps you to know the rest of the community and learn about your country as well.



Ian Pitcher. Courtesy Ian Pitcher.



Discussion Questions

1. What connects you to community?
2. What are the ingredients that define community?
3. What holds a community together?
4. Identify the groups in which your grandparents are/were members. Your parents? Yourself? Do you think belonging to different clubs or organisations creates a sense of community? If so, how?
5. Do you think the sense of community in Bermuda today has changed from when your parents were children? If so, how? Why do you think it is the same or different?
6. How does learning about your family help you learn about the larger community where you live and about Bermuda as a country?



Activity

A Sense of Community

1. Ask your parents/guardians and grandparents to describe the communities where they grew up. Do they mention places, people, organisations, customs, or language? How are their descriptions different from the community where you live today?
2. Now write a description of the community where you live. Be sure to include descriptions of the places, organisations, and ways of doing things that make up your community.

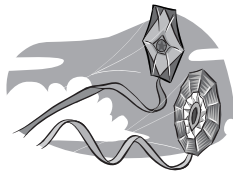


Senior ushers board, St Paul's A.M.E. Church, Hamilton, 2000. Courtesy Departments of Community and Cultural Affairs.

Lodges: A Strong Community Bond

Ask any black Bermudian what has historically bonded their community together and they will tell you about the “friendly societies” and lodges. These societies, whose Bermudian roots go back to before Emancipation, served as support and social groups for enslaved and indentured blacks; later they became powerful (free) black organisations. Members of the societies and lodges worked together “to help the sick and distressed, educate children, give spiritual guidance, hand out loans to black businesses, and to support members’ widows and orphans.”⁸ These groups filled a void and need that resulted from the government giving blacks freedom, but not providing individuals the economic or educational support needed to live as free people. While only about seven or eight lodges exist today, the influence of the friendly societies and lodges is still strong within the black Bermudian community.

⁸ “Hands of Friendship,” by Joy Wilson Tucker, *The Bermudian*, May 1995, p. 34.



Like their overseas counterparts, the societies developed special signs, handshakes, greetings, and passwords to enable them to recognise fellow lodge members; but no secret, cult-like rituals were or are practised. Joy Wilson Tucker, a member of the Mayflower Lodge and founding member of the black history museum, the Bermudian Heritage Museum, emphasises that “they are societies with secrets, they are not secret societies.” The friendly societies started off in secret because members were enslaved blacks who were not suppose to congregate together or to be educated, which is exactly what the societies offered them—a supportive group meeting and education. The first public society, Somer’s Pride of India Lodge, was founded around 1843.

The main membership criteria for lodges are “a Christian background and upholding strong moral values and principles,”⁹ though some of the groups, such as the Independent Order of Odd Fellows, don’t require members to be Christians as long as they believe in God. Mrs Wilson Tucker says, “The only criteria that we ask for is that you believe in God because all of our teachings are on the Bible, all of our lectures are on the Bible.”

Members refer to themselves as “sister” and “brother,” which emphasises the deep bond and obligation they feel for each other. They consider themselves to be an extended family. The mottos of these groups reflect their purpose. For example, the motto of the Odd Fellows is “friendship, love, and truth.” Marion Tannock, a member of the Odd Fellows explains:

I feel that Odd Fellowship is friendship . . . It is a friendly society, a place where people help one another be better citizens and help other people along the way. Whoever needs assistance can get assistance. We try to look after our elderly, and whatever may come along, we try to assist.

Boyd Smith says that Odd Fellowship is essentially about “trying to make a good person a better person.” Many elderly black Bermudians will tell you that they received their “initial training of firm discipline, education, business, as well as spiritual and general character-building through the lodges.”¹⁰

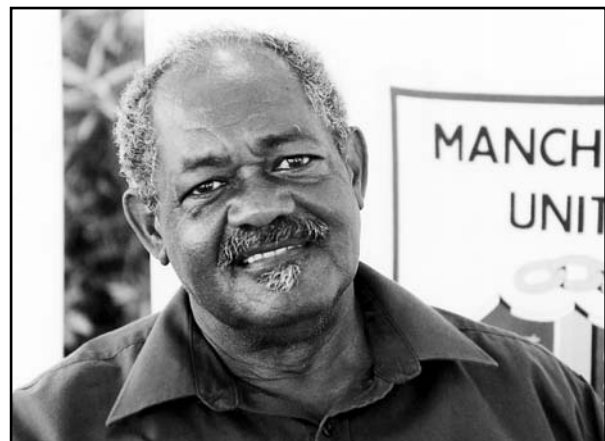
In thinking back on the effect the lodges had on his development as a young boy, Renee George William Earlston Tuzo said,

For me it was a learning process. I learned to walk with the children at church, and at school we had to line up and march in. There was no army-sergeant regimental situation, but you had to take instructions

Lodges

Each lodge has a number assigned to it that signifies the time it was granted permission to operate.

- Alexandrina #1026
- Household of Ruth #61
- Loyal Flower of the Day #6347
- Princess Royal Union #135
- Loyal Mayflower #9387
- Somers Pride of India #899
- Loyal Irresistible #6587



Renee George William Earlston Tuzo. Photograph by Lisa Falk, 2002.

⁹ “Hands of Friendship,” by Joy Wilson Tucker, *The Bermudian*, May 1995, p. 35.

¹⁰ “Hands of Friendship,” by Joy Wilson Tucker, *The Bermudian*, May 1995, p. 35.



Violet Brangman and Joy Wilson Tucker with lodge regalia at 2001 Smithsonian Folklife Festival in Washington, D.C. Courtesy Departments of Community and Cultural Affairs.

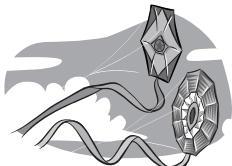
and you had to listen. They'd [teachers and lodge members] punish you, they'd send you home, and when they saw your parents they'd say, "You know, he doesn't want to pay attention." The morals were extended around the neighbourhood. What you did at Miss Jones's house and what you did at Miss Smith's house you had to do the same because they would discipline you and then tell your parents. They would discipline you, and you didn't want that.

In addition to teaching children how to behave correctly, the lodges also educate their youth and adult members in leadership skills. Through their association with the lodges, they learn skills that enable them to be successful in the business world. Violet Brangman, a member of the Mayflower Lodge, explains

As a high school student, I was introduced by my godfather into the juvenile lodge. It gave me a chance to work through the lodge, and it gave me an education as well as [taught me] how to create an agenda and how to conduct a meeting and how to keep accounts. So my interest was really piqued there. Then I went on and worked through the adult lodge, the Mayflower Lodge . . . Most of my leadership qualities I owe to the lodge.

Stanford Hart, a member of the Grand United Order of Odd Fellows/Alexandrina Lodge, further emphasises the importance of the role of lodges in training men and women for the work world:

We learn in the Order, how to write a minute, how to do bookkeeping, how to put motions to a floor, how to amend the motions . . . Once you have worked your way around in the Order, you have no fear of going out into another organisation and being a president, vice-president, a secretary, because you have had the training there in the Order.



The societies also helped their members by working together to build lodges for meetings, churches for free worship, theatres for entertainment, and houses for member families to live in. The societies have been, and continue to be, active in the social world of Bermuda. Ms Brangman says that it's the social activities that bring lodge activities into the public eye.

We . . . have church services and anniversary services . . . and we take great delight in obtaining a band and marching along to church. We have public functions for fundraising, such as fish fries. We also have cruises and various other functions—tea parties, fashion shows—which will help us raise funds to preserve our lodge and to help with our [membership] benefits. We need the funds to help pay to keep our sick and help other people who are in distress.

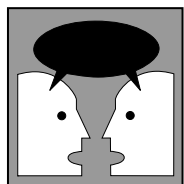
The friendly societies also spearheaded efforts to support their members financially. Mrs Wilson Tucker explains:

Organised around 1907, again by members of the friendly societies, there were what we called gift clubs. And those gift clubs would have members come in, and you could put in as much as—I'm going to speak in the English term now—threepence or sixpence. No matter what your savings were, you could put that [much] in. At the end of the year—it was the second week in December—you would come in and collect those monies, and those monies were used to buy clothing, to buy food, any medical supplies that you would need. Around summer time when school is getting ready to open, [people] will come and draw those monies out to help the children with the college. That's what those clubs were all about. They had them situated all over the island.

While some gift clubs still exist, most dissolved in the 1980s when businesses started paying their employees by cheque rather than cash, and individuals started opening their own bank accounts. Also growing out of the friendly societies are the benevolent clubs where members receive a death benefit (money) at passing. Some lodges offer members a sick benefit (money), too.

Over the years, the combination of larger financial-resource institutions, greater equality for black Bermudians, and the growth of other kinds of secular clubs has caused a decline in lodge membership. Nevertheless, those individuals who seek a strong, moral, supportive group continue to join and remain members of lodges.

Boat clubs and ethnic clubs, such as the Vasco da Gama Club, probably play similar roles. Are any of your family members or friends a member of such a club?



Discussion Questions

1. What have you heard about friendly societies or lodges? Do they match the description here?
2. Do you know anyone who is, or was, a member of a society or lodge? Have you spoken to them about what membership means? If so, what did they say?
3. In your life, where do you learn discipline, morals, and values? How do you learn them?
4. How do the lodges serve as a small community or extended family?



Discovering Lodges

1. Visit the Bermuda Heritage Museum and research the history of friendly societies and lodges. Find out how someone became a member and what activities the lodges undertook. What role did the lodges play in Bermudian society?
2. There are lodges still active in Bermuda. Find out their names and how many members they have. Ask about how one becomes a member, what benefits members receive, and what kinds of activities the lodges undertake.
3. Interview lodge members as to why they are members. How has membership shaped their lives?
4. Many lodges had or once had gift clubs. Find out more about how they function. A few are still in existence. Find out why members would use the gift club rather than, or in addition to, a bank account.

Chapter Links

- See Arts of Celebration for family traditions related to Cup Match and a list of ethnic clubs.
- See Arts of the Kitchen for family traditions related to food and meals.

Now It Is Your Turn

Start talking with your family about family folklore. Look at objects, documents, and photographs that help tell your family's story. Ask questions and listen. Also, look around your community for institutions and clubs that support and tie people together. What are they? How do they function? Who are their members?



The Bermuda Heritage Museum in St Georges is a rich source of information on history and traditions of black friendly societies on the island. Courtesy Departments of Community and Cultural Affairs.

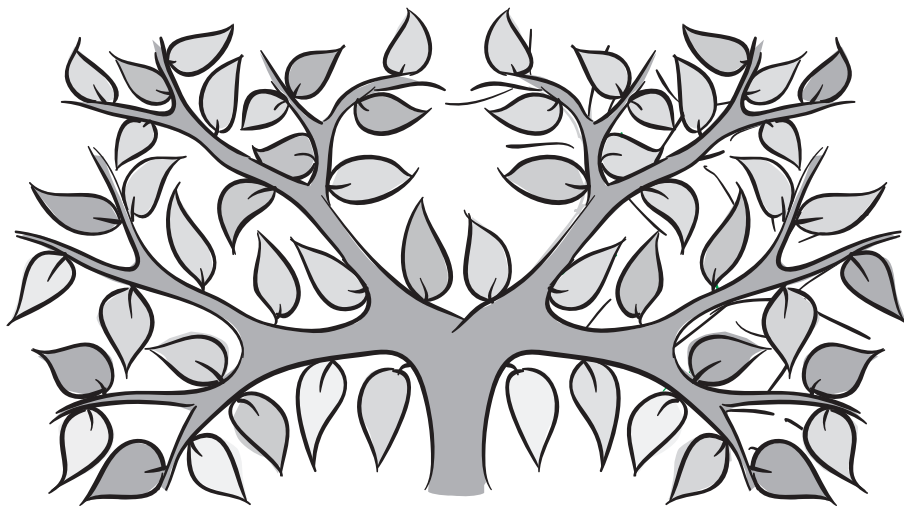
LINKS

FAMILY AND COMMUNITY CONNECTIONS

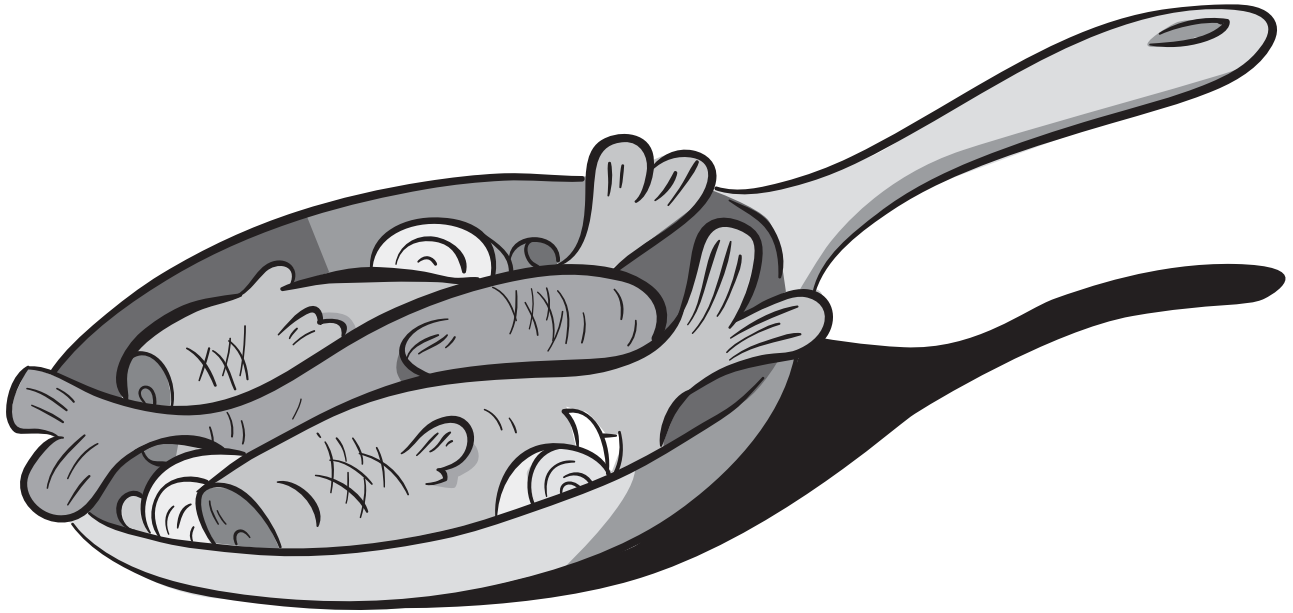
Links to Social Studies Curriculum Goals and Subgoals

By the end of this chapter, students should be able to:

- identify what family folklore is
(SS Goal 1, subgoal 1.1, 1.2; SS Goal 4, subgoal 4.1, 4.2, 4.3; SS Goal 5, subgoal 5.2, 5.3, 5.5);
- understand the roots of lodges and the role they have played in black Bermudian life
(SS Goal 1, subgoal 1.1, 1.2; SS Goal 2, subgoal 2.2; SS Goal 3, subgoal 3.4; SS Goal 4, subgoal 4.1, 4.2, 4.3; SS Goal 5, subgoal 5.1, 5.2, 5.3, 5.5); and
- collect family stories, photographs, documents, and objects and create a composite picture of their family
(SS Goal 1, subgoal 1.1, 1.2; SS Goal 2, subgoal 2.2; SS Goal 3, subgoal 3.4; SS Goal 4, subgoal 4.1, 4.2, 4.3; SS Goal 5, subgoal 5.2, 5.3, 5.5).



ARTS OF THE KITCHEN



learning objectives

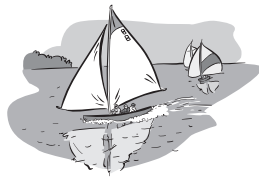
By the end of this chapter, students should be able to:

- identify traditional Bermudian foods;
- trace where Bermudian food traditions originally came from;
- understand how meals and foods reflect family history and traditions; and
- recognise the role of food and shared meals in creating and maintaining family traditions.

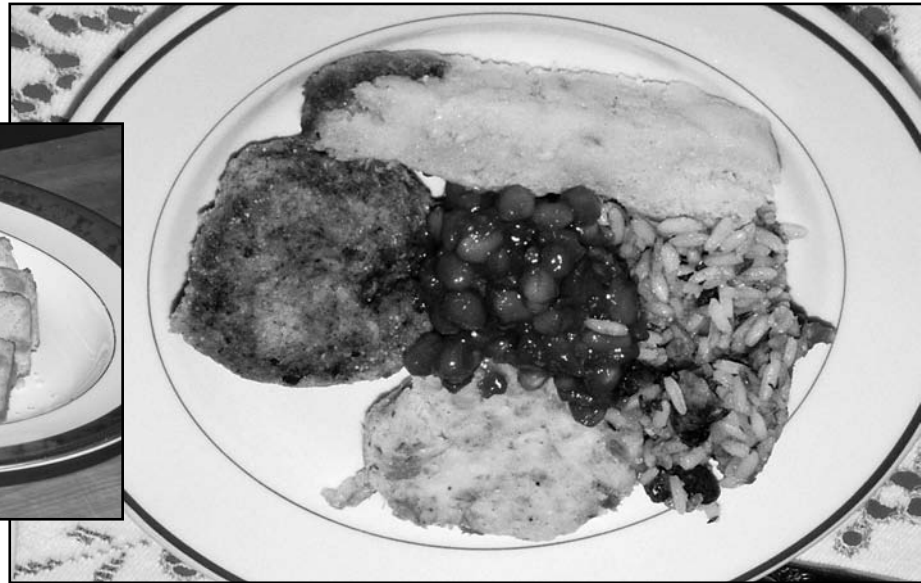
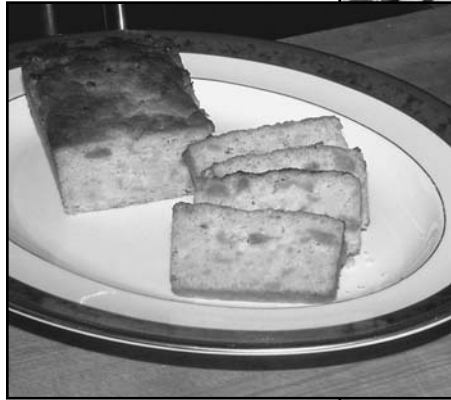
CROSS CURRICULAR LINKS

In this chapter, in addition to social studies curriculum links, there are readings, discussion questions, and activities that fit well with language arts, visual and fine arts, design and technology, health and safety, library science, math, business studies, and advisory discussion period or circle time.

In this chapter, students will learn about the role food plays in defining and reflecting culture, community, and family. They will look at the roots of Bermuda's traditional dishes and at ways that these dishes are being creatively adapted today. Students will collect memories, traditions, and recipes associated with everyday and special family meals. In addition, they will examine how food and home remedy traditions are passed down within families.



Chef Chris Malpas' farine pie.
Farine is dried cassava which is soaked before making the pie.



Sonya Robinson's codfish cakes, cassava pie, peas 'n rice and baked beans.
Courtesy Departments of Community and Cultural Affairs.

Culinary Arts

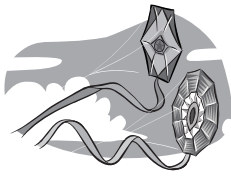
Food unites and divides us. Some dishes we commonly eat we know as traditional Bermudian foods, while others are specific to our families. Part of the pleasure of eating these is in the memories of family and home that they evoke. Shared meals help create a family bond. They are a time for **rituals** and stories. We each have our place at the table and our role in producing the meal, be it through economic support, cooking, setting the table, blessing the food, accepting and recognising the sustenance provided, telling a story, or cleaning up. Often we invite others to share our family life by having a meal with us.

A Taste of Home

Bermudian **cuisine** was created by joining ingredients and **techniques** from English, African, Canadian, Portuguese, and Caribbean **traditions**. A traditional Sunday breakfast in Bermuda includes: boiled codfish eaten by Bermudians throughout history and a common meal of **bondpeople**¹, potatoes probably from the British Isles, bananas from Africa and the Caribbean, and tea with milk from England. The British gave Bermuda fish and chips, **chutneys** (reflecting the British involvement with India), and hot cross buns (an Easter tradition), among other foods. Recipes calling for curry probably come from the West Indies. As you eat, take a moment to think about which cultures have shaped Bermuda's cuisine.

Other typical Bermudian meals may include baked or fried fish, Hoppin' John (peas and rice) or macaroni and cheese. On special occasions, conch fritters, shark hash, codfish cakes, fish chowder, stew, and papawaws (papayas) may be served. Other typical dishes include roast chicken, pork, and mussel or beef pie

¹ Bermudians have used salted codfish in a variety of dishes based on recipes brought to Bermuda by the various different cultures making it home. Salting fish is a way to preserve it. Salted fish was first brought to Bermuda by the wreck of the *Sea Venture* (1609).



Front: biscoit, Left Back: custard tarts, Right Back: malasadas (Portuguese doughnuts). Courtesy Departments of Community and Cultural Affairs.

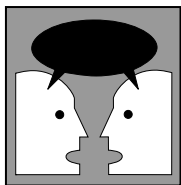
Traditional Bermudian Foods

- Fishcakes
- Codfish breakfast
- Baked Bermuda fish
- Bermuda onions
- Pawpaw Montespan
- Portuguese red bean soup
- Sweet potato pudding
- Hot cross buns
- Hoppin' John (peas and rice)
- Fish chowder
- Shark hash
- Johnny bread
- Bread pudding
- Cassava pie
- Farine pie
- Banana bread
- Gingerbread
- Portuguese sweet bread
- Curried mussels
- Loquat preserves

made with curry spices. Pumpkin, boiled or in fritters, is sometimes served as a side dish. Cassava or **farine** pie accompanies the Christmas feast. Desserts with spices such as ginger, nutmeg, allspice, and cinnamon are frequently enjoyed. The selection of fresh vegetables varies with the season. Seasonal fruits also flavour the foods: loquats are used in pies, chutneys, and jams; citrus is used in cakes, jams, jellies, and marmalades; bananas are used in breads and as snacks, and Suriname cherries are popular as a snack or made into a jam or jelly.

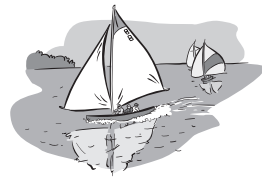
Bermudian cuisine continues to evolve. Since many Bermudians travel, they bring back tastes for new foods and ways of eating. Sometimes this creates new dishes; other times it may change our eating habits and customs. Bermudian meals in the past were traditionally sit-down style not the eating on the run introduced by American fast foods.

Although many Bermudian cooks were drawn into the hospitality industry, Bermuda's home **foodways** were not, for the most part, carried into the hotels and restaurants. International dishes rather than native Bermudian foods are the mainstay of most restaurants in Bermuda, but some chefs are introducing traditional Bermudian dishes in creative ways.



Discussion Questions

1. How can food and meals unite people?
2. How can food and meals divide people?



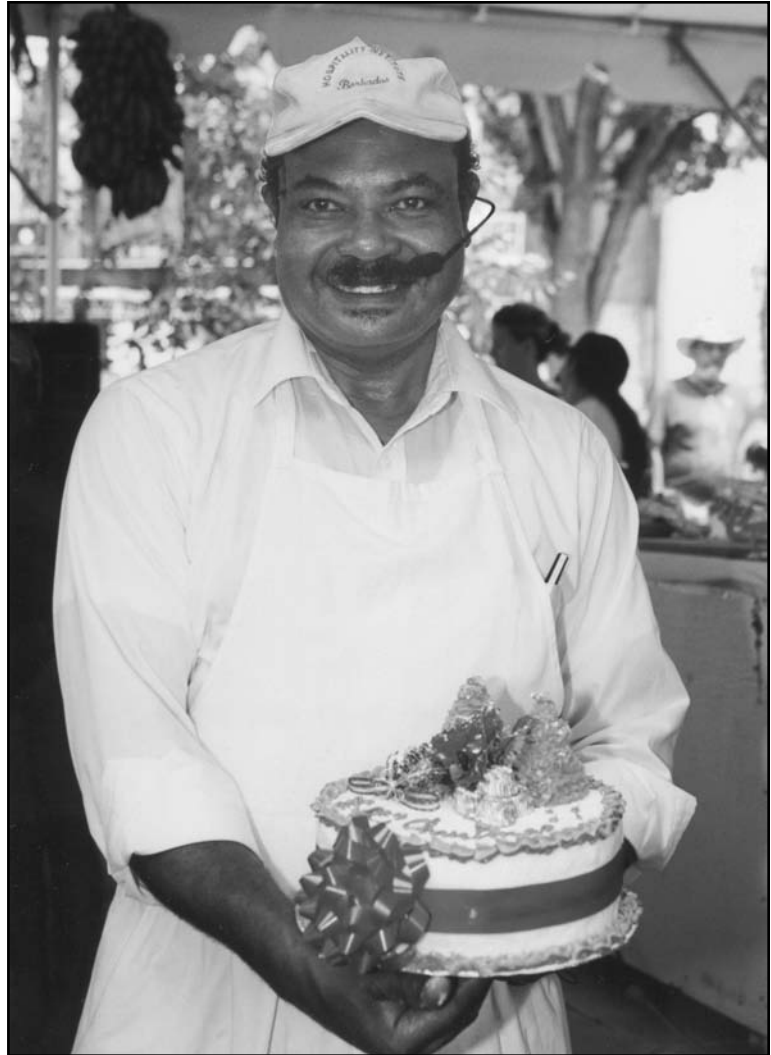
Meal Traditions, Table Manners, and Family Memories

Family meals are full of family folklore. Often the dinner table is where stories are told and special family ways of doing things are taught and repeated. Does your family have a certain structure for meals? Who prepares the meal? Who sets the table? Who sits where? How are everyday meals different from the meals you share to celebrate holidays or special achievements? What special foods does your family serve at holiday meals? Are there recipes that have been passed down in the family? What are the stories that go along with your family's meal traditions? As you think about these questions, realise that the answers help you paint a picture of your family; and, remember: it's your family folklore and traditions that provide the colour.

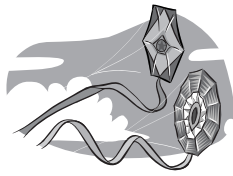
In many Bermudian homes, traditions are plentiful for preparing, presenting, and eating food. These may include the tableware used, the rituals before eating (such as special prayers for grace), the roles of preparing and serving the food, as well as the special recipes that are served. These customs, passed on within families, are shared by many Bermudians.

Every family has certain rituals, often including specific foods, which are linked to special days. Fond memories of childhood often arise when eating these dishes. Fred Ming, consultant chef at the Landfall Restaurant and a former teacher at Bermuda College, remembers a typical Sunday-after-church meal that his family shared when he was growing up.

Now most of the time when we came from church on a Sunday, [we'd] stop off at my granny's. We used to sample her famous bread-and-butter pudding. This is not like the English bread-and-butter pudding. This pudding was dark, resembled something like a fruit-cake, [and] had lots of raisins and spices and eggs and so forth, but [it] was [made from] leftovers, like the stale bread. [It] was a way of utilising bread that was left over. And occasionally we would make ice cream. We all had a turn turning the handle of the ice cream



Chef Fred Ming shows a decorated Christmas cake at the 2001 Smithsonian Folklife Festival in Washington, D.C. Courtesy Departments of Community and Cultural Affairs.



maker until the ice cream was ready to eat. But certainly, Sundays after church, Sunday afternoons, were great. We all went to church in our Sunday best, and [when] we came back home we always had a treat of roasted nuts and, of course, a lovely lunch.

Mr Eardley Ebbin, a retired chef, thinking back to his childhood, remembers the chores the family members helped with in order to put Christmas dinner on the table.

At Christmas everybody had to help in the kitchen. Cassava—you had to scrape it and peel it and grate it, and you had to squeeze it. Hams, the puddings—they were cooked in the yard. Cedar—we had a cedar fire and got grates so you brought it outdoors. Hams were smoked. The Portuguese made their own sausages—Portuguese sausages [called chourico or chorizo].²

Isaura Mary Reis describes traditional Portuguese foods she prepares when she has a party.

I do a lot of entertainment. Sometimes I have 45 to 50 people in my house, and that's when I have a bit of celebration. Mostly I provide the bacalau (codfish) because Portuguese people have a tendency to like fish. [I prepare] a fillet without the egg, very plain, with the same seasonings [Portuguese pepper, garlic, salt]. Of course you must have potatoes and chourico, which is the hot sausage, and chicken and types of salads and pasta. That would be the kind of menu we would have [for a celebration].

Afternoon tea, an English tradition, was adopted by Bermudians. It offered an afternoon social gathering where the hostess could relax, as most of the foods could be prepared ahead of time (with the exception, of course, of the tea!). Afternoon tea might be a fancy affair with white linen, special tea cakes and sandwiches, and formal dress, or simply a cup of tea with a biscuit or slice of banana bread shared with a drop-in Sunday-afternoon visitor. Although in today's fast-paced world, tea service is mainly found at hotels and guesthouses, some women have continued the tradition in their homes.

They've discovered that tea parties fit perfectly as a special, small, regular social occasion.

Tina Daniels, of Paget, describes how her tea

parties got started and what they mean to the members, who she affectionately calls "tea ladies."

Myself and three friends started our tea parties about five years ago. It started when one of our number decided she would like to have a small group of friends over for afternoon tea to show off her new home. The four of us had known each other over the years, but never got all together for a chat. We had such a good time that we decided to make it a regular tea event and to take it in turns to visit each other's homes on a Saturday afternoon once a quarter.

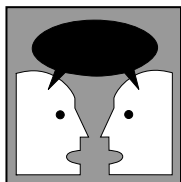


Marie Joell (left) and Tina Daniels (right) enjoy tea at Tina Daniels' residence, February 2001. Courtesy Tina Daniels.

² *churico* is pronounced "shadeesh"



These are now treasured and much-looked-forward-to occasions. We all dress up—sometimes including hats! The best china and silver are dusted off. The most delicious cakes, pastries, cookies are served. And husbands and children are banished from the hostess' house for about three to four hours—we have been known to talk from three until eight! Sometimes we have a theme when each person is asked to bring along something to share with the other “tea ladies.”



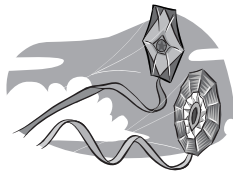
Discussion Questions

1. What are your favourite foods? What are your parents' favourite foods? Are they same as yours? Why do you think that your favourite foods are the same or different than your parents' favourite foods?
2. What are typical dishes served at your home on a regular basis? For special celebrations?
3. Make a list on the blackboard and link the dishes to the cultures they came from or borrowed ingredients or techniques from.
4. Are there expected behaviours at meal times in your house? What are they?
5. How do meals differ when you have guests? How do they differ on special holidays?
6. Is there a particular restaurant your family goes to for special occasions? Why do they go to that restaurant?
7. Have you ever had afternoon or tea? What types of foods were served?
8. If you were going to create a special meal, what would you serve?
9. Do certain celebrations require not only special foods but also special ways of dressing and behaving? If so, identify the celebrations and describe the special foods and ways of dressing and behaving.

Activities

Collecting Bermudian Cuisine

1. At home, ask about recipes that are special to your family. Find out the stories related to these recipes. Why are they special? Where did the dish come from? When and why is it served? Who prepares it? Were the dishes first prepared for a special circumstance? Are there certain ways of preparing them that are distinct from preparing other dishes?
2. Write down the recipe. There may or may not be a written recipe for the dish, so you may end up having to take notes while it is being prepared.
3. Bring the recipe, and the story about the dish, to class to add to a class Bermuda cookbook. This cookbook can be created on paper or on a web page and should include pictures of the dishes, of people preparing and eating the food, and the stories associated with the food.
4. Write out directions on how to set the table for a special family meal. Be sure to list what table dressings you would use.
5. You could also create a Bermudian cuisine videotape series. Make the videotape like a cooking show, but go beyond showing how the dishes are prepared to including discussions about why the dish is so special to each family. You may also want to show different ways of setting a table.



6. If there are Bermudian cuisines that are not represented in your class, be sure to go beyond your families to collect recipes and stories to represent the broad range of Bermudian foods.
7. Hold a tasting in class. Prepare one of the recipes you collected. Bring the dish to school, along with the recipe. Be ready to tell the story behind the dish to your classmates.
8. Invite the community to participate in a fishcake cook-off at your school. Ask some of the chefs at local restaurants to serve as the judges.

Activity

Recipes for Visitors

1. Put together a full meal using recipes from those you collected. Look at how many people each recipe serves. Pretend you are having a big party and will need enough of each dish to feed 20 people. Change the quantities in each recipe so it will make enough to feed that many people.
2. Then plan a small dinner for just two guests. How will you change the recipes so you won't have too much food? Rewrite the quantities to make only enough for two.

Activities

Special Celebrations

1. Interview a family member or a friend about a special celebration that they have. Ask them about the origin of the celebration, who participates, the food served, how people dress, and if there are special ways of behaving.
2. Write a description of this celebration. Include photographs or drawings to illustrate your description. Also include a sample menu and recipes.
3. In class, make a list of special celebrations. Then invite members of the community to come in and describe how they celebrate these events.
4. Discuss the similarities and differences in how people celebrate. What are the characteristics that make the celebrations special and not just ordinary activities?



Laquita Trew making hot cross buns, an Easter specialty. Courtesy Departments of Community and Cultural Affairs.



Carmelia Bean makes bread-and-butter pudding with her mother. Photograph by Anthony E. Wade.

Family Recipes

Many families have special recipes and ways of preparing common dishes. Some families proudly share these recipes with others, perhaps even competing in cooking competitions; while others keep their specialties secret, ensuring that only their families prepare the recipe in exactly that manner.

Carmelia Bean, a student at CedarBridge Academy, wrote a story about her family's tradition of passing on a recipe from mother to daughter over the generations.

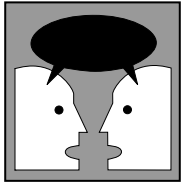
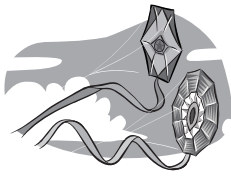
Something sweet, this something will make your mouth water. A dessert that makes you scream and wonder, one that gives a sensation that will leave your lips asking for more. My grandmother first made this dessert; she shared and started this tradition. All females of the family are responsible for keeping this secret.

In order to obtain this dessert recipe you must be a daughter or female married into the family. If you are a daughter, your mother chooses what age to share this gift with you including whether you should have it at all. The males of the family do not know this recipe or any of the ingredients it contains.

My mother was able to receive this gift and share and make treats for the family. When she felt that I was of that responsible age, she then shared it with me. There is no paper card sent down to each generation or female. Once you are told this recipe you must always remember.

When I learned how to make this scrumptious dessert I was ecstatic. I was extremely happy. I then began to make it at home and share it with my classmates and principal for a school assignment dealing with family traditions. Everyone was thrilled to have tasted such an angelic dessert. My principal, Mrs Kalmar Richards, was even shocked and said, "I have never tasted a dessert like that before". Before you knew it I felt like a celebrity; everyone wanted to know the recipe! Of course it was funny because I could never share it.

By now I am sure you want to know what this delicious dessert is. It's bread-and-butter pudding.



Discussion Questions

1. Does your family have any special dishes?
2. Are there recipes that have been passed down in your family? What are they and who learns them? How?



Family Meals

1. Write a description of preparing and eating a family meal at your home. Include all the steps and what is expected of each family member. Then make a comic book sequence of pictures with words that illustrate the feel of your family meals.
2. Make a family cookbook. Include in it recipes and stories related to the recipes, add photographs, and other items that will evoke memories related to the recipes.
3. Start collecting family stories. Write down some of the stories you have heard told around your family dinner table.

Traditional Foods and Contemporary Times

Fred Ming talks about foods that were traditionally eaten in Bermuda during his grandparents' lives. As a chef, he advocates being creative and using these traditional foods in new ways to prepare a new Bermudian cuisine. Often these types of dishes are referred to as **nouvelle cuisine**.

In the early days, of course, fish was the predominant part of the daily diet, and the rationale behind that is because we had plenty of fish—more than ample. But today, certainly we don't have sufficient fish, fresh fish, around for our own staple diet. Fish chowder, of course, was the real big thing, more like a cheap [working] man's type of meal. And then you had different types of fish juice [stock]. Onions and onion pie were a big thing. When you travel today, [when] you go overseas, you still see Bermuda onions on the menu, although they don't come from Bermuda. But you



Chef Judith Wadson at the 2001 Smithsonian Folklife Festival in Washington, D.C. Courtesy Departments of Community and Cultural Affairs.



can remember that in the early days—because Bermuda had plenty of onions and potatoes, vegetables as a whole—they used to export and made a name for themselves because of the climate that Bermuda possessed. But certainly, taking it to a different level, fish cakes, you know with a sweet bun. I mean, that's unusual. . . . No one has ever heard of that because it's a total conflict of taste having a savoury fish cake on a sweet bun. . . .

But you know, Bermuda's more than just fish chowder. We have a lot of indigenous products that we grow here. Shark [hash] is a lovely dish. But certainly, the old pumpkin fritters, the old sweet potato pie, things of that nature, certainly, still find a place in the kitchen. The homemade lemonade, and limeades, and homemade ginger beer, all those beverages that quenched our thirst. And don't forget the homemade breads that were baked in the ovens . . .

But I think what we need to do is to get some of these dishes and put [them] into the restaurants as a part of the contemporary cooking, present it in a different way and a different manner. And certainly, this is one of my dreams: that we can get chefs, not only Bermudian chefs but [also] chefs that come from overseas [to create] . . . another ethnic way of cooking and [to] learn about the Bermuda style of cooking.

Sometimes Chef Judith Wadson creatively adapts traditional Bermudian recipes by adding a new twist.

A good [nouvelle recipe] that is simple is topping codfish cakes or baked fish with a fruit salsa. It's refreshing and the fruit used could be local, compounding the use of seasonal, fresh, and local. Loquats are in season in February and March; Suriname cherries bear fruit twice—in May and September; melons grow in the summer; citrus is abundant in December.

Judith Wadson's Recipe for Fruit Salsa

Serve as topping for codfish cakes or grilled or baked fish.

2 cups ripe fruit (loquat, Suriname cherry, melon or citrus), peeled and seeded, cut into 1/2 inch cubes

1/2 cup Bermuda onion or scallions or just their green tops, thinly sliced

1 tablespoon fresh ginger, peeled and minced

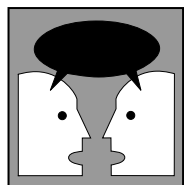
3 tablespoons fresh lemon or lime juice

1 tablespoon toasted sesame oil

1/2 teaspoon salt

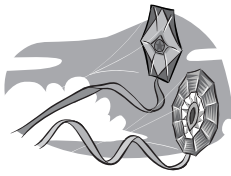
2 tablespoons fresh cilantro (coriander), minced

Mix all the ingredients together with wooden spoon and let sit an hour or so to allow flavours to fuse.



Discussion Questions

1. Which of the items mentioned by Fred Ming do you eat?
2. Where do Bermuda onions come from now, and why?
3. Can you think of other combinations of foods, like the savoury fishcake with the sweet bun, that are unique to Bermuda?



Activities

A Nouvelle Cuisine for Bermuda

1. Talk to your parents and others about traditional Bermuda foods. Which are their favourites? What combinations of foods do they like?
2. Go to the library and check out some cookbooks that focus on *nouvelle cuisine* from a variety of countries. Look at how creative chefs have adapted traditional foods to become new dishes. Try creating your own *nouvelle* Bermudian recipe.
3. Working with a partner, plan a meal that incorporates traditional Bermudian foods in a new way.
4. Invite a chef to come to your classroom and demonstrate a Bermudian *nouvelle* recipe.



Activities

International Cuisine

1. Gather menus from Bermuda's restaurants and figure out which countries' foods are being offered. (Note: Many menus are included in the phone book.)
2. Create a restaurant map, showing which cultures are represented in Bermuda's restaurant menus.
3. Write a restaurant guide that describes not only the food but also the restaurants and countries whose cuisine is being offered. Write it as though it were your journal of a trip around the world.
4. Make a website out of your restaurant guide journal. Include links from the restaurants to information about the countries whose cuisine they prepare. You can expand it to include information about the chefs, the menus, and decor of the restaurant.

Multiple Traditions at the Dinner Table

Many families in Bermuda eat foods prepared in the English Bermuda manner as well as ones prepared in the style of another country. Isaura Mary Reis explains the types of foods they typically eat at home and the different styles of preparation:

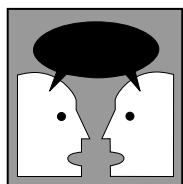
*The cuisine at my house is both Portuguese and English cuisine. [The English cuisine] uses less seasoning and [is] more into the barbecue type of thing, whereas we are more into the baking and **marinating** with the Portuguese wine, the paprika—Portuguese pepper, which gives that type of flavour that we all love—and tomato sauce. The other way [English], they just put the sauce over it. It's completely different [from Portuguese cooking]. We make the **sauté**, marinate the meat for the next day. You can do it two ways: with less sauce to go in the oven, or in a pot and put lots of sauce in it and boil it. Same type of thing for fish. We use a lot of garlic. They say garlic is good for the heart.*



Isaura Mary Reis. Courtesy Departments of Community and Cultural Affairs.



For the fish, I use white wine; for the meat, I use the red wine; and if I do the chicken, I sometimes put a bit of beer on it; and everything you add with water. For the fish, you put the seasonings on it like the pepper, garlic, a bit of salt. Now we use less salt because of people's cholesterol and blood pressure and that sort of thing. But it still tastes the same. And of course you squeeze a bit of lemon over the fish, and you broil that.



Discussion Questions

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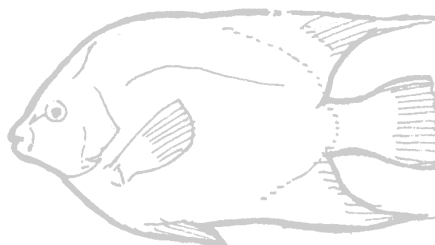
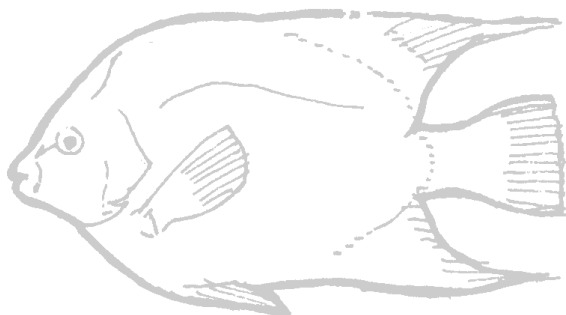
1. Do you have two distinct culinary traditions that are served at your house? If so, what are they?
2. Mrs Reis says that garlic is good for the heart. Do you know of other seasonings that are supposed to do more than flavour the food?
3. Mrs Reis says that now they use less salt because of health reasons. Does your family change recipes for health reasons? How are they changed? Does it make a difference in the taste?

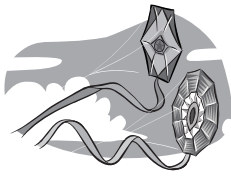


Foods for Health

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1. Ask cooks you know about the seasonings they use. Find out if any of the seasonings serve purposes other than the flavour they add to the dish, such as garlic for the heart, spearmint for fresh breath, ginger to settle the stomach.
2. Take a favourite family recipe and modify it to make it healthier. For example, do you have to use all the sugar a recipe calls for? What about the fats in a recipe could you replace them with something else?
3. Using your modified recipe, make the dish for your family. Don't tell them you have changed the recipe. See if they notice anything. Report on your experiment to the class.





Learning to Cook; Learning to Heal

Isaura Mary Reis explains that her children like Portuguese cooking, but they did not learn about it from her; they learned it from their grandmother and aunts. Think about who cooks the traditional dishes in your family.

*I never had any time for cooking. I always had someone else doing the cooking, the grandmothers or aunts. I don't know how to make the [malasada] dough, unfortunately, because I was studying. I finished [school] and wanted to work. I didn't have time for cooking. It is time-consuming to do these things. If you are home, then you have more time to learn. [My children] like Portuguese food. Mostly they learned from their grandmother, the **paternal** grandmother.*

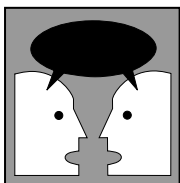
Sometimes foods prepared in certain ways are used to help cure illness. Joann Adams describes how she learned the **remedies** she uses for healing by observing her parents and other relatives practising that art:

I guess [I learned home remedies] because they were used in the household—through observation. You learn what you see other people do. [The home remedies] are things my family has used—either my grandparents or my parents—that I've learned from them and other relatives and in later years from other people with whom I've come in contact.

I make several herb teas, and I also use many herbal plants for medicinal purposes, as do many Bermudians. I do it as a part of my daily living . . . It's just things that we've done and I continue to do. I also share with my children . . . remedies that most Bermudians have used through time. There are lots of people that still use things. People still use match-me-if-you-can leaves to put on the body for fever. That's one that's still used fairly prominently. A lot of people still use lemongrass for colds and fevers.



Joann Adams shared her knowledge of herbs at the 2001 Smithsonian Folklife Festival in Washington, D.C. Courtesy Departments of Community and Cultural Affairs.



Discussion Questions

1. Do you know how to cook? If you do, how did you learn? If you don't know how, why?
2. Who could teach you to make your family's special recipes?



3. Do you think our busy lifestyles affect what we eat and how we interact together? If so, how?

Do you think this is good or bad?

4. Does anyone in your household use home remedies to heal?

5. Have you ever tried a home remedy? Did it work?

Activities

Home Remedies

1. Interview people you know about home remedies. Find out at least five different remedies. Write down what the remedy is for, directions for making it, where you find the ingredients, and how you use it.
2. Ask other people if they have ever used any of the home remedies you collected. Ask if the remedies worked.
3. Create a graph illustrating what you find out about the effectiveness of home remedies.
4. Make a home remedy book. Include in it pictures of the plants called for so you can identify them.
5. Create a matching game. Put pictures of the plants on cards and on other cards put plant names. See how many people can match the correct name with the plant. Then see if they know what the plant can be used for as a healing agent.

A Remedy for Colds and Coughs

One [home remedy] I hate that my aunt used is minced onion and sugar. [You make it with] probably one onion and about four to six teaspoons of sugar. You mince onion and mix it with sugar and it actually turns into syrup [without cooking]. The sugar draws and absorbs the onion. It helps bring up the phlegm on the chest [so you] cough it up; it loosens. I don't like a strong onion taste so you can imagine me taking this minced onion syrup. It's really good for colds and coughs. It works. [You take] one teaspoon, probably three times a day. —Joanne Adams

Video Links

- View the *Exploring Bermuda Connections* video segment during which Fernanda Pacheco prepares the Azorean recipe for egg bread. Try writing down the recipe as you watch.

Now It Is Your Turn

Look around Bermuda! Check out the stories and traditions of the cooks in your family and those of other cultural backgrounds in your community. Start listening to the stories told around the dinner table and at other meals, picnics, and family gatherings and start writing them down. Notice which situations and foods prompt stories in your family.

LINKS

ARTS OF THE KITCHEN

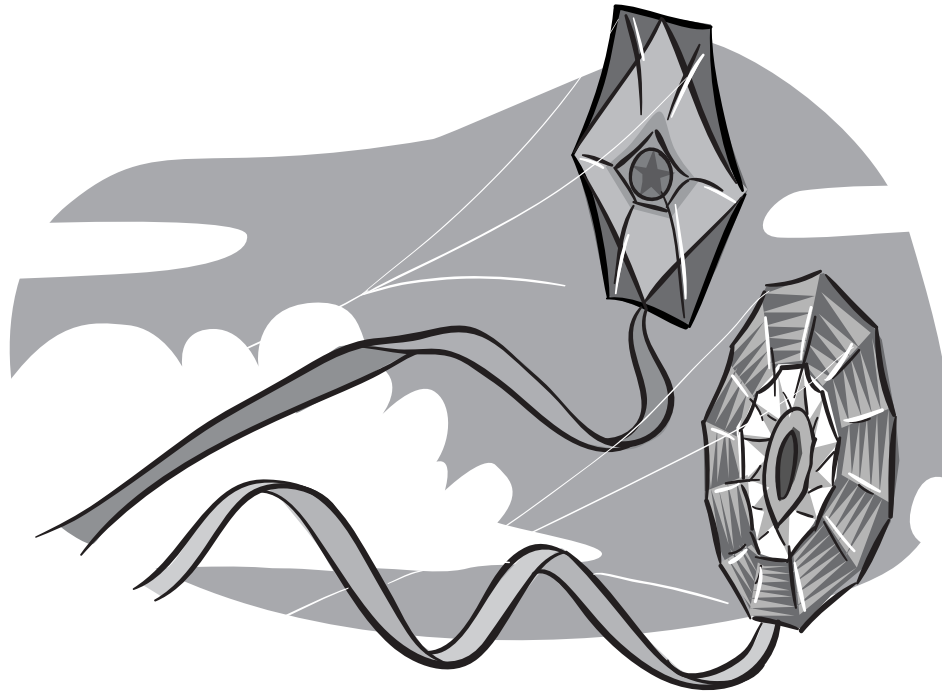
Links to Social Studies Curriculum Goals and Subgoals

By the end of this chapter, students should be able to:

- identify traditional Bermudian foods
(SS Goal 1, subgoal 1.1, 1.2, 1.4, SS Goal 5 subgoal 5.1);
- trace where Bermudian food traditions originally came from
(SS Goal 1 subgoal 1.1, 1.4, SS Goal 2 subgoal 2.1);
- understand how meals and foods reflect family history and traditions
(SS Goal 1, subgoal 1.1, 1.2; SS Goal 4, subgoal 4.1, 4.2; SS Goal 5, subgoal 5.2, 5.3); and
- recognise the role of food and shared meals in creating and maintaining family traditions
(SS Goal 1, subgoal 1.1, 1.2, 1.4; SS Goal 4 subgoal 4.1, 4.2, 4.3 SS Goal 5, subgoal 5.2, 5.3).



ARTS OF CELEBRATION



learning objectives

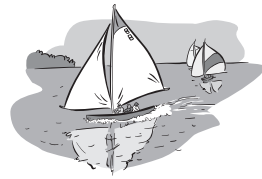
By the end of this chapter, students should be able to:

- identify rituals and related traditions people use to mark transitions in their life such as a 16th birthday and getting married;
- understand how traditions are taught and passed on;
- understand how holidays can help people express ideas about family, community, and a national identity;
- understand how traditions change;
- understand how traditions are maintained;
- list the characteristics of traditional Bermudian kites; and
- make a traditional Bermudian kite.

CROSS CURRICULAR LINKS

In this chapter, in addition to social studies curriculum links, there are readings, discussion questions, and activities that fit well with language arts, design and technology, visual and fine arts, music, science, business studies, and family studies.

In this chapter, students will explore the traditions and rituals used to mark transitions in one's life and to celebrate religious, national, and historic holidays and other occasions. They will analyse what it means to get a motorised bike at age 16, and look at the roots of various wedding rituals. Stories about kite making and flying illuminate how traditions are learned and passed on. Examples from the celebrations of Portuguese *festas* illustrate how traditions are changed and maintained outside their country of origin. Examples of floats made for Bermuda Day will encourage students to ponder the origins of artistic ideas and the deeper meaning traditions related to this day hold as expressions of identity. Cup Match stories will engage students in thinking about how holidays and celebrations serve as family and community gatherings and about the different roles men and women play in maintaining family traditions.



Left: Scoreboard at Somerset Cricket Club at Cup Match. Courtesy Department of Communication and Information. **Right: Hassan Madyun makes a kite at the 2002 Bermuda Homecoming Festival.** Photograph by Lisa Falk.

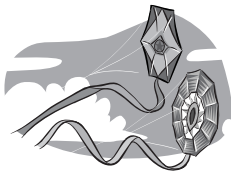
Let Us Celebrate!

Virtually every culture in the world has some special traditions and rituals that mark transitions in one's life and others that celebrate religious, national, and historic holidays. In Bermuda, getting a motorised bike at age 16 signals the beginning of adulthood and independence. Weddings celebrate another important life change. As Bermudian couples start on their newly joined path, they may plant a cedar tree or step through a moongate hoping to ensure a long and faithful marriage.

In Bermuda, religious holidays are celebrated with a mix of **sacred** and **secular** traditions. What would a Bermudian Easter be without kite flying, codfish cakes, and hot cross buns? The Portuguese-Bermudian community's cultural and religious links to the Azores are refreshed through annual *festas* (festivals). Traditions associated with these have been creatively adapted for practice in Bermuda.

Civic holidays often combine a mixture of government pomp and circumstance with history and community **nostalgia**. Some of these celebrations have endured for decades adapting their details to a society constantly changing in social attitudes and in the make up of the population. May 24th, Bermuda Day, is tied to Queen Victoria's birthday, but over time has become a celebration of being Bermudian. One highlight of this day's annual parade is the floats made by different community groups. In these you can see a reflection of the increasing **diversity** of Bermuda. This day also marks the traditional beginning of the ocean swimming season. Cup Match, a national holiday timed to the celebration of emancipation from slavery in Bermuda, brings together people of all backgrounds. The cricket match on which the holiday is based grew out of social circumstances related to segregation and, in the midst of celebration and rigorous sports competition, offers a time to think about race relations and Bermuda's history.

Within a national culture and within **ethnic** groups, families have their own unique traditions that are practised and passed on from one generation to the next. These traditions—often associated with food, dress, and expected behaviour—help to hold families together. Think about what celebrations your family holds. What special rituals do you take part in to mark birthdays, marriages, and holidays? How are your traditions the same or different from your neighbours? What about them are distinctively Bermudian?



Turning 16 — Step on the Pedal and Go

In most cultures, as one moves through the cycle of life, there is often a special time and ritual that marks the point when a boy becomes a man; a girl, a woman. In contemporary society, getting your driver's licence marks a similar transition. In Bermuda, turning 16 is often punctuated by getting a motorised bike. Paul Wilson, of Hamilton Parish, like many teenagers, dreamed of the bike he wanted to get upon turning 16. He remembers,

When I was 12 or 13 I started planning. I started planning [how] to convince my mom to give me a bike when I reached 16. I knew she wouldn't take kindly to her son being on the road because there are so many accidents; so I had to start years in advance persuading her to let me have a bike . . . I spent two summers working for my bike and I saved up every cent.

Paul's mother, Heather Whalen, agreed to let him get a motorised bike when he turned 16, but said he had to pay for a third of it. So Paul got a job at Grotto Bay and saved his earnings. The bike he chose cost nearly \$3,000, yet Paul was able to pay for nearly all of it himself.

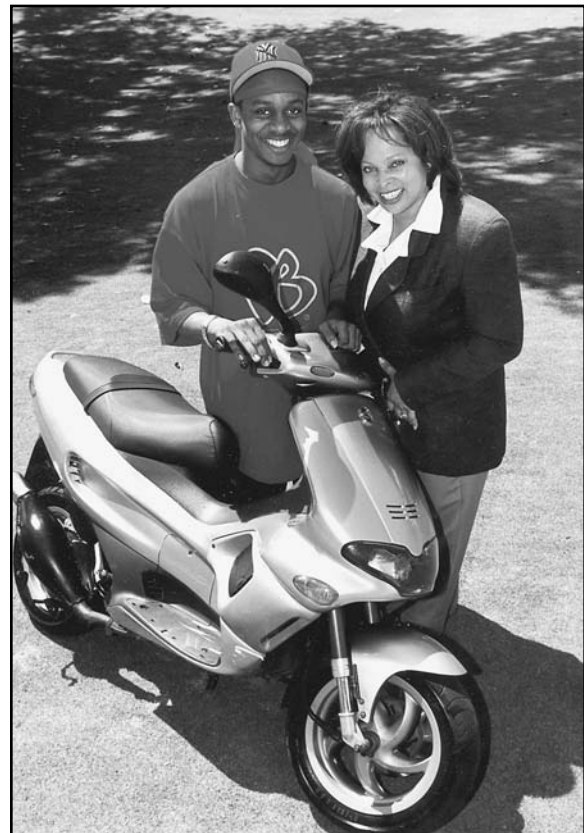
Having a bike means you've grown up. To the teenager, it means freedom and independence. It means being accepted by the crowd. To the parent it is the beginning of the pulling away from childhood dependence to adult independence. So having a bike actually represents a tough social time within the family unit, and not having a bike might mean you have a tough social time with your peers.

Mrs Whalen explained the new struggle the bike created between her and her son:

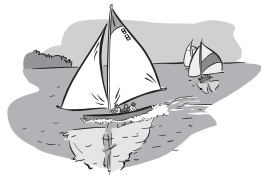
With the bike came this new-found freedom and almost immediately this change of attitude. [He would say] "I have to explain where I am going now?" Even before the bike, came the rules . . . I was told in no uncertain terms that I was the most old-fashioned mom [because of the curfew rules]. . . . But I had to stick with it [enforcing the rules] for my sanity's sake and for his safety.

Paul saw all the rules as a kind of ritual associated with the bike and growing up. He said,

I didn't want a [birthday] party. I just wanted the bike. I picked it up after school and my mom took a couple of pictures. She gave one final lecture, you know. It's like you just have to sit through it or she'd say, "You don't want to listen then you can't have the bike." You have to sit through it. You have to endure all the lectures. Then you have your freedom. Yes, there is a ritual—all the lecturing, the constant badgering about speeding and curfews. If you can go through that then you're okay. You are responsible.



Heather Whalen with son, Paul Wilson, and his new motorbike. Courtesy Departments of Community and Cultural Affairs.

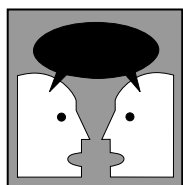


Paul explains how having your own bike makes you part of the in-crowd:

A lot of the lunch time conversations are about bikes and if they don't have a bike, they can't really join in. Even if nobody ends up racing at the end of the day, they still don't have any experience to talk about. They can't say, "I did this, this and this with my bike." They might ride somebody else's bike sometimes, but it's not the same as having their own to talk about.

Girls are like — "Oh, you've got a bike. You can come and pick me up and take me here." Before they are your friends, but after you get a bike they become closer friends. It's like what can I get out of this. Not all girls are like that, though. Some girls just say, "Hey it's nice to see you have a bike." Then the girls who have a bike say, "Hey, where do you want to go?" It's like, I have a bike and you have a bike. Let's both go.

Kids who don't have one are at a disadvantage socially. Because like when all my friends had bikes and they'd say, "Hey, let's go to Ice Queen," and I'd be left sitting on the wall or waiting for the bus.



Discussion Questions

1. Do you dream of getting a motorised bike when you are 16 (or did you dream about it before becoming 16)? Why or why not?
2. Do you think it is important to pay for part of the bike yourself? Why or why not?
3. What would having a bike mean to you?
4. How might having a bike change your relationship with your parents? With your friends?

The Right Bike

Choosing the right bike is important. Different bikes send different messages about their owner. Some are considered more masculine; some more feminine. Some are more daring than others. Choosing the colour and adding your own unique touch to your bike is also important. The bike becomes an expression of your identity.

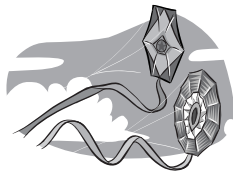
Paul tells how he chose his bike,

I liked the way it looked at the time, and I liked how it felt. It was fast. I knew I could live with it. It was a big bike. I like big bikes. It felt nice and comfortable. It wasn't too slow or too fast. It was a Runner. The Runner is a masculine bike.

When I got my bike, there was already a silver one at school, so I didn't want to get silver. I was going to get black. Then my cousin, who stays in the same neighbourhood as I do, said, "Why are you going to get black? Mine is black. Now there are going to be two black bikes close together." He didn't want me to get a black one because he had a black one, so I ended up getting a silver one.



Courtesy Stacey Madeiros Cooke.



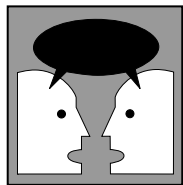
Since the bikes only come in three colours and in only so many makes, it is hard to have a totally unique one. In some way or another, each bike owner tries to make his or her bike different. Paul talks about what he did to put his mark on his bike:

I changed the side stand. All Runners have side stands but they don't lean far over. I kind of adjusted mine so that it would lean further when you stood it up or parked it. No other Runner has a lean like that. That was unique . . .

You might see some people with nice looking bikes. They might have their bikes fixed up just how they want them. You know what you do is you kind of display your bike. You park it in a certain way when you go to school so that it is noticed. The parking bays go straight but I would park horizontally so that when people came up they would see the whole bike and not have just a rear-end view.



Teens work to make their bikes unique. Courtesy Departments of Community and Cultural Affairs.



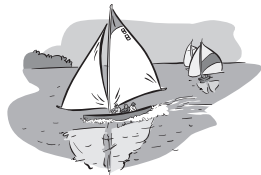
Discussion Questions

1. What kind of bike did Paul want? Why?
2. What kind of bike would you want? Why?
3. Identify the different ways that you have seen people change their bikes to be unique.
4. What ideas do you have for making a bike different?
5. Do you think your bike says anything about who you are? Is your bike a symbol of your identity? How or how not?

Know Your Bike

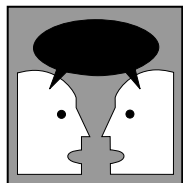
Owning a bike isn't only about riding it. It is also about being responsible for it and knowing how to fix it. Paul describes the importance of fiddling with your bike and of knowing how it handles:

A lot about owning a bike is just fiddling with it. I clean my bike a lot. You clean it and you fiddle with it. You examine the engine, the clutch, you adjust the wheels and you fiddle with the frame. I can't do a lot of stuff myself but sometimes I go round to HWP (Holmes, Williams and Purvey) and ask the mechanics to help me. I think everyone should have a bike and just study it. A guy that owns a bike and doesn't fiddle with it and toy with it he doesn't really like his bike. That's part of it, toying with it. That helps you to understand the bike.



One thing [my dad] told me was “Paul, make sure you know the bike. Before you start riding, just make sure you know that bike.” That’s the same advice I give to my little cousin now that he’s about to get a bike.

It’s true. You’ve got to know your bike. You see people going up the street on a bike leaning forward or dipping in and out of traffic. It’s silly to do that. You have to know how your bike is going to react at that speed and how you are going to correct a mistake. You have to stay calm.



Discussion Questions

1. Why is it important to “know your bike?”

2. Why does Paul think that someone who doesn’t

fiddle with his bike doesn’t really like his bike? Do you agree? Why or why not?

3. Do you teach things to someone younger than you? What types of things? Do you find that you pass on knowledge that someone once shared with you? How does that make you feel?



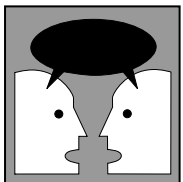
Courtesy Stacey Madeiros Cooke.

An Important Rite of Passage

Getting a bike is an important rite of passage for teenagers. The ritual starts with the dreaming, scheming, and coming up with the money, then progresses to picking it out, learning how it works, fiddling with it, and using it for social advantage and gaining adult freedoms. Finally comes the time when you move on. At 18 you can drive a car, and soon after, many teens leave the island to go away to school.

Ms. Whalen describes how it was with Paul:

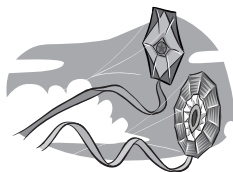
From the time they are 14 and a half to 15, that’s all they focus on. Work is secondary; homework is secondary. It’s the bike and what they’ll do with the bike and to the bike and the colour of the bike and all that . . . He became obsessed with this bike. Next to basketball was the bike, and at one point, I think, the bike was more important than basketball—and he loves basketball . . . They worship the bike and the helmet and all the paraphernalia that goes with it. They like to exchange bikes as much as they worship their bike . . . He actually admitted to me toward the end of the summer, “This bike is getting boring now, you know.” That bike is like a rite of passage.



Discussion Questions

1. What does “rite of passage” mean?

2. Why is having a bike considered to be a teenage rite of passage?



Activities

That Special Bike

1. Interview different people about their dreams for having a bike. Then interview people who have a bike and see if they have found that the experience matched their dreams.
2. Interview adults about their experiences when they had a bike. What did they do with their bike? What adventures did they have? Did they decorate their bike or change its look in any way? How? Why or why not?
3. Design a special symbol to put on your bike that will make it look unique and express your identity.
4. Find out about how people race their bikes. Why do they race? When? What are the rules? What are the dangers?
5. Create a book, website, or poster of stories about your experiences (and the experiences of people that you have interviewed) about getting, owning, decorating, fixing up, riding and racing their first bike. You may want to include photographs or illustrations.
6. Write a short story in which a motorised bike plays an important part.

'Til Death Do Us Part

The Bermuda wedding is a great tradition and is one of the island's largest, most stylish, expensive, beautiful and carefully choreographed rituals. Susanne Notman, in an article about Bermuda weddings in a 1989 issue of *The Bermudian*, says, "Bermudians today are putting together marvellous weddings, incorporating traditional rites into a modern, individualistic way of doing things—and they are doing it all in great style!" Notman says this sense of style comes from having respect for and appreciation of one's heritage and background, as diverse as it may be. "It is this diversity," she says, "which makes each Bermuda wedding so unique, yet they are all held together by such common traditions as the horse and carriage, the wedding cake, the loving cup, the moongate and the cedar tree planting ceremony."¹

As a Cedar Tree Grows

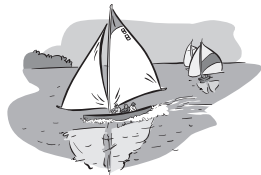
Ruth Thomas, of Southampton, has researched Bermuda wedding traditions. She explains why people plant cedar trees as part of their wedding ceremony:

According to tradition, a cedar sapling is planted by newlyweds at their wedding



Mr and Mrs Manders plant a cedar sapling during their wedding reception. Courtesy Departments of Community and Cultural Affairs.

¹ Paragraph from report by Ruth Thomas on Bermuda Weddings.



reception especially when that reception takes place at the home of the bride's parents. The **ritual** underlines the hope that the marriage will be as strong, beautiful, and fertile as the cedar tree and that it will grow as the sapling grows.

For the same reason, cedar saplings or sprigs are also placed on top of the bride's cake. William Zuill, of Smith's, describes this tradition:

At the top of the bride's cake, there's usually a tiny cedar tree seedling and that's supposed to be planted during the reception if it's held at the bride's house. Then as it grows up, it's supposed to show if the marriage is prospering. Or [it's supposed] to wither if the marriage is not.

Moonlight Romance

While the cedar tree planting tradition is old, a more recent addition is the ritual of stepping through a moongate. During the 1920s, in a bid to make Bermuda a destination for honeymooners, tourism industry advertisements showed couples kissing in moonlight under coral stone moongates and billed this act as "an **omen** of well-being."² The moongate idea was brought to Bermuda in the late 19th or early 20th century via clipper ships from Asia. Interestingly, the stonecutters in Bermuda who mastered building moongates were primarily from the Azores. Miss Thomas comments on this more recent and quite popular tradition:

According to folklore, if you step through a moongate with the one you love the partnership will be blessed with longevity and fidelity. Hence, many a bride and groom at their wedding reception step through a moongate and are photographed in a moongate with the hope that the myth will come true for them. Very often, if the reception site has no moongate, a temporary one is set in place in order to give the newlyweds the opportunity to step into eternal bliss.

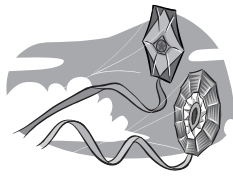


Mr and Mrs Manders walk through a moongate as part of their wedding ceremony. Courtesy Departments of Community and Cultural Affairs.

Jump Over a Broom

Another tradition that is more recently incorporated into weddings is jumping over a broom. This ritual recalls traditions derived from the time of plantation slavery in the United States when marriages of enslaved Africans were not formally acknowledged by the larger society. It is most likely imported from African American culture in the United States.

² McDowell, Duncan, *Another World: Bermuda and the Rise of Modern Tourism*, London: Macmillan Education Ltd, 1999, pp 93-94.



A Golden Cake

Weddings in Bermuda are celebrated with two cakes, a bride's and a groom's. These cakes are full of **symbolism**. They represent wishes for prosperity (both in finances and children) and purity. Miss Thomas describes the cakes and traditions associated with them:

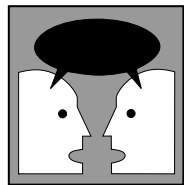
The bride's cake, which is a tiered fruitcake, symbolises fruitfulness. It is covered with icing and silver leaf. It is not only a beautiful object but also a symbol of purity.

The groom's cake, which is a single layer, is a plain cake or pound cake. It is covered with icing. The preferred icing for both this and the bride's cake is royal icing mainly because of its ability to survive Bermuda's brutal humidity and because it is very versatile for fine detailing. This cake is traditionally covered with gold leaf. The gold symbolises plenty and envisions that the newlyweds will never be in need.

Traditionally, the bottom layer [of the bride's cake] is cut up and served to guests at the wedding reception while the second layer is often reserved for the first anniversary. In years gone by the top tier was always reserved for the christening of the couple's first child. Sometimes the newlyweds simply make a ceremonial cut with a knife decorated with ribbon. The guests are then served separately prepared fruit and plain cake. This is what the old-timers used to call "cut-up cake."

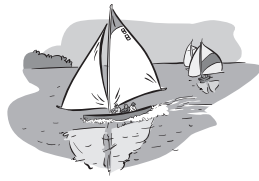


Wedding cakes covered in gold and silver leaf, topped with cedar seedlings. Courtesy Department of Communication and Information.



Discussion Questions

1. Have you ever seen a bride and groom plant a cedar tree as part of their wedding? Why do you think they did that?
2. Have you ever seen a bride and groom step through a moongate as part of their wedding? Why do you think they did that?
3. Have you ever seen a bride and groom jump over a broom as part of their wedding? Why do you think they did that?
4. What other traditions are part of weddings? Think about activities before the wedding, the roles people play in the ceremony, clothes, rings, transport, and the reception after the ceremony.
5. Why would you want things to symbolise purity and prosperity at a wedding?
6. What special traditions does your family incorporate into wedding ceremonies?
7. How are rituals created? What makes them accepted as part of a culture's traditions?



Activities

Getting Married

1. Interview your parents or other relatives about their wedding. Ask them what special rituals they included in the ceremony and at other events related to the wedding. Find out why they chose to include those traditions. Ask them how they felt doing those traditions.
2. As a class, try to interview people from as many different ethnic backgrounds as possible about traditions associated with getting married. What special rituals do they do and why?
3. Interview people who planted a cedar tree at their wedding. Find out if its growth seemed to mirror the couple's union—did it prosper or wither in relation to the marriage's ups and downs?
4. Describe what traditions you want at your wedding. Be sure to explain why you chose to include each special ritual.
5. Create a new ritual for your wedding. What will it represent? Write a description of it.
6. Post these descriptions so everyone can read them. Choose three that you like best and write about why they appeal to you.
7. Invite a wedding cake baker to your class to demonstrate how silver and gold leaf are applied. Ask them what kinds of decorations couples are putting on their cakes. Also ask them how they learned to bake and decorate cakes. Is that something you would like to know how to do?

Easter Time — Go Fly a Kite!

Easter in Bermuda, as in many places, is celebrated with church services, egg hunts, and festive meals. What makes Bermuda's Easter observation unique is the tradition of kite flying on Good Friday. Many families choose to pass the day together setting aloft brightly coloured kites. The sky is transformed into a dancing mosaic of brilliant and beautiful shapes, colours, and sounds. The business of kite flying is only interrupted by the temptation of codfish cakes and warm hot cross buns. Those who make kites spend months preparing for this holiday.

No one is certain how the tradition started, but one story often repeated is that it began with a Sunday school teacher's creative lesson on Jesus Christ's ascension to heaven. It is said that the teacher made a cross kite, took it to a hilltop, and set it flying, then cut the string and the students watched it sail upward towards heaven. However the tradition started, kite flying on Good Friday is now an avidly awaited ritual in Bermuda.

Al Seymour Jr, of Somerset, who has been making kites since he was 11 years old, recalls how as a youngster he thought of Good Friday as a joyful day of kite flying:

Good Friday was like Christmas morning. It was like having Christmas twice. A lot of people my age and older would get up at 6.00 am and go outside to see whose kite was up first and making the most noise. Kites would be up all day. We made them and flew them. Most of the guys would have around eight or nine kites in the living room. You take your ugliest one out first. That was your tester.



Kite flying on Good Friday, Horseshoe Bay. Courtesy Department of Communication and Information.

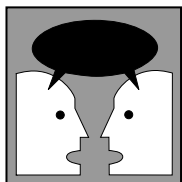
Bermudian kites are carefully crafted from colourful tissue paper and clear white pine wood, with rattan or cane (bamboo) for the headstick bender. Great care is taken to ensure that the colours blend perfectly. Originally kites were made out of newspapers, brown paper, a page from a notebook, fennel sticks, and flour mixed with a little water served as the glue. In the past many Bermudians made their own kites. Unfortunately today's busy lifestyle leaves little time for kite making. While some folks still make or purchase traditional kites of paper, imported plastic kites are becoming popular because of their convenience and lower price.

Each Bermudian kite is unique with different shapes and colours creating its style. Mr Seymour stated that the Bermuda headstick kite is the best known design. He says,

Its four-stick design goes back to the 1800s. The kite is admired in the kite world because it is both sturdy in framework and delicate in its covering and patterns. They have been made as small as one inch and as large as 20 feet in length. This standard four stick design is supplemented to produce round styles. The roundie style uses five sticks so the kite will have eight sides, an octagon shape. The moonie has a rounder shape because it uses six sticks, so it's a hexagon shape.

Video Links

- View the *Bermuda Connections* video segment where Ethan documents kite flying on Good Friday and talks with Mr Vincent Tuzo.



Discussion Questions

1. Do you fly a kite on Good Friday? If so, do you fly a traditional Bermudian kite or a plastic one? Do you make your own or purchase it?
2. How and of what materials are traditional Bermudian kites made? What are the various shapes and colours of Bermudian kites?



Activities

Four, Five, Six, or How Many Sticks?

1. Make a series of designs for kites. Start with three sticks and go up to 10 sticks. See how many different shapes you can create.
2. Try building kites from your various designs and see which fly better.

The Sound of a Kite

Rather than for their shapes and colours, Somerset kites are famous for the sound caused by their hummers. Mr Seymour states,

The hummers add the icing on the cake. They transform a silent Good Friday sky into a pleasant multi-pitched drone heard from one end of the Island to the other.

Kite maker Antoine “Sow Wow” Simons, of Somerset, explains why Somerset kites, called buzzards, are considered the loudest and wildest of all Bermuda kites.



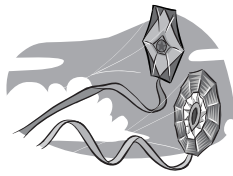
“Sow Wow” with kites he made. Courtesy Departments of Community and Cultural Affairs.

It’s more or less built for sound. They do have some colours in the lines, but the main object of that kite is for the flying technique and the sound. It makes an extra loud sound.

What gives it its sound is the tightness of the hummer line. The tighter the line, the more noise the kite will make. And the structure of the kite balances out along with the lines and the amount of breeze that’s blowing that particular day. If you wanted to make a kite to fly today, you would more or less build a kite according to the wind today. If you have some already made, you would know which one to fly today because of how much wind is blowing. Some are a little wider than others, or narrower. So it’s more or less built on the width of the kite and the tightness of the hummer line.

That’s why most kites in Somerset are made with wire rather than bamboo, because the bamboo would bend up when you tighten the hummer line unless you reconstruct the kite with some type of reinforcement behind it to keep the bamboo from bending. We usually use the bamboo only if we’re going in a kite competition. For the prettiest kite and stuff. But when it comes to flying the kite, we never use them because we are looking for the sound.

Sometimes I’ll have one particular kite in one year that makes [such an] outstanding sound that it will never lose me. I’ll have that kite in my memory for a very long time. Out of all those kites, there’s one sound that will really stand out amongst the rest, and [it] will stay with you for a very long time until you can make another kite that will end up



having a very loud sound as well. But you don't get that very high, high pitch every time you make a kite. It's just something that comes now and then, just like an athlete who could only run his best speed once in 10 years, and it would stay with him for the rest of his life. So, it's a similar thing with making kites.

How exactly is a hummer made? Mr Seymour explains:

String is strung along the back and up on both sides of the headstick to form a triangle. Tissue paper is cut, folded in half and glued on the string. This combination creates a sound when both vibrate in the wind. The pitch can vary according to how tight the string is and how wide/narrow the tissue paper is cut. Wide paper and less taut string will produce a lower hum and does not need a high wind to create the sound. Somerset kites have a unique sound as the string is so taut it creates a reed effect like a clarinet and requires higher wind speed.

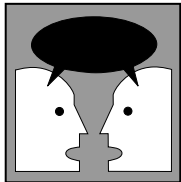
HUMMERS

INTERVIEWER:

So what makes "hummers" very special? Is it because of that noise?

CHILD WITH KITE:

Exactly. That's what makes a kite king!



Discussion Questions

1. "Sow Wow" Simons and Al Seymour, Jr. say that the Somerset kites are special because of the sound they make. How do they make this sound?
2. What causes the humming sound to be low or high in pitch?

3. Do you know of distinguishing traits of other Bermudian kites?
4. What materials do you think are the best for making a kite that flies well? That has a good sound? That looks pretty?
5. "Sow Wow" describes how a particular sound of one kite may stay with him for a long time as something special. He also said this may be true of an athlete when he hits his best speed. Have you done or created anything that stands out that way in your memory? If so, what was it and why?

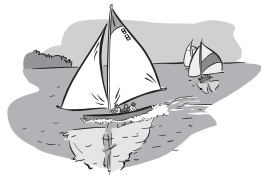
Continuing the Tradition

Not as many people make their own kites any more. "Sow Wow" talks about this:

A lot of guys have come to me and say, "Look Sow, I need a couple of kites this year, and I say to them, "Man, you know how to make kites, why don't you just make your little daughters a couple of kites?" "Look man, I don't have any time, man". So I say "All right." And sometimes I end up disappointing them because I have so many orders, and I can't keep them all up, because I'm the only one making the kites. I can get over a hundred orders for kites [in a year]. But I turn down so many, because I know I'm not going to make a hundred anymore.



Al Seymour Jr shows visitors one of his kites at the 2001 Smithsonian Folklife Festival in Washington, D.C. Courtesy Departments of Community and Cultural Affairs.

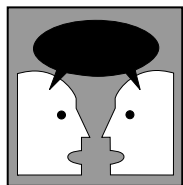


Kite making takes talent, but it is a skill that can be learned. Al Seymour Jr recounts how he got his start in kite making:

I remember when I was young, we used to make kites out of anything. I used to make a kite out of the front of my exercise book. I would tear the cover off, get two sticks and some string and put a little tail on her, and let her go. I would fly a kite home from school every day. I don't think any of my exercise books had covers on them!

Mr Seymour stated, "When I was growing up, it was taboo not to know how to make a kite." Today, youth have many other activities and only a few show interest in learning how to make traditional Bermudian kites. In order for traditional art forms to continue, young artists need to learn the craft. Traditionally, a young person will learn from a knowledgeable elder. "Sow Wow" tells how he taught a young girl to make a kite.

About two years ago, I had these neighbours who used to stay next to me . . . They came up my house and watched me make kites, and one of the girls said, "Let me try," so I taught her the basics and then I left her on her own. And she went along, and fixed this kite. I ended up selling the kite for \$25. I never thought the kite would come out that good. So there are some people out there that have that talent but just haven't used it. They don't know they've really got it until they try it. I told the girl, "Hey, you've got it! You've got it like that there." . . . There are a lot of people out there that can probably do that, but they just need somebody to guide them, to get them going.



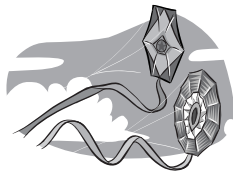
Discussion Questions

1. Why aren't as many people making kites today?
2. Do you think it is important for people to learn to make a kite? Why or why not?
3. Would you like to learn to make a kite?
4. If you want to learn to make a kite, how would you go about learning?

Activities

Kite Making

1. Interview your parents about kites they have flown. If your parents have never flown a kite, find a neighbour who has and interview them instead. Ask your interviewee if he made the kites, when he flew them and why, what designs the kites had and why, and what it felt like to fly a kite.
2. Find someone who makes kites and ask him or her to show you how to make one. You could invite the kite maker to come to school and demonstrate for your class.
3. Make your own traditional kite. Think carefully about materials and the colours and design you use.
4. Sponsor a kite-making and flying competition day at school. What judging categories will you have? Who will serve as the judges? Will the competition be among students at your school or will you open it up as a challenge to another school? Invite the community to attend. Think about having a traditional kite maker demonstrate and lead a kite making workshop as part of the kite day.
5. Mount an exhibit of the kites after the competition and put it on display at the local library or another community gathering place. Along with the kites, include a picture of the person who made the kite and a caption in which the maker describes how he made the kite and why he used the design and colours he did.



Portuguese Festas

Portuguese festivals, or *festas*, bring age-old traditions alive in modern Bermuda. While Azorean villages celebrate dozens of these colourful Catholic events honouring various saints and the Holy Trinity all year long, Portuguese-Bermudians mark two grand occasions. On the fifth Sunday after Easter, hundreds gather at St Theresa's Cathedral for the procession of *Santo Cristo*, a solemn march that seeks miracles for the sick and needy. The Bishop and church elders walk on an intricate carpet of flowers as the Christ image, wearing a crown and cape, is carried through the streets. In June, the community celebrates the *Festa do Espírito Santo* (Festival of the Holy Spirit) in King's Square, St George's. Its origins lie in the **legendary** charity of Queen Isabel, said to have hidden pieces of bread to give to beggars. The pageant includes a public feast. A long table is prepared with bowls of a simple *sopa*, or soup, served with sweet bread (*pão doce*) and a glass of red wine. This meal is offered to the hundreds who walk in the procession.³

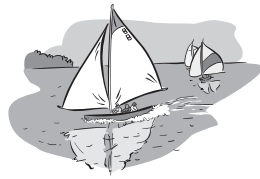
Creating Flower Carpets

Often traditions survive because they change. Sometimes a tradition would die if those practising it felt it had to remain exactly as it has always been. In Bermuda, the Portuguese community has found it hard to make carpets of flowers for the *Santo Cristo* celebration. The fresh flowers are very expensive on the island and permission to close the street is only for the duration of the procession, so there is not ample time to create fresh flower carpets in the street. Instead of losing the tradition, the women adapted it. Frequently today the carpet of flowers is made ahead of time, and instead of real flowers, tissue paper flowers are made and used. Mary Reis, who lives in Hamilton Parish, explains the making of the flower carpets:

³ Paragraph from label in *The Azores and Bermuda* exhibit at Commissioner's House, Bermuda Maritime Museum, courtesy of Bermuda Maritime Museum. For more on the Portuguese community, visit the Bermuda Maritime Museum.



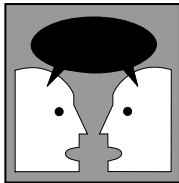
Carpet of real flowers for *Santo Cristo* Festa. Courtesy Departments of Community and Cultural Affairs.



The reason why we do the carpets in the tissue paper is because flowers are becoming extremely expensive and tissue is not as expensive as the flowers. But we would rather have the fresh flowers, and we usually try to maintain that. It also gives a different look. The reason why we did it is that we did not have the fresh flowers to do it.

There are a group of women who get together [to make the flower carpet]—this is the joy I love about being Portuguese: everybody gets together. . . We get together and we talk. We get together in unity.

I selected the hibiscus because it is the flower from Bermuda, but people do different designs. We trace this on the board and fill it with different colours of the tissue paper. We had a group of 12 or 13 women who got together and completed 42 strips of carpet. They are going to use these on the 5th of May for the Santo Cristo Festa. It's a joy.



Discussion Questions

1. Why do the Portuguese women make carpets from tissue paper flowers instead of real flowers?
2. Do you think it is a good thing to change a tradition? Why or why not?

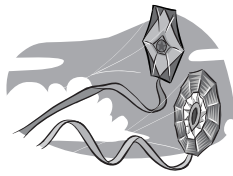
3. Do you know of any traditions from your culture or family that have been changed over time in order to continue their practise?
4. Ms. Reis said she chose to create a hibiscus flower. Why? What flower would you put in a carpet?
5. Making the carpet for the Portuguese women is a joyful social time. Are there things that you create as a member of a group? How do you feel about working with others?



Changing Traditions

1. Interview your parents or other relatives about family traditions and find out if any practices have been adapted to fit different times, locations, or circumstances.
2. Invite the Portuguese women who make tissue paper flowers to your classroom. Ask them to demonstrate and teach you how to make the flowers.
3. Make your own carpet of flowers. Think about what flowers and what colours you will put in your carpet.





24th of May — Bermuda Day

They must not be Bermudian if they go swimming before 24 May! No self-respecting Bermudian would go for a dip in the ocean or stop wearing an undervest before that day. May 24th is the official traditional opening of the swimming season and of the Bermuda fitted dinghy racing season. It is also Queen Victoria's birthday, which is how the day began as a holiday in Bermuda. But today, rather than honouring the former Queen, the 24th of May holiday is a celebration of Bermuda's heritage and being Bermudian.

Dr Gary Burgess, of Smith's, whose responsibilities in the Department of Cultural Affairs include organising the day's activities, describes Bermuda Day, as being "a celebration of heritage, a celebration of freedom, almost, and a celebration of uniting . . . It is a day for Bermudians to feel they are Bermudians. They feel their heritage and feel free in what they can do."

The day is marked by a variety of sports competitions including skating, the Heritage Day Classic cycle race, Half-Marathon Derby during which participants run from Somerset to Hamilton, and Bermuda fitted dinghy races in St George's harbour. In addition to these activities, everyone looks forward to the large parade that goes through the streets of Hamilton. The parade was established in 1979 by the government as a way to promote racial harmony after two decades of civil unrest related to the abolishment of segregation and challenging of racial discrimination. Each year the Heritage Advisory Committee determines a different theme for the parade.

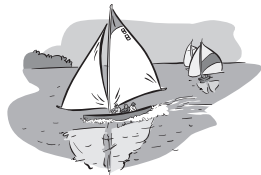


Bermuda Day parade, Indian community float, 2002. Department of Communication and Information.

It features decorated floats, gombey crowds, marching bands, and majorette dancers. Many groups create elaborate floats for it and compete to win the various awards. Some say the float tradition began as a way to use up all the flowers left over and unused from the now defunct Easter Floral Pageant.

Lowdru Robinson, former director of the Department of Community Services, was the original organiser of the first Bermuda Day celebrations. He explains why sports and heritage activities are offered together:

The marathon was in the morning and the parade was in the afternoon. The idea was to have a central place where a number of activities could take place—activities that would bring people together . . . As a result of that, you would have a full day of activities where people from across the community (who perhaps may not have met under any other



circumstances) would meet in an atmosphere of fun and entertainment. [They would] be able to enjoy themselves and see the value of each other's groups.

Fulfilling the original intent of the organisers, people from all different backgrounds participate in the parade. Mr Robinson proudly comments on this:

What we mainly did was to go out to groups in the community and encourage them to do something that showed their heritage . . . Today we have a mixture of floral floats and costumes and so on and I would say every ethnic group participates. The last parade that I saw featured some of the new people to Bermuda, people who are working here: Chinese

people, Filipinos, and... certainly a huge Portuguese group. So I think it has worked in that you see a huge representation of the various groups of people here. It may even be a bit startling to some people here to see that there are Chinese people, Indian people, Filipino people and so on, but the reality is that these people are here in our community. They live in our community. They can contribute to the wealth and benefit of our community. I think they are doing so, but there is still a little bit of surprise as to how multicultural the community has become.

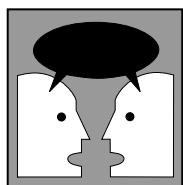


Talbot Brothers, Bermuda Day Parade float. Courtesy Department of Communication and Information.

For Mary Reis, of Portuguese descent, the parade makes her feel a

part of Bermuda and offers her an opportunity to share her culture with others. She says:

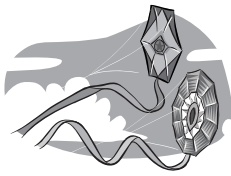
It's like [living] a double culture. We integrate into our culture the English [with] the Portuguese. I think we balance [the two cultures] because we love people, we love each other. When we integrate different cultures it's good because it brings unity of everyone. Everyone should respect each other. In Bermuda we have such a variety of cultures. We have about 20 different nationalities here. I think if you live in this country, you should share what you have and be a neighbour to each other. That's why May 24th means a lot to me because it brings a lot of us together.



Discussion Questions

.....

1. What does Bermuda Day mean to you?
2. How do you celebrate Bermuda Day? Do you participate in or watch a sports activity or the parade?
3. Do you think Bermuda Day helps bring people of various cultural backgrounds together and increase understanding of the different groups? Why or why not?



Activities

The Meaning of Bermuda Day

1. Interview different people about what Bermuda Day means to them. Does it mean they can start swimming in the ocean? Do they feel it is important as a time to share their culture?
2. Ask people what they like best about the parade. How do they participate—as viewers or by creating floats or marching or dancing in the parade?

An Imaginative Design

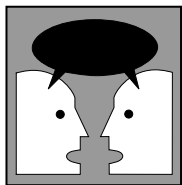
Float makers use their vast imaginations to come up with original interpretations of each year's parade theme. Sometimes their ideas are influenced by thinking about who their sponsor is. When the theme was transport and the sponsor of the float was a funeral home, instead of creating a float with a boat, train, bus, or car on it, Godfrey Smith created one using the metaphor of birth and death to represent the first and last transport a person will experience. He explains:

I made them a mother, pregnant, babe in her hands, husband going under the grave. Minister is saying, "ashes to ashes." I wrote on my paper the first transportation is when the mother is carrying, the last transportation is when you are put in a coffin and carried to your grave. They have to carry you in your coffin. So I got first prize. Everybody else made trains, boats. I tried to go as deep as possible with the theme and put more into it.

Anytime I'm competing in any parade, I like to go to the library and go back to whatever the theme is and see what would be nice for the people, what would inspire them the most, and then I start to build. Everything I build has a story behind it.

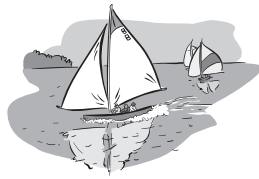
In addition to designing his floats to tell stories, Mr Smith tries to make them technically unique. He was one of the first float makers to incorporate moving parts in his design. Now kinetic floats are very popular. He reveals his secret for how to make the parts move:

[People] they dig the mechanical moves. Well, I could tell you the secret to that. What I use . . . [is] the windshield wiper in the back [of a car. I get it at a junkyard.] . . . You take the motor that goes with it and you move the motor. The motor has two types of gears; it goes fast and slow. You apply little weights in between to slow it down. Then you put your piece on . . . It'll go all round in a circle or whatever you want it to do.



Discussion Questions

1. From where does Mr Smith get his ideas for his floats?
2. Why do you think he has often won first place for his floats?



Activities

Floats

1. Working with a partner, design a float that depicts “Being Bermudian.” What is the overall design? What symbols will you use? What materials do you need to build it? Will it have moveable parts?
2. Present the designs to your classmates. Decide on one, or create a new design which incorporates parts of the different design ideas that can represent your class’s idea of “Being Bermudian.”
3. Contact the Department of Cultural Affairs and find out what this year’s parade theme is. Can you modify your float design to work with that theme or do you need to come up with a new design?
4. Apply to have your float included in the May 24th parade.
5. Find a sponsor for your float and build your float. Before you start the building process, you may want to take a visit to a float maker’s workshop to learn how he builds a float. Be sure to document the whole process.

ETHNIC CLUBS

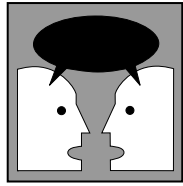
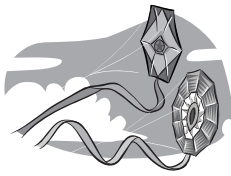
- Alliance Française
- Bengali Cultural Association
- Caledonian Society
- Filipino Association
- Indian Association
- Portuguese Cultural Association
- Vasco da Gama Club
- West Indian Association

Cup Match

Reporter Jonathan Kent described Cup Match as “a celebration of this island and its history, a celebration of hard-fought freedoms, of family and community, and of sporting excellence.” The two-day government holiday of Cup Match combines Somers’ Day and Emancipation Day and is celebrated with a fiercely competitive game of cricket between the St George’s and Somerset cricket clubs. The first day of Cup Match **commemorates** and celebrates the emancipation of Bermudians of African descent from slavery in 1834. The second day commemorates the discovery of Bermuda by Sir George Somers, captain of the *Sea Venture*. The holiday of Cup Match has become the largest community celebration in Bermuda.

The complexity of the island’s history and society is reflected in Cup Match. Like many public activities in Bermuda before desegregation in the 1960s and the challenge and changing of racist laws and practices in the 1970s, cricket was segregated. Black Bermudians could not play cricket in the games sponsored by the white British clubs. To counter this, the black Grand United Order lodges created and sponsored the black Somerset and St George’s cricket teams—named after parishes at opposite ends of Bermuda. The teams eventually generated their own social clubs that remain active today.

The first match between the two black cricket clubs was in 1902. The late Cup Match historian Percival Ratteray, of Somerset, explained that “the agreement [between the St George’s and Somerset teams] was that the winner would hold the Cup and play on their home field until the challengers won.” Since then Cup Match has embodied a friendly rivalry between the east and west ends of Bermuda. Supporters of the St George’s team wear light blue and navy blue; Somerset supporters sport red and blue. The choice of colours originated in the regalia and symbolism of the lodges that first sponsored the games.



Discussion Questions

1. What does the “Cup” refer to in Cup Match? What advantages does the holder of the Cup have?
2. What types of outfits and other expressions of team support have you seen?
3. How and why did Cup Match get started?
4. Why and how does Cup Match commemorate emancipation?
5. How did Bermuda’s civil rights movement affect Cup Match?

A Family and Community Gathering

Today, Cup Match is the largest community celebration in Bermuda. Cup Match has many traditions associated with it—dress, verbal expressions, family “camps,” and food. Percival Ratteray, Jr., of Somerset, says “Everything is all about Bermudian culture; the Crown and Anchor, the fish chowder, fish stew, and cricket. It creates a bond amongst the whole community.” Ben Swan says that Cup Match is a social time: “A typical day is just teasing one another about your teams, and who is going to win, who is going to make the runs. You might make some bets as to who is going to make the most runs . . . Everybody sort of mingles . . . and whatever team wins at the end of the day, we are still friends . . . It’s just a sit down relaxing and talking day.”

Warrington
“Soup” Zuill, of St George’s, has been actively involved in the administration of the St George’s Cricket Club for many years. He characterises Cup Match as being about “inspiration, winning and losing, enjoying the game, and seeing friends.” Regardless of which team you support, Cup Match is a time of picnics and family reunions, a space where all of Bermuda comes together and connects.⁴

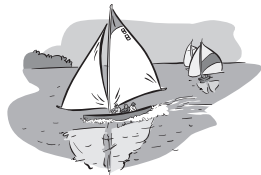


Cup Match historian Warrington “Soup” Zuill (on left).



Fans enjoying the Cup Match game. Courtesy Warrington Zuill.

⁴ All quotes from *RG Magazine*, August/September 2002, pp 11-21.



For the Zuill family, Cup Match serves to connect them to each other and to their past. “Soup” Zuill explains:

Cup Match is a part of my life. I’ve been brought up around it since my early days when my mother used to take me to the present time. I have a daughter and she’s never missed a Cup Match. My children, my grandchildren, even my great grandchildren come to Cup Match. It’s a part of Bermuda culture—introducing the family.

You see, in Cup Match, the preparation is very high. The men know what they have to do. Their responsibility is preparing the spot, getting the surroundings ready. So when the women come on Thursday morning they are comfortable. The man’s job is to take care of the liquid refreshments . . . We provide the tables and the coolers . . . The women’s responsibility is all the solid refreshments . . . Each lady in the camp knows, she’s responsible for the salad, she’s responsible for the macaroni and cheese, she’s responsible for the meats . . . We make sure when they get there the camp is set up, everything is in its place. Then we start to entertain each other.

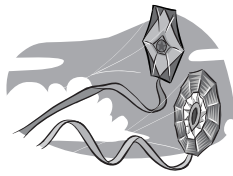
Ten or 15 minutes before lunch break, the women will be getting ready to prepare lunch . . . They will commence, they will open the table set up. Don’t forget now, fancy tablecloths, fancy napkins there. And some of us will take our household silver along with the plastic utensils.

The menu hasn’t changed [over time] because it is a family tradition. And you may get some of your family members or your friends who haven’t been in a number of years. He’s coming to the Cup Match to eat that peas and rice, to have his macaroni and cheese, to have that baked chicken and that cassava pie. ‘Cause he’s saying, I could go down to granny’s stand and get macaroni and cheese my granny fixed when I was small. Or I can go to cousin Harold’s camp and get some fish chowder. So the preps [are] there for the Bermudians as well as the visitors. And when you invite visitors to join you, you’re gonna give ‘em your homemade preps in particular, your peas and rice, your macaroni and cheese.

[We] invite family members and friends. Your friends know where your [camp is] and they will come to you. People come there and participate. They stay for a period, participate and leave there and go to another one.



Yola “Didi” Smith, a supporter of St George’s team, Cup Match 2000, Somerset. Courtesy Departments of Community and Cultural Affairs.



Building a Cup Match Camp

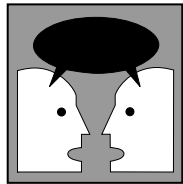
Soup” Zuill says that the tradition of building wooden structures as people’s camps during Cup Match started in 1980 in St George’s. Before then people simply used big beach or small rain umbrellas and blankets on the ground.

Some friends of hers and some friends mine [got together]. And we decided, hey, let’s see if we can throw something together and put a top and make a shack. On Wednesday night we all went St George’s, and we didn’t have any material at all. And we looked around the Wellington Oval to see what we could find.

We found some old pallets, some wood that was left behind from other people building their Cup Match stalls. We combined that together and we built an upstairs and downstairs. We actually built an up and down stall or spot as we would call it . . . People came and they saw what we had there and they said, that’s an idea, and they took it from there.



Preparing the camp at Cup Match. Courtesy Departments of Community and Cultural Affairs.

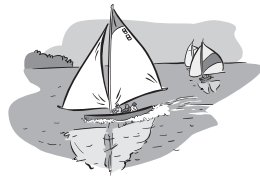


Discussion Questions

1. Do you and your family participate in Cup Match? If so, explain how.
2. Does your family or anyone you know have a Cup Match camp? What does it look like? Do men and women in your family or your friends’ families have different responsibilities relating to setting up the camp? How is the camp used during Cup Match?
3. Do the supporters of the two teams mingle at Cup Match or stay in separate sections? Do they visit each other’s camps?
4. How do the traditions associated with Cup Match reflect the values of Bermudian culture?

THE MEANING OF CUP MATCH TO WARRINGTON “SOUP” ZUILL

Cup Match means to me . . . family togetherness of the celebration of emancipation and family members getting together. You may not see your family [from] Cup Match to Cup Match. It gives you a time for your immediate family to be together as well as the other parts of your family to get together. And it gives you a chance to display your food preps, and it gives a chance for family members to taste your food preps.



Activities

Cup Match Traditions

1. Interview your family members or neighbours about memories they have of going to Cup Match. Ask them what they did to make the holiday special. Did they have a camp? Did they dress in a particular way? Did they eat certain foods? Who did they go to the game with?
2. Document the ways people dress to show their support of their team. Talk to friends and neighbours and find out how they dress. Ask if they have photographs of themselves in their Cup Match attire. Copy these. If there is no photograph, make drawings of what is described to you.
3. Ask people about the “camps” they set up. Who is invited into their “camp?” How is it set up? What roles do men and women and children have in preparing the camp?
4. Go to Cup Match and document the different camps and ways people are dressing to show their support of a particular team. Take photographs and ask the subjects to explain their dress and camp decorations/layout.
5. Design a camp for your family. How big does it need to be? What supplies do you need? How will you decorate it?
6. Are there songs or chants that are sung by the fans? Record these and write them down. Try making up one of your own.
7. Make a recipe book of dishes that people traditionally eat during Cup Match.
8. Use your photographs or drawings to create a poster that expresses the spirit of Cup Match.
9. Write a play that explains to a newcomer to Bermuda the multiple meanings of Cup Match. Act it out for your classmates.

Links

- See the Arts of Play chapter for more on cricket.
- For a good introduction to Bermuda’s holidays and related food traditions, see *Bermuda: Traditions and Tastes* by Judith Wadson (Rhode Island: Onion Skin Press, 1997).

Now It Is Your Turn

Look around Bermuda! Check out the stories and traditions of births, christenings, funerals, Easter, Christmas, Boxing Day, New Year’s, and other holidays and family celebrations . . .

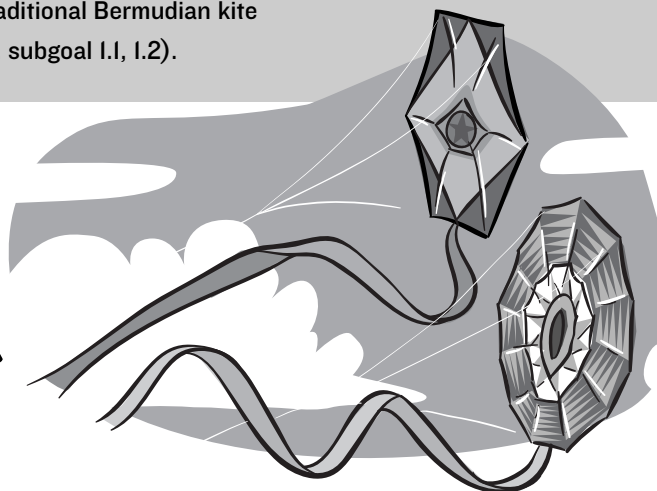
LINKS

ARTS OF CELEBRATION

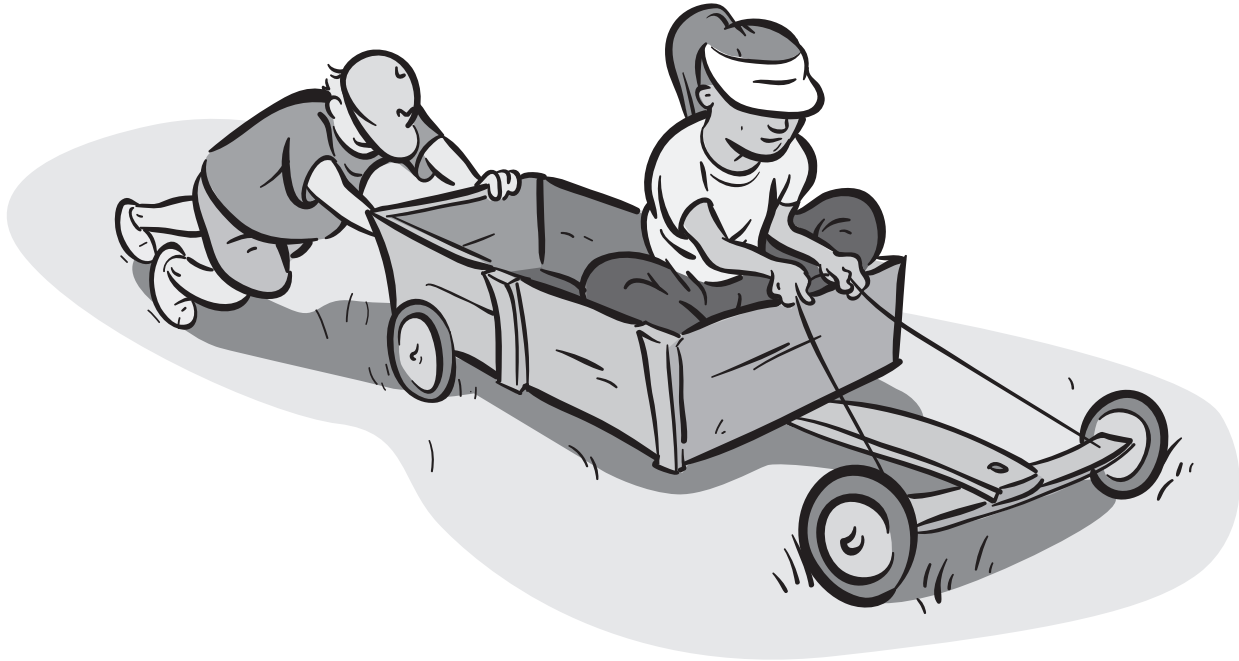
Links to Social Studies Curriculum Goals and Subgoals

By the end of this chapter, students should be able to:

- identify rituals and related traditions people use to mark transitions in their life such as a 16th birthday or getting married
(SS Goal 1, subgoal 1.1, 1.2, 1.4; SS Goal 2, subgoal 2.1; SS Goal 4, subgoal 4.1; SS Goal 5, subgoal 5.1, 5.2);
- understand how traditions are taught and passed on
(SS Goal 1, subgoal 1.1, 1.2, 1.4; SS Goal 2, subgoal 2.1; SS Goal 3, subgoal 3.4; SS Goal 4, subgoal 4.1, 4.3; SS Goal 5, subgoal 5.1, 5.2, 5.3);
- understand how holidays can help people express ideas about family, community, and a national identity
(SS Goal 1, subgoal 1.1, 1.2, 1.4, 1.5; SS Goal 2, subgoal 2.1; SS Goal 3, subgoal 3.4; SS Goal 4, subgoal 4.1, 4.3; SS Goal 5, subgoal 5.1, 5.2, 5.3);
- understand how traditions change
(SS Goal 1, subgoal 1.1, 1.2, 1.4, 1.5; SS Goal 2, subgoal 2.1; SS Goal 3, subgoal 3.4; SS Goal 4, subgoal 4.1, 4.3; SS Goal 5, subgoal 5.1, 5.2, 5.3);
- understand how traditions are maintained
(SS Goal 1, subgoal 1.1, 1.2, 1.4, 1.5; SS Goal 2, subgoal 2.1; SS Goal 3, subgoal 3.4; SS Goal 4, subgoal 4.1, 4.3; SS Goal 5, subgoal 5.1, 5.2, 5.3);
- list the characteristics of traditional Bermudian kites
(SS Goal 1); and
- make a traditional Bermudian kite
(SS Goal 1, subgoal 1.1, 1.2).



ARTS of PLAY



learning objectives

By the end of this chapter, students should be able to:

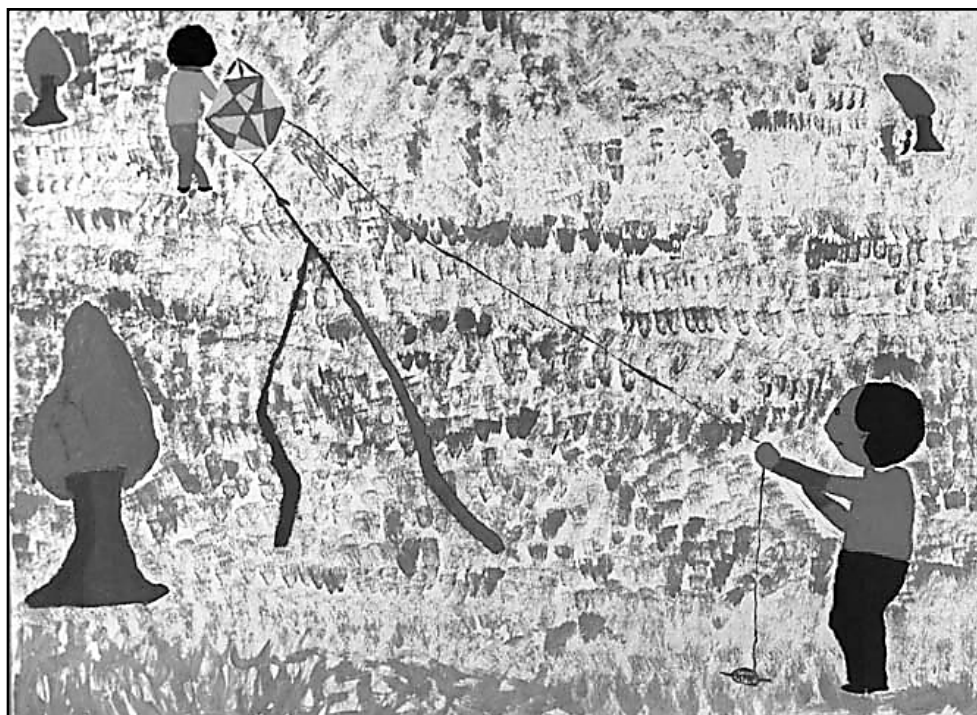
- describe games played and toys made and used out of natural objects, recycled materials, and the imagination;
- describe how to make a go-cart, explain ways to make it go faster, and understand the hazards associated with go-cart racing;
- describe meanings associated with cricket by Bermudians; and
- describe a cricket match.

CROSS CURRICULAR LINKS

In this chapter, in addition to social studies curriculum links, there are readings, discussion questions, and activities that fit well with language arts, visual and fine arts, health and safety, science, and math.

In this chapter, students will examine how sport and play often capture the spirit of family and community in Bermuda.

Students will describe Bermudian games and toys and become aware of the different styles of play in their parents' and grandparents' time and today. They will become familiar with toys they can make themselves, such as crepe paper flowers, bottle dolls, and go-carts. They will discover how one local artist mastered a traditional craft and creatively adapted it to fit new artistic ideas. The stories about playing cricket will remind students of the history and flavour of the game and its important social role in Bermudian society.



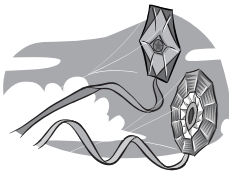
***Flying Kites* by 12-year-old student at Warwick Secondary School, 1970s. Courtesy Shirley Pearman.**

The Role of Play in Our Lives

Play is a way for children and adults to relax and socialise. It provides a vehicle for community gatherings, and for exercising the imagination. Adults master the arts of play. They play at formal games such as cricket, rugby, soccer, and other team sports, as well as board and card games, while also enjoying informal play with family. Children role play; make things; use balls, jacks, dolls, and special objects they discover in their environment; compete in team sports; and are constantly on the move. Many games children play today are variations of those their parents and grandparents played; others are unique, and reflect a society where children have easy access to technology and mass-produced toys. Play is also part of holiday celebrations, such as kite flying at Easter time and the national holiday of Cup Match (see Arts of Celebration for information on these holiday traditions). Look around and discover how play fits into your life and that of your family and your community.

Childhood Games

Have the things children do and the games they play changed much in the last 50 years? Some folks think that children don't play as freely or as cleverly anymore—that they are glued to televisions and computers, busy with team sports and other activities and responsibilities that take away their creative spirit and time to dream. Some folks think children no longer make their toys and games, but rather buy mass-produced items. What do you think? How do you spend your free time? What do you play with?

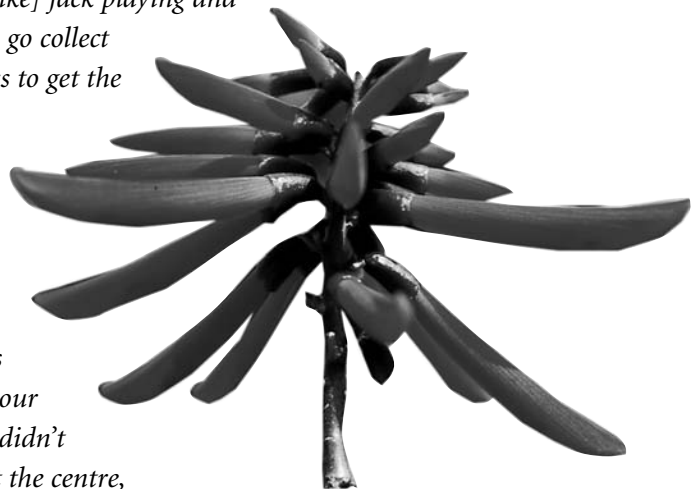


Playing Soccer by Richard DeSilva, drawn when he was 11 years old, Warwick Secondary School, 1970s. Courtesy Shirley Pearman.

Hillary Williams remembers some of the things he and his sisters did as a child. He says these are part of what shapes him as a Bermudian.

Well, growing up as a child, that really makes me Bermudian. The things that we did for fun, children don't do anymore. Simple little things like what people pay for today, we would take. . . a bicycle hoop and push a stick in it and wheel it all around, you had a Cadillac. . . You would wheel that thing all around, and it would bring the greatest amount of joy to you. My sisters used to play just little [games like] jack playing and things like that, jacks and stacking them. And I used to go collect the prickly pear. We used to roll them about in the grass to get the stickers off and we used to eat them. Lot of things . . . climbing the cedar tree in those days and picking the gum. [It] was our chewing gum and our teeth cleaner. Ruth Thomas remembers using plants for fun.

There is a plant that has a tiny little red "I Guess" flower at the end. And before it opens, we used to pick it and pop it on a head, [saying] "He loves me, he loves me not." And if it popped you knew that your little boyfriend loved you. And if it didn't pop, then he didn't love you. Then there was . . . cane grass. You pulled out the centre, a long piece, unrolled it, took the piece out and you made a whistle . . . We used to make a whistle with the [wild] gladiolas . . .



"I Guess" flower (*Cuphea hyssopifolia*). Courtesy Departments of Community and Cultural Affairs.



Remember that plant that's called the castor oil or the paw paw? You would take the stem and cut off both ends and make bubbles. You get soapy water and blow bubbles with that. Mr Williams also remembers making music or noise with plants.

We used to take the pumpkin leaf and just cut the leaf away and use the stem, split it at the top where the stems were. And you blow that and that thing would make a loud noise . . . We made a whistle out of grass. Put it between your two hands and blew the grass. I actually played a song.

How about the century plant? Bermudians call it a "stickerier." We'd take the centre out of that, take two of the leaves and roll them till they would yield to the warmth of your hand. Then you would see a cellophane film on the surface that would loosen itself from the main leaf. Then you would take one of the sword leaves and shove it through gently until you raise the cellophane on the century plant sticker. And we used to call that a "Bermuda gazoo." We used to blow that. You could blow a complete song with that.

Laura Augustus remembers her garden as a vast wilderness where she could find special spaces to play. She applied her imagination to transform the garden into a magical play space.

I grew up in Joell's Alley between Victoria Street and Church Street in the City of Hamilton. I was a city girl. Although I grew up in the city, my parents had a huge garden with lots of trees: loquat trees, cherry, mulberry trees . . . and I had great fun playing in the so-called bushes. We also had a garden and planted vegetables, grapefruit trees and orange trees, peach trees, banana trees. A grapevine grew over the loquat tree to make a shady area. There were all kinds of exciting places to play.

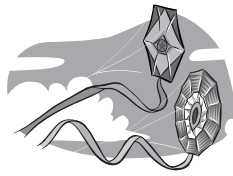
I can remember playing in the cherry bush. There was a sort of a hollowed-out area where my neighbourhood playmates and I would venture in, and we would put big stones in there and make a table out of a piece of wood we'd find. We'd all sit down and make believe we were having a tea party and used different leaves. We made believe we were having sandwiches and cakes just out of things we would find around us on the ground. Just using our imagination and so, playing house.

Yvonne James, of Pembroke, a former teacher, remembers how they used to make the dolls with which they played. She explains that they did have some good store-bought dolls but those were kept for special times. The everyday dolls were made from bottles and local plant materials and provided many hours of fun.

Now, when I grew up there wasn't much money so the dolls that you had were kept for special occasions. We didn't play with them much but we made



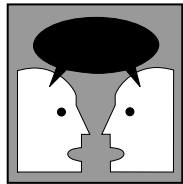
Handmade dolls. Photograph by Shirley Pearman.



these bottle dolls. They were made from . . . mineral, not soda, bottles. You got rope, you shred the rope, stuffed it into the bottle, then you were able to have hair. And we would put these bottles between our legs and we would just comb this hair in many, many different styles.

[For] the umbrella plant doll, you just shredded the leaves and got it just like hair. Then you combed it into any style you wished. And it was lovely because you sat there with your friends, and you talked about everything you could think of and combed your doll's hair! And it was beautiful! And you could have as many dolls as you wanted because all you needed was as many bottles as you could get, because the main good dolls that you had were put away for special occasions. This was our everyday doll.

[For] the grass doll, we shredded the leaves by taking a pin, or needle, and went through it and got it as fine as we could, any style you wished. It made you very creative because you could just use it any way you wanted. We had so much fun with them!



Discussion Questions

1. Do you think children have as much time to play today as they did during your parents'/guardians' or grandparents' childhood? Why or why not?

2. Is your style of play different than that of your parents/guardians or grandparents? How or how not?

3. What toys do you have that you or your parents/guardians have made from found materials?

4. Do you have any special places that you play?

5. Do you use plants as playthings? If so, what are they and how do you use them?

6. Do you use any plants to make music?

7. If you were going to make a doll, which local plant or other found materials might you use to create the hair?



Rediscovering Play

1. Interview your parents/guardians and grandparents or other older people you know about what types of games they played as youngsters. Ask them if they used plants in any playful way. Ask them if they made any of their toys and if so, what were they and how did they make them.

2. Interview your elders about the special places they played "make believe." Ask them to describe the places and the types of games they played.

3. Write a story about a "make believe" place. Describe what happens there.

4. Paint a picture or a series of pictures of a "make believe" place. Try to describe the magic of the place and what occurs there in your picture.

5. Learn a game you've never played before and write down the directions. Come to class prepared to teach the game to your classmates.

6. Learn how to make a toy, such as a bottle doll, out of recycled materials, and make one.



Activities

Crepe Paper Flowers

1. Gloria Wilson, a retired teacher, describes how to make roses out of crepe paper. Try to make crepe paper roses following her directions.

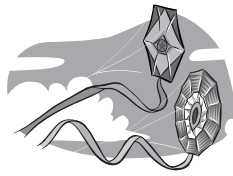
Crepe paper will give you a good shape. It's easy to handle. Fold paper in thirds, fold again. This gives you six pieces. Mark curve or arc. Cut on line to give you curved edges with scissors. Be careful not to tear [the paper]. With the curl edge away from you, stretch the first two scallops toward you, using fingers and thumb. Stretch the last four away from you. This is called cupping. Holding the straight edge very carefully, roll first two scallops closely. Do not touch the curled edges. Then overlap the last four on themselves. Use pipe cleaners for stem. Tuck them in so they don't cut your finger or anyone else's. Cover with green crepe paper. Use a little glue to finish off. It's a little art to making the curls. You must handle it very carefully.

2. Illustrate the stages of construction by drawing examples or taking photographs of someone making crepe paper roses.

Sampling of Old-time Play Crafts and Games

How many of these do you know how to make or play? Ask your parents, guardians, and neighbours if they know or remember how to make or play any of these. Ask them to teach you what they remember. After you have mastered an activity, try teaching it to your classmates. You may want to stage a day of old-time play activities at your school.

- Palmetto weaving (crosses, onion baskets, placemats, fans, headbands, change purse, brooms)
- Cat's tail (yarn spool weaving)
- Braided rugs
- Cedar whittling
- Construction paper party baskets
- Doily angels
- Dolls (rope, weed, bottle, burlap, leaf, bone, clothes pin)
- Crepe paper streamers
- Sand and seashell decorated matchboxes
- Tissue and crepe paper flowers and garlands
- Kites (newspaper, brown paper, tissue paper)
- Mats (rag, braided, mineral)
- Maypole
- Hoops
- Box carts
- Play house (play tea party)
- Jacks
- Marbles
- Coin rubbing
- Musical comb
- Fish pond
- Shoe box movies
- Finger fortune game
- Pinwheels
- Magazine chain
- Finger string games
- Hand clapping games
- Jump rope games



Dollmaking as a Craft

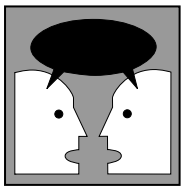
When Ronnie Chameau, who grew up in St David's, was seven years old, she went shopping with her mother at H.A. & E. Smith's and fell in love with a doll in the showcase but could not buy it because it was too expensive. Since she could not have a store-bought doll, she decided she would make dolls from cane grass to play with. This started her interest in dolls. As a young adult, Mrs Chameau would stop in dollmaker Mrs Gleeson's workshop for a cup of tea each morning on her way to work. They would talk about many things, including how to make dolls. Mrs Chameau recalls a conversation they had:

Mrs Gleeson said, "I taught myself, and anybody who wants to learn they can teach themselves." She said, "I am not teaching anyone." But I used to sit there, and I used to look at her. . . and I guess I must have taken up something.

*She passed on 16 years ago, and I thought: I am going to revive this dying art. No one in Bermuda makes these dolls, no one has **revived** this dying art. So I thought that I would start doing them. My first dolls weren't really elegant looking, but to me they were. And they sold, so you know.*

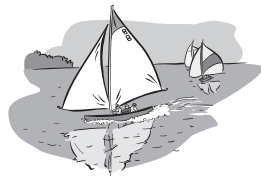


Ronnie Chameau holding one of her banana leaf dolls. Courtesy Smithsonian Institution.



Discussion Questions

1. Is there something that you have wanted to learn to do, but did not have a teacher to show you? If yes, what?
2. Do you think that you could teach yourself to make a doll? How would you go about learning?
3. What is the difference between the dolls made by Mrs Gleeson and Mrs Chameau and those that Yvonne James made as a child?



The Challenge of Being an Artist

Most artists get inspiration for their work from a variety of sources—by looking at other's work or at books, by dreaming, or by a request or challenge from someone else. For artists to keep developing their skills and their creative expression, they need to come up with new ideas or try different approaches to old ideas. Mrs Chameau explains how she started making angels and how she expanded on the original idea.

A friend in Somerset—she had bought two or three of my dolls—came to me one Christmas, and she said to me, “Ronnie, have you ever made an angel?” And I said, “No, I haven’t.” And she said, “You make me a banana angel and I don’t care what it looks like and I will buy it.” So I went to the drawing board . . . I used to collect dried grapefruit leaves because I used to make corsages and so on. I used to collect all these, and they were so beautiful, and I thought: these things, I should use them for something, but I don’t know what. But when she told me to create this angel, I . . . put the grapefruit leaves on for the wings, and they fit perfectly. Then I created the little angels, and they just fly all over the world.

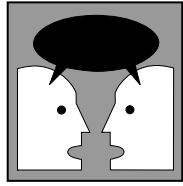
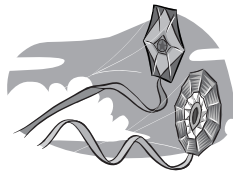
I just made a basic angel. Then I thought: now, if I want this to carry on . . . You have to use your mind, too, because when you’re an artist you always have to think of something new. You just can’t stay on that same old thing all the time. I know I have to stay with banana leaves, palm leaves, but you have to keep creating, creating to have people’s interest.

I thought, I am going to create instruments, and every year I will come out with a new instrument so then it will get people [to start] a collection. So that’s how I started [making musical angels]. And I guess as you go on in years, you just get better and better because it is error and trial and trial and error. For me it was trial and error, because I didn’t have anyone to teach me because no one else did this craft.

Now several people are taking it up and doing it, which is nice. I like to go to schools and demonstrate for the children. I do a lot of clubs, little church galas, and so on. I make dolls and I show them how to make them . . . You have to sort of pass it down.

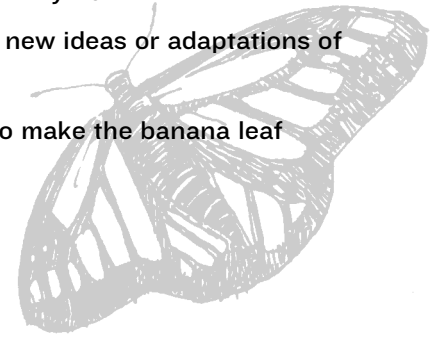


Ronnie Chameau's banana leaf angels.
Photographs by Sue Durrant.



Discussion Questions

1. What inspired Mrs Chameau to start making angels from banana and grapefruit leaves?
2. Why do you think when creating a new type of angel Mrs Chameau decided that she had to continue using the same materials, such as banana and palm leaves?
3. Do you think it is important in a traditional craft for the artist to continue using the same materials as had always been used to make that particular kind of object? Why or why not?
4. Why might it be important for craftspeople and artists to come up with new ideas or adaptations of their original creations?
5. Why do you think Mrs Chameau thinks it is important to pass on how to make the banana leaf dolls?



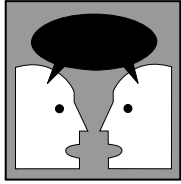
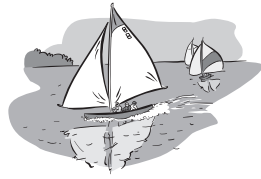
Materials for Making Dolls

Making a doll has many steps, from the initial idea to finding, gathering, and preparing the materials, to the actual making. Gathering the materials and preparing them for making a doll takes time and a practised eye. Mrs Chameau does not just use any wind-fallen leaf that she comes across.

I have to go early mornings . . . before the sun gets really hot if it's summer, or if it's winter time, about 7 o'clock in the morning—the dew is still on the leaf. I will go through the banana leaves and I will see the colours of the leaves, [and they] are pliable because the dew is on them and they are moist. Then I take them off and bring them home in big baskets. I wash them and [use] insecticides to get any of the spiders or whatever off. Then I put the leaves in the oven and bake them at a very, very low temperature. That is to get rid of any bacteria or plant bacteria. And then I just pack them in my studio until I am ready to start my crafts . . .

[For] the heads on the small angels, I use hazelnuts and filberts; on the medium sized angels, I use pecan nuts; and my large angels and dolls have walnuts. I spray them gold and I paint the faces on the dolls . . . I buy walnuts and hazelnuts in 50lb bags, but the pecan nuts, I only use them for a few things. People give me all their Christmas nuts and so on. Mrs Chameau uses her creations to visualise the past. She says,

I always wanted to live in that era. In the late 1800s and early 1900s because I think that was the most beautiful, the Victorian times and Edwardian times . . . I can't live in those times, so I am creating it with my miniatures. . . . The dolls' style of dress is set in the early 1800s, [in the style] of the ladies on Front Street. [They are] carrying a little basket and—the Bermudian lady is always carrying a parasol. Summer, rain, or whatever, she would always have the sun off of her skin.



Discussion Questions

1. If you were going to make a doll, what materials would you use?
2. Where could you get the materials?
3. What steps are involved in preparing the materials?
4. What style of doll would you want to make? Would your doll wear an historical or contemporary dress style? Would it wear clothes from a different part of the world or a traditional costume? Why?



Doll Making

1. Talk with your parents, guardians, and neighbours and see if any of them have ever made dolls from natural materials. Ask them for ideas of materials to use and ideas for designs for the dolls.
2. Try creating your own doll. First, make a list of supplies and natural materials and state where you will get them. Draw a design for the doll and explain why you want it to look like this. Then try to make your doll.

Go-Carts

Before motorised bikes, go-carts, also known as box carts, were popular vehicles for play. As a child, George Burt, of Smith's, made these and rode in them with his brother and their mates (friends). It was a social activity and a competition.

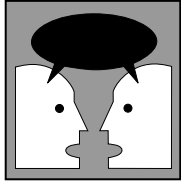
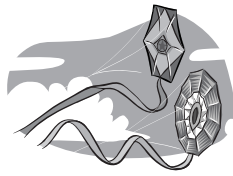
It's just like when we were spinning tops—your mates would meet and spin the tops. It was just like the go-carts—“Mate, mine is faster than yours”—trying to beat everyone. You want to come first.

We would race at times off a double hill and leave, say, almost on the North Shore Road and end up on the Middle Road field. It was fun in those days. [My brother and I] used to race off Barker's Hill. The cart was much larger. It would take about six of us. He was driving. He was supposed to be the best driver. So off the hill we were going heading for Middle Road, and he hit this tree.



Children enjoying go-carts at Bermuda Connections: Homecoming 2002.

Photograph by Lisa Falk.



Discussion Questions

1. What were the reasons boys enjoyed playing with go-carts?
2. What helped the team win in a race?
3. What are some of the hazards of go-cart racing?
4. How do you think riding in a go-cart might feel different then riding in other four-wheel vehicles?
5. Mr Burt referred to his friends as “mates.” What terms do you use to refer to your friends?

Making a Fast Go-Cart

Mr Burt describes how they built go-carts and what helped make them go fast.

We used to go to the dump and get a Sunlight Soap box or kerosene oil box [and baby carriage wheels]. It was only necessary putting the shaft across for the steering. The axle was [already] attached to the baby carriage wheels at that time. But today we have to go to the dump, get the wheels, and go back to Gorham's and purchase the axle because the axles are not made all in one. The wheels were about 12 inches in diameter. That made it much easier to get extra speed.

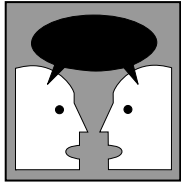
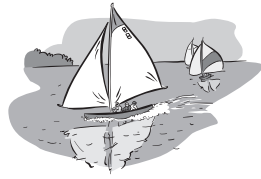
The secret is putting plenty of grease around the axle. [The go-cart] goes faster. In fact, in the olden days the wheels had ball bearings in them. These don't have ball bearings. You get more speed with the ball bearings. It is sturdy. With the ball bearings, you are running on the ball rather than on the wheel.

[There are] no tricks [to steering]. The main thing is getting out in front and staying there. [It goes faster] with more people and off an incline because you have that weight to push you ahead. That's why, at times, we built a large one to take six people.

There was no name attached to them, not even a number. We knew our cart. No painting. Because it would defeat the purpose of the box. The purpose is showing the box.



George Burt building a go-cart. Courtesy George Burt.



Discussion Questions

1. Name the different parts of a go-cart.
2. What are some of the things that contribute to a go-cart's speed?
3. Why would a go-cart go faster with more people in it?
4. How did the children know which go-cart was theirs?

Activities

Interviewing and Researching

1. Find someone who used to play with go-carts. Interview them about their experiences. Where did they use them? Did they hold go-cart races? What were some of their best runs? Did they ever crash? What happened?
2. One country in the Caribbean closes down its streets for box-cart racing. Find out which country it is. Are the carts the same as those built and used in Bermuda? How are they alike or different?

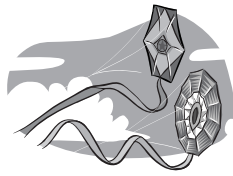
Activity

Making a Go-Cart

1. Interview people who used to make go-carts and find out how they did it. Be sure to ask them what supplies they used and where they obtained them. Also ask them how they learned to make a go-cart.
2. Write down directions for making a go-cart and create a set of drawings for building one. Be sure to label each piece and to indicate their exact measurements.
3. Make a list of all the supplies and tools you will need and note down how much it will cost to make a go-cart. Note which items you can find and where, and which you will need to buy.
4. Now working as a team, construct a go-cart. You may want to build two so that you can hold a race. Remember to always wear a safety helmet.



Children enjoying a go-cart at Bermuda Connections: Homecoming 2002. Photograph by Lisa Falk.



Cricket

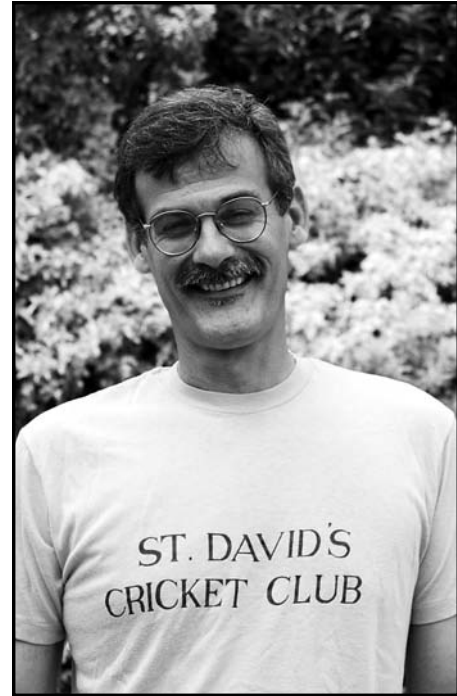
No sport has captured the Bermudian imagination and sense of identity more than cricket. It is the island's favourite game and social activity. Bruce Barritt, of Devonshire, commented on the feeling of being Bermudian that a cricket match evokes for him:

When I'm at an Eastern County game in St David's, I'll sit down under an umbrella with a cold drink in my hand, and I will literally wallow in the Bermudian-ness of it all. That to me is a perfect way to spend the day—at Lords in St David's with a nice breeze, cricket in front of me, Jim Woolridge talking on the radio, people walking around. Just the whole—"How ya doing mate? So and so, alright?" I'm calling some guy's nickname. You know, there's a sense of community and bonding.

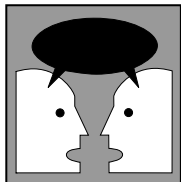
Bermudians take delight in gathering together and socialising at local cricket games and at the competition of Cup Match. In 1948 the legendary Somerset cricket player Alma "Champ" Hunt, of Somerset, remarked,

On no other occasion is one so likely to meet so many of one's friends. On this occasion—and this side of Heaven—the priest may be found sitting side by side with the publican; the banker will spend a day of cricket swapping bets with his most delinquent client; racial barriers and attitudes disappear, political opinions are momentarily sub-merged, and Bermudians living on foreign soil plan their vacations so as to be in Bermuda for Cup Match.¹

Cricket permeates much of Bermudian society. The language of cricket is frequently used **metaphorically** to describe life's ups and downs. For example, while a sticky wicket refers to a wet playing field, the term is also used to refer to a bit of bad luck. Generations of cricketers in the same family tend to belong to the same clubs. Bermudians living or travelling abroad often come home for the annual celebration of Cup Match, a cricket tournament that has become a two-day national holiday.



Bruce Barritt. Courtesy Departments of Community and Cultural Affairs.



Discussion Questions

1. Bruce Barritt says that cricket matches create a "sense of community and bonding." Why do you think he says that? Can you come up with examples from your own experience?
2. Alma "Champ" Hunt says that "racial barriers and attitudes disappear" at cricket games. Do you think this is true? If so, how? Why do you think this can occur at a cricket game?

¹ Philip, Ira. *History of Cup Match*, Somerset and St George's Cricket Clubs, 2000.



Activity

The Language of Cricket

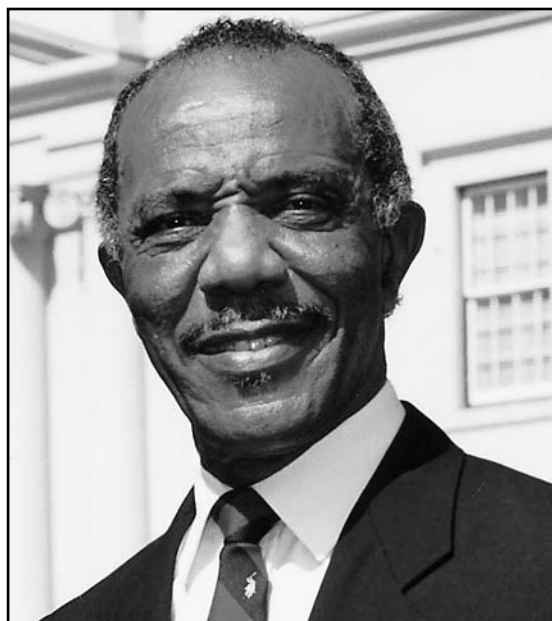
1. Make a cricket/Bermudian life dictionary. In a group brainstorm as many terms related to cricket as you can. Then list their game meanings and their life meanings. For example: sticky wicket means a wet playing field, but also refers to bad luck.
2. Show your list to family and friends and try to expand it with any terms they think of.
3. Create a playful illustrated dictionary with the words and related images.

The Colour of Cricket

Jim Woolridge, known as “The Voice of Summer,” broadcasts cricket games to listeners across Bermuda. Here he describes how he began his career as a cricket commentator and what the broadcasts of the game mean to people in Bermuda.

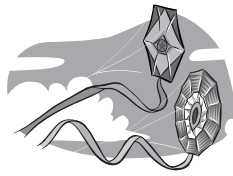
When I decided to hang up my [playing] gear, I started to broadcast because I was a member of the staff of the Bermuda Broadcasting Company, ZBM. I was the Director of Sales and Marketing, but I certainly realised that we had never done a complete cricket broadcast on the radio station at that time. They would go up to Cup Match maybe for an hour in the morning and come back for an hour in the afternoon. By that time, a lot of water had gone under the bridge. If you're going to do cricket, you've got to do the whole thing. And I was the first one to have the complete coverage of the cricket game broadcast.

That was done in St David's. I remember the sponsor, Lee Rankin, who had the Knick Knack shops at that time. And he had a great interest because he was from St David's, and he was anxious to have the games broadcast. I did that broadcast from the school house, side-on to the wicket instead of looking down the wicket. And it was a beginning, and I've been broadcasting 35 years.



The Hon. C.V. “Jim” Woolridge, J.P., “The Voice of Summer.” Courtesy Department of Communication and Information.

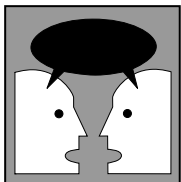
That's where this game is so great, because it teaches you discipline, it teaches you self-control and above all it teaches you teamwork . . . I never do a commentary unless I try to emphasise, for the benefit of the young people, the importance of abiding by the rules of the game. Because if you can come out on top of this, then I think that you're ready to face life. So it's a game that has tremendous promise. It can bring great pleasure, but also it's character building. —Jim Woolridge, “The Voice of Summer”



Cricket game. Photograph by Anthony E. Wade.

One day, I was walking down Reid Street by the Bank of Butterfield, and I met this old man with dark glasses and a white cane. Thinking he wanted to go across the street, because he was at the corner of Reid and Burnaby, I walked up to him and I said, “May I assist you, Sir?”; and his immediate reply shocked me. He said, “Jim Woolridge, ‘The Voice of Summer.’” He said, “What a pleasure it is to meet you.” He said, “On behalf of Beacon House for the Blind, I want to thank you for bringing the sports into our lives.” He said, “People like us see through your eyes because we have been committed to a life of darkness.” He said, “Not only do you give a vivid description of the atmosphere, the colours, the fashions, what the girls are wearing, besides we laugh when you laugh.” He said, “God bless you.” He took my hand; I thought he would never let go.

I have people who see me probably in a supermarket and will say, “You know, [when] I lived in England I would never go to a cricket game, much less listen to it, but here I don’t miss [one], because not only do you bring the various aspects of the game but you bring other things into it which makes it entertaining.” And that’s what it’s all about. That’s what it’s all about. You must make the folk at home there. They see through your eyes, as the gentleman said to me earlier on. They see through your eyes—and the fashions, the colours. And someone out in their boat on North Shore, fishing, they want to know what’s going on at Cup Match. They want to know the colour. There’s a lot of colour there.



Discussion Questions

1. Why does Jim Woolridge broadcast the cricket games?
2. He talks about the colour of cricket games. What does he mean by that?



Activities

The Colour of Cricket

1. Interview a fellow student about a cricket game he or she has attended. Through your questions, help the interviewee describe the game so that you can really see it. You want to feel the colour, the flavour, of the game.
2. Based on the teller's description, create a portrait of the game. Use paints, markers, or coloured pencils. Be sure to include all the details told to you. Did the teller provide enough details to make your portrait vivid and interesting?



Cricket game in action, Cupmatch 2001. Photograph by Rob Schneider, courtesy Smithsonian Institution

3. Show the painting/drawing to another student and have him or her describe the game. Is this telling of it the same as the original tale? What is different? Did you capture the colour of the game?

Activity

Cricket Mural

As a class, paint a large mural of a cricket game. In order to plan your mural you will have to decide what are the essential elements of a cricket game. What is the story you want the mural to tell viewers? You may want to conduct a number of interviews with people who have attended cricket games and with cricket players.

Chapter Links

- See other chapters for more about play: Arts of Celebration for information on Cup Match and Easter kite flying, Arts of the Sea about children building punts and going fishing, and Being Bermudian for Llewellyn Emery's description of how children viewed and played in the Pembroke Marsh area.

Now It Is Your Turn

Look around Bermuda! Check out the stories and traditions of play, such as rugby, soccer, children's games (marbles, ring games, jacks, hopscotch, hide and go seek, stuck in the mud, clapping games, string games, Chinese jump rope), dolls and doll making, chess, bridge, box carts, swimming, diving, cycling...

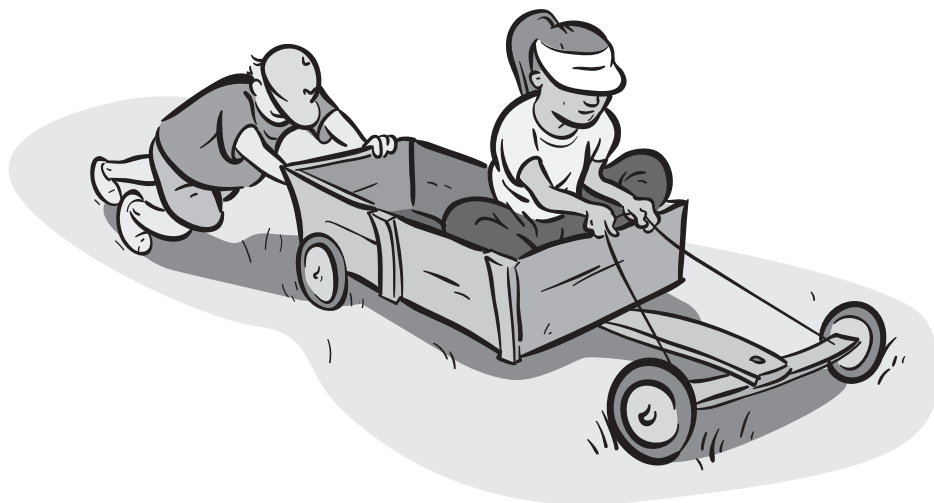
LINKS

ARTS OF PLAY

Links to Social Studies Curriculum Goals and Subgoals

By the end of this chapter, students should be able to:

- describe games played and toys made and used out of natural objects recycled materials, and the imagination
(SS Goal 1, subgoal 1.1, 1.2; subgoal 4, subgoal 4.1, 4.12);
- describe how to make a go-cart, explain ways to make it go faster, and the hazards associated with go-cart racing
(SS Goal 1, subgoal 1.1, 1.2);
- describe meanings associated with cricket by Bermudians
(SS Goal 1, subgoal 1.1, 1.2); and
- describe a cricket match
(SS Goal 4, subgoal 4.1).



ARTS OF PERFORMANCE



learning objectives

By the end of this chapter, students should be able to:

- identify words and expressions that are distinctively Bermudian;
- define gombey and describe the tradition's roots;
- understand gombey dancing as a narrative form of storytelling;
- describe a gombey costume and the materials used to make one;
- reflect on what it means to be a gombey crowd member;
- define a calypsonian member; and
- describe how songs are created.

CROSS CURRICULAR LINKS

In this chapter, in addition to social studies curriculum links, there are readings, discussion questions, and activities that fit well with language arts, visual and fine arts, music, drama, dance, design and technology, and family studies.

In this chapter, students will delight in discovering the cleverness and roots of Bermuda's vernacular language. They will unmask the gombeys and discover where this rich dance and musical tradition comes from, what the dances mean, and how the costumes are created, as well begin to understand the symbolism that permeates the whole tradition. They will also examine where musicians get their inspiration for writing songs. This chapter is designed to work with the *Bermuda Connections* music CD, Ron Lightbourne's essay "Gombeys, Bands, and Troubadours," Vejay Steede's article on Bermudian reggae (in the Introduction chapter), and the CD song notes (in the Resources chapter) that cover a broader spectrum of Bermuda's musical traditions. Four lesson plans related to the CD are on the website.

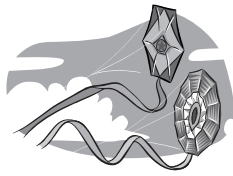


Bermuda regiment band at Smithsonian Folklife Festival 2001. Courtesy Smithsonian Institution.

Bermudian Ways of Talking, Singing, and Dancing

Performing arts are not just what you'll find in a concert hall or on a stage or what you learn in a formal class. They also include the impromptu music made by a group of musicians enjoying each other's company on a Sunday afternoon in the park, the stories your grandfather told around the dinner table and now your father tells, a conversation with a neighbour standing in the yard, and gombey dancing through the streets. They include songs, dances, stories, and ways of speaking that as a youngster you learned by watching or imitating others.

Bermudians comment on society through their stories, choice of language, dances, and songs. A calypso song may make a jibe at family relations or the newest pastime of youngsters, or it might simply declare how wonderful Bermuda is. Although reggae has its roots in Jamaica, Bermudian musicians write lyrics that use Bermudian slang and make references to local neighbourhoods, with some even incorporating Christian messages. The gombey dance and drum a history lesson that is Bermudian. Think about the way someone in your family tells a story, the types of music you listen to, the dances you enjoy, as well as performances you have seen in churches, at fairs, and at community and family gatherings. How did you learn the stories you tell and the songs you sing? What rituals are related to community-based musical and dance performances? How do they reflect the lifestyle and values of Bermudians?



Verbal Arts

The arts of performance include language. Bermudians use standard English, but also have a **vernacular** (local) language and switch back and forth between them more easily than a sailor changes tack. English, Caribbean, Portuguese, and American words, speaking rhythms, and **cadences** mingle together to create the sound of Bermudians talking. Think about the different ways you speak and when you might use formal English or flavour your speech with Bermudian slang. Ruth Thomas, of Southampton, founder of Mosaic, a spoken-word performance group, wrote about Bermudian language in the 2001 Smithsonian Folklife Festival programme. She describes the roots and richness of Bermudian English:

The English language that Bermuda's first settlers brought with them has evolved into two main forms—a standard English and a local vernacular. Many Bermudians switch back and forth between them at will, depending on the situation. For example, standard English is used in professional settings and in writing, while vernacular Bermudian English is spoken on more casual occasions. Some people who always use the vernacular orally write in perfect standard English.

As much as any other aspect of culture, Bermudian speech reflects the islanders' connections with neighbours around the Atlantic. Early settlers to Bermuda came from various places in England and brought their various local accents and vocabularies with them. Bermudian speech also echoes influences from the United States, Canada, and the Caribbean.

Portuguese speakers immigrated to Bermuda in the mid-1800s, first from Madeira then from the Azores. Most came without knowledge of English. Eventually, they added a different accent, rhythm, cadence, and even vocabulary to the English spoken on the islands. Some young Bermudians try to emulate the English of the Rastafarian community in Jamaica, reggae dub poets, or American rap artists.

In spite of evolutionary change in Bermudian English and the effects of frequent contact with other English-speaking countries, some elements from the past still linger. An example is the way Bermudian English sometimes interchanges the sounds /v/ and /w/; for example, "Vere is Villiam's violin?" for "Where is William's violin?"

Nicknames are another distinctive Bermudian language tradition. A person's nickname often derives from something associated with them. For example, a taxi driver who always picked up his clients at bus stops and charged them their bus fare was called "Bus Stop." For more on nicknames, see the "Being Bermudian" chapter.



Ruth E. Thomas, M.B.E., J.P. Courtesy Ruth Thomas.



Bermudian Expressions

Onion: Bermudian: Bermuda was once known for growing and exporting onions.

Bye: 1) a male child. 2) generic form of address: "We BYES wrote this book about us BYES and them BYES and we sold it to you BYES."



Rest it down: To rest something down means to put it down. Rest the book on the table.

Back-back: To back-back is to reverse when driving a car. "Back-back 'til I say, ho" is what someone says to guide a driver who is reversing into a parking space.

Cut cross: To interrupt someone with whom a conversation is being held. "Excuse me, I don't mean to cut cross you, but . . ."

Poor man's roses: Periwinkle (flower).

Dip up your dinner: Serve yourself or help yourself.

Fly dirt: Freckles.

Going home to watch my story: Expression used by someone racing home at the end of the work day to see a daily soap opera on television.

Putting on airs: Reference to someone who is acting in an uppity manner.

To rinse out: To launder a few items of clothing by hand as opposed to doing the weekly laundry.

The sky is making up: Dark clouds are forming.

A blow: Reference to bad weather. This could be strong winds or a hurricane or a gale. "The sky is making up. A blow might be coming."

Chopsing: Talking.

Webber: Peeping Tom (voyeur).

Cover: Bed clothes. This could be a sheet or blanket or bedspread.

Tea: Any drinkable hot liquid e.g., coffee, cocoa.

Drink: Any drinkable cold liquid e.g. soda, lemonade, juice.

First mind: Initial idea. "I should have followed my first mind" means "I should have done what I thought of first."

Full crazy, full, or fulish (foolish): Reference to someone whose thinking is skewed. "He thinks Bermuda has the best fish in the world. He's full crazy."

Onliest: Only. "This is my onliest hat" means "I have only one hat."

It tastes well: It is delicious.

Fine rain: Scarce; a reference to someone you do not see frequently. "I haven't seen you for a long time. You are like fine rain."

Dressed to kill: Smartly attired.

Laid out: Reference to preparation of clothes. "Have you laid out your uniform for school tomorrow?"

Coolish: Reference to cool weather. "It was hot this morning, but now its getting coolish." Or, "In November the nights are coolish."

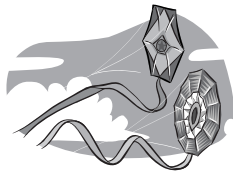
Dampish: Reference to damp or extremely humid weather. "Rain must be coming; it feels dampish."

Part tooded: Parrot toed. "That boy walks with his toes pointing in. He's part tooded."

Voose: Throw something at. "He voosed the ball at the catcher."

He had a good innings: Said of someone who lived a good, long life (term comes from cricket game).

Pokey: Someone who listens to gossip or spreads it is pokey.



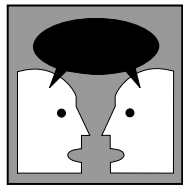
You Know an Onion by the Way He Talks

When you travel, often you can recognise someone else from your home by the way they dress, act, or speak. Mr Robert Horton tells a story about how Bermudians can tell a fellow Bermudian by the way he talks. He emphasises that the vernacular language of Bermudians crosses classes and races.

My mother was on a cruise in the Baltic Sea, and they were approaching one of the ports. She was on the deck with a Bermudian couple they travelled with. She heard a voice from the deck, and she knew, and turned to her friend and said, "There's another Bermudian on board!" They looked in the direction of where the voice must have come from, and there were dozens and dozens of white people, no black Bermudians. They certainly didn't recognise anyone. And they went over and said, "Someone here is from Bermuda," and this couple said, "Yes! We're from Bermuda!" It was a white Bermudian couple, upper middle class, you know, but my mother recognised [them as Bermudian] immediately in that setting. She heard the voice; she heard the expression. We do it no matter where we are, black or white.



Mrs Dorothea Horton on Sun Viking cruise in Baltic Sea. Courtesy Dorothea Horton.



Discussion Questions

1. Have you ever travelled away from Bermuda and heard someone that you just knew had to be Bermudian? If yes, what tipped you off?
2. How would you describe the way Bermudians speak? Give examples.
3. What has influenced the development of a Bermudian vernacular language?
4. Are there expressions schoolchildren use that others do not? What are they?
5. Like "Villiam" for "William," what are some other examples where the spoken accent changes the word from how it is actually written?
6. In addition to the expressions listed in the box, what other Bermudian terms can you think of?



Activity

Hey Bye!

1. Make a list of as many Bermudian terms as you can. Write their definitions next to them. Now use these to create a fun paragraph all in Bermudian slang. Be sure that it tells a story.
2. In small groups, read the paragraphs out loud and see if everyone understands them.



Not the Um-Um Players performing *Bermuda Word Chant* at the 2001 Smithsonian Folklife Festival in Washington, DC. In back, left to right, Chris Broadhurst, Tim Taylor, Peter Smith, Fred Barritt. In front: Bruce Barritt. Courtesy Departments of Community and Cultural Affairs.

Having Fun with Words

Bermudian ways of speaking and ways of behaving are the inspiration for the Bermuda comedy troupe Not the Um-Um Players. They perform satires on Bermudian ways of life, and two members of the troupe published a book of conversational Bermudian entitled *Bermewjan Vurds*. Their piece, “Bermuda Word Chant,” plays off particular Bermudian expressions.

Activities

Bermudian Words

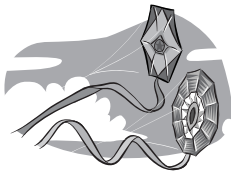
1. Add to the list of Bermudian words and phrases you started in class by asking your parents, friends, and people you come into contact with to add words and definitions to your list.
2. Look at *Bermewjan Vurds: A Dictionary of Conversational Bermudian* by Peter A. Smith and Fred M. Barritt. Are all the words on your list in the book? Have you heard all the expressions included in the book?
3. Create a comic strip in which all the characters use a lot of Bermudian terms in their speech.

Links

- Listen to Bermudian Word Chant on the *Bermuda Connections* CD.

“enh-enh, um-um,
chingas, aungh”

“micin’, bye-no-bye,
zappnin’, we’re hard”



Bermuda Word Chant

We speak English in Bermuda with a special inflection

We also have some very special expressions

enh-enh, um-um, chingas, aungh

When young kids get together and someone misbehaves

the others shake their hands and everybody says, *enh-enh*

um-um, chingas, aungh

When asking a question or pausing in a chat Bermudians fill the blanks with *um-um* like that

enh-enh, um-um, chingas, aungh

For a happy discovery, for a positive event
For a flash of inspiration, *chingas* is said

enh-enh, um-um, chingas, aungh

Your wife asks you something that she asks you every day

No sense using lots of words, *aungh* is all you say

micin', bye-no-bye, zappnin', we're hard

If we catch you daydreaming, if you make outrageous claims

or if you're staring into space, you *micin'* is the phrase

micin', bye-no-bye, zappnin', we're hard

A *bye* is a guy, could be young or old

Let him say something strange, *bye-no-bye* he'll be told

micin', bye-no-bye, zappnin', we're hard

We greet you with good morning, but other times of day

We aren't nearly so formal, *zappnin'* is what we say

micin', bye-no-bye, zappnin', we're hard

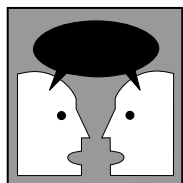
We like it, we're happy, we just played the winning card

We're the best, we're the champions, shot *bye*, we're hard

micin', bye-no-bye, zappnin', we're hard

Musical Connections

Music and dance are part of celebrations and part of relaxation and enjoyment of life. Bermudians have taken music traditions from around the Atlantic and made them our own. Bermuda's rich musical traditions include those by family and community-based musicians and dancers, such as the family-based masked gombey crowds (troupes), community marching bands, a bagpipe band that plays calypso, and a one-man band. Sacred musical traditions include an **a cappella** sacred-song quartet. Reggae, calypso, and traditional jazz are also part of the soundscape of Bermuda. We engage in musical performance at home, in churches, at bars, clubs and dancehalls, and on island sightseeing boats.



Discussion Questions

1. Does your family share music, dance, or storytelling together? If so, when and where?
2. What types of music, dance, or stories are practised in your family? How do you learn these traditions?



Place's Gombey at the 2001 Smithsonian Folklife Festival in Washington, D.C. Courtesy Smithsonian Institution.

He Took Off Following the Gombey!

The masked and vividly costumed gombey troupes, called crowds, have come to symbolise Bermuda. Their frenzy of drumming, energetic dancing, and glittery costumes attract all who encounter them. Traditionally, folks follow the crowd of gombey when they come dancing down a street. You may end up miles away from home, spent from the high energy of being caught in their beat.

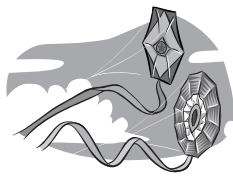
Gombey means rhythm, specifically drum rhythm, in an African Bantu language. Gombey dancer André “Woolly” Place, of Devonshire, explains how the drum and dancers are closely tied:

The drum expresses moods and tempers: happy, sad, and mad. The gombey is the rhythm of the drums. The dancers act out the spirit of the drum music.

No one is positive how the gombey tradition started in Bermuda. The tradition has roots in Africa and was brought to the Caribbean by enslaved populations. Dances and masquerades were developed. The tradition was adopted by, and became popular among the **bondpeople** in Bermuda. Some of the first gombey-type dancers in Bermuda were seen in St David's in the 1800s. They danced only after sunset using an improvised drum and did not put on special costumes. Originally they only danced on Boxing Day and New Year's Day, the two holidays bondpeople were not forced to work. The fancy costumes worn by gombey dancers today probably come from traditions brought to Bermuda in the 1920s by gombey or “Indian” dancers from the Leeward Islands. In Bermuda today, costumed and masked gombey help usher in the spirit at all types of celebrations.



Warrior, Place's New Generation Gombey.
Courtesy Departments of Community and Cultural Affairs.



Stories and High Steps

Some think the gombey dances served as a vehicle for bondpeople to express their feelings regarding their situation. The dances provided a way for them to dramatise and comment on their experiences.

Through the dances, they were able to mock the white-imposed system of slavery without their masters realising what was going on. Perhaps this mockery is the reason the dancers' identities are totally obscured by their costumes.

Allan Warner, of St David's, a third generation gombey dancer with the Warner Gombey, explains the different dances and how they are actually a narrative enactment:

We basically danced out our stories. We were telling stories, just like how we used to sit around a campfire in Africa and tell the stories about how we went out today and we hunted the lion and what we did to get the lion. We act out all those things.

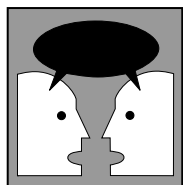
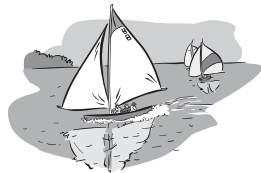
The biblical dance routines that we use were basically used to camouflage the other routines that we were using before the slave master came out or someone else that worked in the house that we felt would go back and tell the slave master what we were doing. So when somebody warned them that this person was coming, they would quickly change the structure, and they would start to dance either Samson and Delilah, or David and Goliath, and they would put these routines forward.

Louise Jackson, former dancer and founder of the Jackson School of Dance, researched the dance traditions of Bermuda's gombey. She states that while their beat is unique, their movements and steps definitely link the tradition to Africa and other gombey dance traditions of the Caribbean.

*[The dance is] very acrobatic, with high jumps and leaps and spins and splits and turns, which is African. That's totally African. Then you have the running step, which is the beginning of it. Once the group assembles and they start the masquerade or the centre part—which is when they start to tell the story—that's when you start to see the battle between the dancers. There are always two dancers who battle with each other using the dance steps, and that **choreography** is very combative and usually involves again, a lot of acrobatics: leaps, splits and jumps. They jump over each other and land in a split. They do a lot of turns. Then you have the group coming together dancing separately, everybody doing almost a solo. . . . When they finish the pattern dancing, people are throwing money. . . . Once they finish and they've picked up all the money, they have to let the people know we have to go on to the next neighbourhood, thank you, and goodbye. Their way of saying thank you and goodbye is a very stylised, formal bit of choreography in which they line up, do very high kicks toward the crowd in a line, [and] they bow. . . . Then they dance back, re-form, and go in a line to the next [location]. They usually do it in a square, two sides front and back, and that's very structured. Then once they finish that, they go off.*



A young member of Warner Gombey dresses for a performance. Courtesy Departments of Community and Cultural Affairs.



Discussion Questions

1. Have you ever seen gombeys dance? When and where? For what occasion were they dancing?
2. What kinds of steps were the gombeys dancing?
3. If you've seen gombeys dancing, could you read the story in the dance performance?
4. Why do you think gombey dancers hide their identity?



Analysing the Dance Patterns

1. Watch a gombey dance and note down the choreography. Be specific as to the order of the steps and the patterns being danced.
2. What is the story they are telling in their dance?
3. Now create your own dance based on the pattern you observed the gombeys' dance steps. Figure out what story your dance will enact.

Whistles and Drums

Each member of the gombey crowd plays a specific role. The captain is the leader, and he directs the rest of the troupe by using a whistle, occasional words, and pointing. He may use his whip to direct the crowd standing around or following the gombeys. He doesn't hit anyone with the whip, but instead uses it to warn viewers to move out of the way. He does this, for instance, when one of the warriors throws up a hatchet so the assembled watchers doesn't get hurt. Irwin Trott, of Warwick, is a member of the Warwick Gombeys. He explains the use of the whistle:

The whistle is primarily for the captain or the leader of the dance troupe. He uses his whistle to give commands. As you can tell with all that loud music, it would be quite difficult to give verbal commands to a troupe that maybe stretched 20 feet long. So it might be difficult to try and shout. So what they do, they use various short blows of the whistle, long blows of the whistle, meaning various commands. It may mean getting in a straight line; it may mean the starting of a group routine; it may mean ending of a group routine. It may mean calling out one individual dancer to perform his talents or calling out several to showcase in front of audience. So it has various meanings for it. But it is usually primarily for giving commands.



Captain, Places New Generation Gombeys. Courtesy Smithsonian Institution.



Musicians, Place's New Generation Gombey at the 2001 Smithsonian Folklife Festival in Washington, D.C. From left to right: Dion Ball, Andre Parsons, Shaun Place. Courtesy Smithsonian Institution.

The dancers follow the lead of the musicians, who take their cues from the Captain. Mr Trott says, "The key point is having the drummers or the musicians keeping focus, or concentrating, on each dance step and body movement of the dancer, because he has to play with his step to complete the story which is being told." Shawn Place, of Warwick, a member of Place's New Generation Gombey, further explains the close relationship between the dancers and the drummers, "Most of the time you will find that drummers have been dancers. They say the best drummers are former dancers."

A gombey crowd usually includes one drummer playing a base drum and two playing snare drums. Both types of drums are played with sticks and not hands like in the Caribbean gombey groups. The base drum, called the "mother" or "lead" drum, provides the rhythm that the other musicians follow. The drums are struck both on their heads and on their rims to give distinctive sounds and beats. The troupe also includes fife, triangle, and bottle players. The snare drum, fife, and whistle were probably adopted from the British military band and mummer traditions.

CD Link

- Listen to music of Warner's and Place's Gombey on the *Bermuda Conections* CD.



Alan Warner of the Warner Gombey. Courtesy Smithsonian Institution.



TRAPPER

GOMBEY MUSICIANS

- 1 base drummer
- 2 snare drummers
- 1 bottle player
- 1 triangle player
- 1 fife player



WARRIOR

GOMBEY DANCERS

(based on information from: *The Bermuda Gombey: Bermuda's Unique Dance Heritage* by Louise A Jackson, 1987)

CAPTAIN: leader, teacher, organiser of the crowd (carries a whip, uses a whistle to give commands)

"WILD INDIAN": goes in front of the gombey seeking houses where the gombey can perform (carries a bow and arrow)

TRAPPER: tries to capture the Wild Indian (carries a rope)

CHIEFS: follow the Trapper (carry large tomahawks and shields)

WARRIORS OR CHOPPERS: follow Chiefs (carry small hatchets)



"WILD INDIAN"

CHIEF

Photographs by Stephen D. Raynor.

Activities

The Spirit of the Gombey

1. How can a drum express moods? Using your hand against your desk, drum out a beat that expresses different moods. For example, try to express happy, sad, angry, in love, worried, and excited.
2. Working with a couple of other students, create a dance to illustrate a mood that a drum plays.
3. Start by performing your drum rhythm for your classmates and see if they can guess what mood it embodies. Don't tell them yet if they guessed correctly. Then perform your dance and see if they guess the same mood as they did for the drum beat. Afterwards tell them which mood the drumbeat and dance illustrate. Discuss why your classmates thought your drum beat and dance did or did not illustrate that mood.
4. Now that you are warmed up, create a dance and drum beat that tell a story. Perform this for your classmates and see how much of the story they understand.
5. Invite a gombey dancer and drummer to your classroom and ask them to teach you some of the traditional steps and rhythms used by the musicians.



Gombey Influences and Costumes

Bermuda's gombey costumes and rhythms combine references to North America, Africa, and the Caribbean. The tall headpiece and complex dance steps have origins in the West Indies. The drums, painted mesh mask, and velvet cloth reflect West African influence. The long hair, bow and arrow, and hatchet (also referred to as a tomahawk) derive from traditions of American Indians (which is why many older Bermudians refer to gombey as "Indians"). Some say the feathers used in the head piece also reflect the influence of American Indians; others say Africans because peacock feathers are a symbol of pride and honour in West Africa. The use of a bass drum, snare drums, fife, and triangle reflect a British military influence. The combined result of these influences is what makes Bermuda's gombey distinctly different from other gombey troupes in the Caribbean and West Africa.

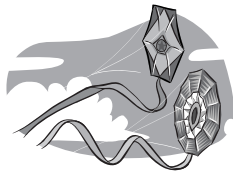
The costumes consist of a white sweatshirt; white gloves; colourful pants and skirt (apron) decorated with coloured fringe; a black velvet cape decorated with embroidery, ribbons, mirrors, and sequins; a head scarf wrapped around the neck; a sash around the waist; a painted mesh mask; and a tall headpiece decorated with glitter and sequins and topped with feathers (most often peacock). Gombey wear sneaker boots, called "bow wow," making it easier for them to do the acrobatic leaps, jumps, and knee bends that are part of the dance steps. Popular today are high-top sneakers. Each of the gombey roles also carry their specific props, such as the whip and whistle of the captain and the bow and arrow of the Wild Indian.

The women in the gombey families are the ones who usually make the elaborate costumes, although the men often are the ones to make the headpieces and masks. Some men, such as Allan Warner, sew the costumes as well. Janice Warner Tucker, of Pembroke, part of the Warner Gombey family, began sewing gombey costumes when she was 13 years old. She tells how she learned:

I started out doing gombey costumes by watching the old costume makers, like Momma Hewey, Aunt Elsie Smith, Country James, and all those people around the Curving Avenue, Happy Valley, and Middletown, and my mother Audrey Warner Wade. I really loved the work I used to see my mother doing, and I always used to ask mom to let me help her out. So for a while she didn't, but then one night she was kind of tired, so I said, "Mom let me put some beads on for you." She said, "Okay, but do it right." She had to watch me. When she saw my work, she was quite pleased. Then I noticed after a while, mom would leave me with the work when she was taking a break. And it went on like that. After a while, I was doing more work than momma was doing, so it goes, whereas my father was dancing gombey. [For] his last [troupe] Daddy needed nine gombey suits to be made. So momma decided, since I was so good, "You do the nine gombey suits for your father." And at that time there were no sewing machines. Everything was all handwork, and I got them all ready.

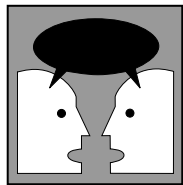


Janice Tucker sewing a gombey costume, 2000.
Courtesy Departments of Community and Cultural Affairs.



The costumes are beautiful and colourful. The designs and pictures on them are created of embroidery thread, sequins, beads, mirrors, glitter, yarn fringe, and feathers. Traditionally the capes are made of black velvet, which some say represents the animal skins used to make capes in Africa before the time of slavery. The rich black velvet sets off the bright embroidery-thread colours and glittery objects. Originally the costumes were all hand stitched and took quite a long time to make. Today, sewing machines have cut down on the amount of hours of labour, but still a costume can take 30 or more hours to make, depending on how elaborate the design is. Mrs Tucker explains how she comes up with her designs:

I've never made two suits the same. If I have a gombey suit to make, I will sleep on it, and the design automatically comes to me. The next day, when I take up that work, I just go. And as I'm working, everything just keeps coming to me. The designs just keep coming, and I just design everything that comes in my head on that costume. . . . Some of my ideas come from years-back history, and then some of my ideas come from nature of Bermuda. Like the costume I just finished making for [the cruise ship] Crown Dynasty: I put a tropical design on it, and that was things that represent the island If a dancer has a design in his mind that he would like for me to put on his costume, then I would do that. I would put whatever they would like me to put on there. Sometimes, they may see a lion they want on there, or maybe a gombey.



Discussion Questions

1. How did Mrs Tucker start sewing gombey costumes?
2. Where does Mrs Tucker get her ideas for designs she puts on the costumes she makes?
3. What types of designs have you seen on gombey costumes?
4. Give one word that you would use to describe a gombey costume.



Gombey Costumes

1. Draw a design that you would want embroidered on your cape if you were a gombey dancer. Be prepared to explain the meaning of your design and why you would want it on your cape.
2. Try your hand at making a gombey cape and embroidering your design on it. Be creative and add sequins, glitter, ribbons, or anything else to make it beautiful.
3. Draw your own design for a gombey mask and then create it using wire, mesh, and paint.
4. Interview people who make gombey costumes about how they do it, how long it takes, where they get their ideas for the designs, and why they enjoy creating these costumes.
5. Put up a display of your gombey masks and capes. Invite members of a gombey crowd to come view them and tell you what they think about your creations. Would they want to wear them? Why or why not?

Video Link

- Watch Janice Tucker embroider a gombey cape and listen to her talk about the tradition on the *Bermuda Connections* video.



Being a Gombey

Originally gombey crowds were made up of men and boys from the same family. The gombey dances and rhythms were passed on from father to son. Today gombey troupes have expanded to include non-family members and sometimes women. Alan Warner describes a traditional gombey crowd as being “a group of men working together to learn about their past traditions and willing to teach these things to other young males in their entirety.” A gombey crowd can have up to 30 members, including dancers, young children in training, and musicians.

André “Woolly” Place dances with Place’s New Generation Gombeys. He explains how one learns to be a gombey:

If a person wants to be a gombey, first you have to be fit enough to go up and down and run, and then to coordinate with the rhythm of the drum. First I’ll teach you the basic steps—the beginning, middle, and end—the single masquerade steps. You piece together the steps and learn the spirit of it. These are passed on from generation to generation. My grandfather taught me the steps by playing the melody on his flute.

Mr Place goes on to say what being a gombey means to him:

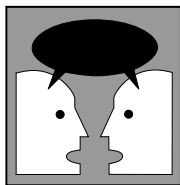
Being a gombey warrior gives me self-confidence. It helps me with my problems in life, with my stresses. [Being a part of a gombey crowd] teaches discipline, respect, and self-confidence. [Members of the crowd] can enjoy it because they are respected and loved for what they do.

Allan Warner shares a similar view. He talks about the importance of maintaining the spirit of the gombeys. The costumes and dance steps may change over time, but the spirit must remain the same. He explains:

Well, there’s one thing that I tried to keep the same and that is the spirit of it. I try to keep the spirit of it alive. Because I feel that the spirit is what is most important—more important than the headdress, more important than the costume, more important than the drummers. The spirit of the gombey—that is the core of one’s soul. Acknowledging that claim is the pride that you achieve, working towards elevating that.



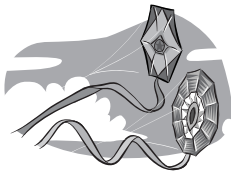
André “Woolly” Place, Place’s New Generation Gombeys. Courtesy Andre Place.



Discussion Questions

.....

1. What is important if you want to be a gombey?
2. Do gombey dancers feel good about themselves? If so, why?
3. What do you do that makes you feel good about yourself and gives you self-confidence and pride in who you are?



Activities

Being a Gombey

1. Interview members of different gombey crowds and ask them questions about why they chose to be gombeys, how they learned, what their role is in the crowd, etc. Ask a dancer who made his costume why it has the designs it does. Ask both dancers and musicians what being a part of a gombey crowd makes them feel.
2. Watch a gombey performance and write a description of its action, sound, and emotion. Describe the dancers, musicians, and the audience. Describe the location and feel of the entire performance.
3. Based on your written narrative, paint a picture of a gombey performance. How will you show the emotion and feeling of the performance in your painting?

Activities

CD and Video Links

1. Listen to the Warner's and Place's Gombey selections on the CD. Can you pick out the instruments being played? Can you tell if there is a lead musician that the others follow? If so, which? What is the rhythm of each piece? Try clapping it out yourself. How would you describe the group's musical sound?
2. Watch the gombey performance on the video. Notice the dance steps and see if you can tell what story the gombeys are enacting. Notice the relationship between the captain and the dancers and the dancers and the musicians.

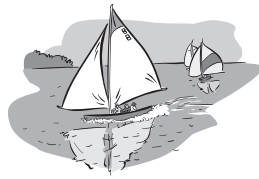
Diddlybop and the Gooseneck Handlebars

Talented Bermudian musicians found a venue entertaining tourists on small cruise (sightseeing) boats that run along the harbour/Great Sound area or down the North Shore close to land. Vacationers like danceable, happy music and love swaying to the island rhythms of calypso. Calypso was a popular, upbeat rhythm that came to Bermuda from the West Indies. As always, Bermudian musicians took what they liked and gave it a Bermudian flavour. Stan Seymour (Lord Necktie), of Southampton, played on the island sightseeing boats and in hotels with such great Bermudian musicians as Hubert Smith. He explains the origins of his popular calypso song, *The Diddlybops and the Gooseneck Handlebars*:

The Diddlybops and the Gooseneck Handlebars—
*that's the kids that rode the bikes with the handlebars way
 up high and the seat down low. Well, it was a rainy day and
 I would usually be working on the cruise boat, but I was
 home and had my tape recorder, and I thought I'd just fool*



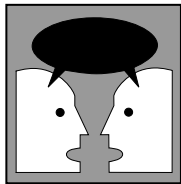
Warren Dyer rides to school on his black and chrome Cyrus with gooseneck handlebars (1964). The gooseneck handlebars were made wider by putting them in a vice and applying heat from a blow torch thereby making them easy to bend. Courtesy Shirley Pearman.



around and see if I could compose anything. That morning there was something in the newspaper about the diddlybops, the kids who were riding the bikes with the gooseneck handlebars, so I thought I would just kid around and see what would happen. I probably had one verse. It wasn't complete. I didn't think there was anything particular about it. So the tape sat in the corner for a few months.

Then one day I tried it on the cruise boat—I worked for the sightseeing cruises, the Rum Swizzle Cruise, and I thought I would try this song. I got to the beep-beep part and I noticed the reaction was very good. So the next day I tried it again, I tried it a few times, and then eventually I tried it in the floorshow 'cause I was working with Hubert Smith and the Coral Islanders at that time. So that's when I realised that, hey, this song, I kind of liked [it].

Somebody wanted to hear this song on the radio—because I had recorded it—and somebody requested Everest DeCosta, a local disk jockey to play it. He said that he couldn't play it because it was a rock 'n' roll programme, but he thought he'd do me a favour and just this once he would play it. So he played it. It could have been a match in the gas tank, boom-boom, you know. After he played it, the phone rang off the hook. Everyone was calling and saying, "Play that song again. I like it." It took off from there. Up until today, this song still seems to have magic. Some people when they see me, they call me "Diddlybop."



Discussion Questions

1. What inspired Mr Seymour to write his popular song?
2. Have you ever tried to write a song? What is involved?

3. Why did Mr Seymour try his song out so many times before he began to really like it?



Calypso Songwriting

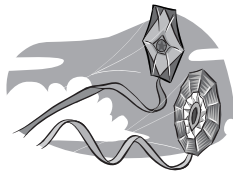
1. Listen to several calypso songs and write down their lyrics. See if you can figure out what is the structure of the song. What pattern do the lyrics follow? (You might want to listen to Stan Seymour's CD *One Man Band*.)
2. Pick something that is popular in Bermuda today and write song lyrics in a calypso style that tells a story about it. If you need inspiration for your subject, read through the newspaper. Match your lyrics to the melody of another calypso song or compose your own melody.
3. Invite Stan Seymour or another calypsonian to your classroom to help you write lyrics to your song.
4. Hold a calypso songwriting contest and invite Stan Seymour or another calypsonian to be the judge. Invite some musicians to perform the winning songs.

CD Link

- Listen to Stan Seymour perform *DiddlyBops* on the *Bermuda Connections* CD.



Stan Seymour ("Lord Necktie") performs for tourists.
Courtesy Department of Communication and Information.



The Diddlybops

by Stan Seymour

Here on the island there's a traffic rule,
no matter what you drivin' you got to keep
your cool,
but the Diddlybops like to break way
makin' speed records on de highway.

Chorus

The Diddlybops an' de gooseneck
handlebars, beep-beep,
zig-zag through de motor cars,
come roun' de corner four in a row,
up on de sidewalk I had to go.

A friend of mine name Johnnie Brown,
drivin' horse and carriage aroun' town.
Diddlybops drive him out of his mind,
dey' wouldn't stop to de stop sign.

Chorus

Diddlybops an' de gooseneck handlebars,
he must come from de planet Mars,
de seat so low, de handles so high,
like a man reachin' to de sky.

Chorus

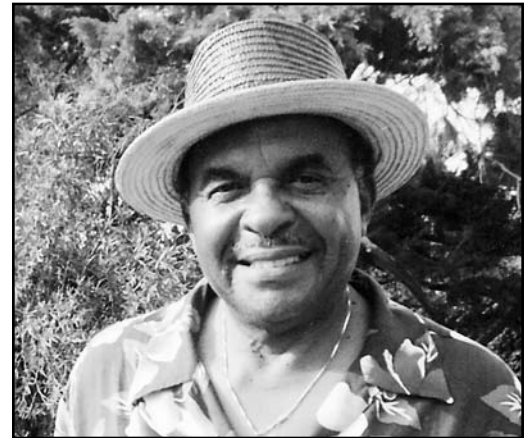
Riding my scooter the other day,
making twenty miles on the highway.
Something like a rocket shot past me
It was a Diddlybop on a spree.

Chorus

A Calypsonian

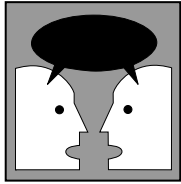
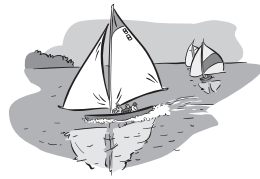
Mr Seymour considers himself more than a calypso singer. He thinks of himself as a calypsonian. He defines a calypsonian as someone that writes calypso lyrics, composes their melody, and sings calypso songs, whereas, a calypso singer only sings other people's calypso songs. Mr Seymour tells how he got into music and became a calypsonian:

I think it [music] was most likely in my genes. 'Cause I do the one-man band and my grandfather was a one-man band. So I think I sort of liked music from very young. I remember going to the grocery store one time, and there were two guys in there drinking and playing the guitar and singing "Marianne" [a classic calypso song]. I really liked it. I mean I was fascinated by this guitar sound. And then it was my desire to get a guitar. I worked as a carpenter in the early stages of my life. One of the carpenters was a calypso singer. He was from the West Indies and he liked to sing. I listened to him and listened to him and tried to copy his style of singing. So eventually I developed into a calypso singer, and, being a writer, a composer, I'm a calypsonian.



Calypsonian Stan Seymour ("Lord Necktie").

Photograph by Lisa Falk.



Discussion Questions

1. How did Mr Seymour become a calypsonian?
2. Do you play an instrument? How did you learn?

3. What is a one-man band?

4. Do you think there are any similarities to the way teenagers ride motor bikes today and the way the song describes teenager riding habits years ago? Why?

CD Link

- Listen to the *Bermuda's Musical Connections* CD and read the "Gombeys, Bands, and Troubadours" essay by Ron Lightbourne and Vejay Steede's article about reggae in the Introduction chapter to learn more about gombey; community, military and dance bands; Bermudian calypso and reggae; and songwriting.

Chapter Link

- See the Resources chapter for *Bermuda's Musical Connections* CD song notes by Ron Lightbourne and Vejay Steede.

Website Links

Music Lesson Plans:

- March Music in Bermuda (covers military, march, and calypso music)
- The Gospel According to Bermuda (covers vocal sacred music)
- Bermuda's Swingin' Jazz (covers jazz music)
- *Chat Pon De Mic*: Reggae Music in Bermuda (covers reggae music lyrics and rhythm)

Video Link

- Watch the gombey performance and the interview with Janice Tucker on the *Exploring Bermuda Connections* video.

Now It Is Your Turn

Look around Bermuda! Check out the stories and performance traditions of regiment bands, military and brigade music and marches, church music, big bands, jazz, soca and reggae music, family gatherings, weddings, and . . .

LINKS

ARTS OF PERFORMANCE

Links to Social Studies Curriculum Goals and Subgoals

By the end of this chapter, students should be able to:

- identify words and expressions that are distinctively Bermudian
(SS Goal 1, subgoals 1.1, 1.2, 1.4; SS Goal 2, subgoal 2.1; SS Goal 4, subgoals 4.1, 4.2, 4.3; SS Goal 5, subgoals 5.1, 5.3);
- define gombey and describe the tradition's roots
(SS Goal 1, subgoals 1.1, 1.2, 1.4; SS Goal 2, subgoals 2.1, 2.1; SS Goal 3, subgoals 3.1, 3.4; SS Goal 4, subgoals 4.1, 4.2, 4.3; SS Goal 5, subgoals 5.1, 5.2, 5.3, 5.5);
- understand gombey dancing as a narrative form of storytelling
(SS Goal 1, subgoals 1.1, 1.2, 1.4; SS Goal 2, subgoal 2.1; SS Goal 3, subgoal 3.1; SS Goal 4, subgoals 4.1, 4.2; SS Goal 5, subgoals 5.1, 5.2, 5.3, 5.5);
- describe a gombey costume and the materials used to make one
(SS Goal 1, subgoals 1.1, 1.2, 1.4; SS Goal 2, subgoals 2.1, 2.2; SS Goal 4, subgoals 4.1, 4.2; SS Goal 5, subgoals 5.1, 5.2, 5.3);
- reflect on what it means to be a gombey crowd member
(SS Goal 1, subgoals 1.1, 1.2; SS Goal 4, subgoals 4.1, 4.2; SS Goal 5, subgoals 5.1, 5.2, 5.3);
- define a calypsonian
(SS Goal 1, subgoals 1.1, 1.2; Goal 4, subgoals 4.1, 4.2); and
- describe how songs are created
(SS Goal 1, subgoals 1.1, 1.2; SS Goal 3, subgoal 3.4; Goal 4, subgoals 4.1, 4.2).



ARTS OF THE LAND



learning objectives

By the end of this chapter, students should be able to:

- describe the process of learning a trade or craft;
- identify ways Bermudians have creatively used the natural resources of the island for building, farming, and crafts;
- describe the process for quarrying limestone and its use in Bermuda's vernacular architecture;
- evaluate the use of pesticides and fungicides and natural alternatives for protecting crops;
- evaluate the economic impact of cedar wood's scarcity on craftsmen, businesses, and tourism; and
- understand the characteristics of cedar wood and the steps necessary for creating a quality object from cedar.

CROSS CURRICULAR LINKS

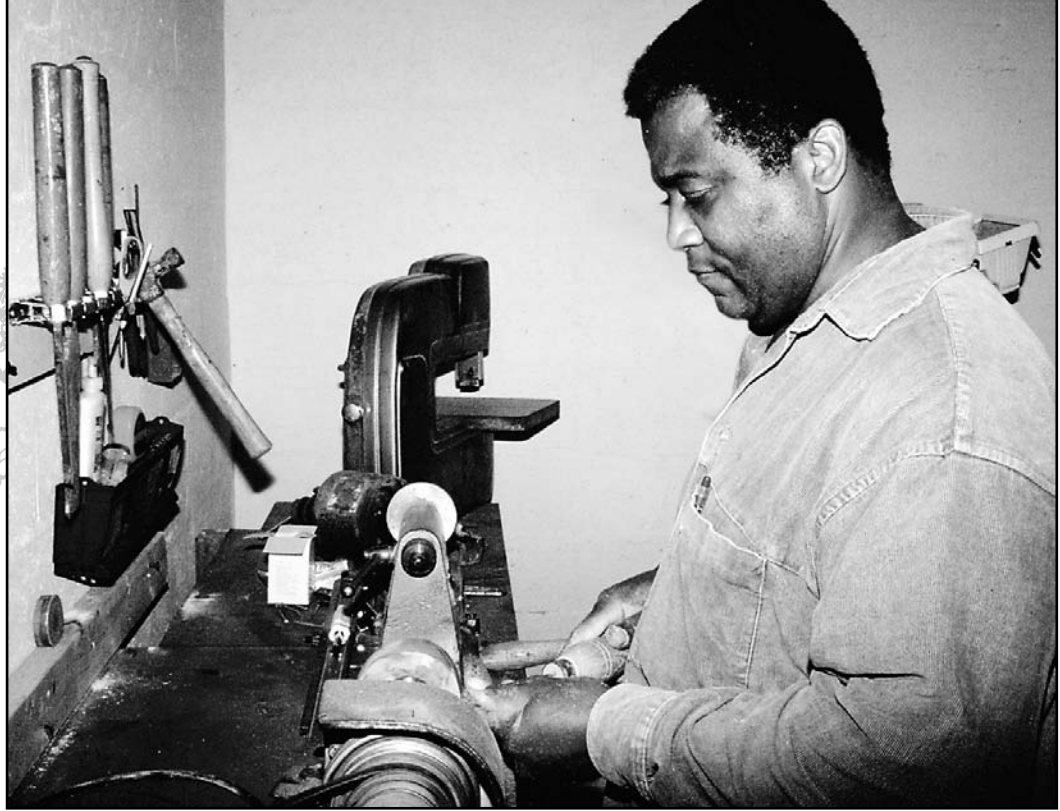
In this chapter, in addition to social studies curriculum links, there are readings, discussion questions, and activities that fit well with language arts, design and technology, visual and fine arts, health and safety, library science, math, business studies, and physical education.

In this chapter, students are introduced to Bermudians who have applied ingenuity and creativity using the island's natural resources to meet our needs and beautify our lives. The chapter guides students in examining how knowledge, values, and skills related to the environment are learned and passed on to others. Specifically, students discover how Bermudians working in the building arts, farming, and crafts have learned their trade and the meaning that these master artisans draw from their work with the flora, fauna, and other materials of the natural environment on the island. The idea of artistry and mastery in occupational crafts is explored. Stories of quarrying limestone, farming, beekeeping, and cedar woodworking illustrate how cleverness and determination help keep Bermuda's traditions alive and dynamic.



**Llewellyn Emery
using a lathe.**

Courtesy Departments
of Community and
Cultural Affairs.



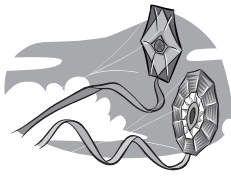
Island Ingenuity

Bermuda is only about 20 miles long and [on average] a mile wide. It is all limestone hills. The soil is actually quite arid and alkaline. The limestone is very porous. So when it rains, and we get about 60 inches a year, the rain will drain right through the limestone so we don't have standing water. It makes quite a unique climate to grow things in. — Nan Godet

For some, an island's limited resources and space would be seen as a problem. For Bermudians it is a challenge that we have creatively answered. Bermuda's landscape is praised and often photographed for its beautifully **manicured** gardens, exquisite traditional architecture, and its use of cedar in furniture, building, and in fine objects for the home. Again and again, our **ingenuity**, environmentalist values, and artistry are evident in the many ways we use and conserve the resources of our island environment. For example, traditional builders use limestone that has been cut from the land for the walls and roofs of homes. Craftspeople also harvest the bounty of the island. Some artisans use banana leaves to create dolls.

Why do we refer to these occupational traditions as "arts?" The answers lie in the way that master **practitioners** use ideas and standards of quality and beauty along with their mastery of the techniques and materials in the course of their work—whether with stone, wood, bees, plant material, or soil. These standards of excellence are shared within the group but are also admired by outsiders as well.

Repeatedly, Bermudians respond with solutions to changing, and often challenging, situations. Woodwork with cedar was a popular art until almost all the cedar trees were wiped out by disease in the 1940s. Thanks to Bermudians' ability to adapt, the craft was not lost as well. Today, furniture makers and carvers use recycled cedar that is sometimes stored in customers' homes. During World War II sugar was rationed, but instead of waiting for the war to end to satisfy our sweet tooth, we started a beekeeping club to share information and work together to use honey as a sugar substitute. Responding to shrinking **arable** land acreage and a decrease in outlets for local produce, farmers recently opened a farmers' market in Hamilton. This may increase the demand for local goods, make the issue of agricultural uses of land more visible, and help to make farming a more sustainable business once again.



How One Learns a Trade

Arts of the land include farming, gardening, and beekeeping as well as the skills and techniques required for traditional building, such as quarrying, stonecutting, lime burning, masonry, carpentry, and drystone walling, and the skills of artistic woodworkers and other craftspeople. Many of these **artisans** learn their trade from someone else rather than in school. They learn either through a formal apprenticeship or simply by working alongside someone. Some are self-taught.

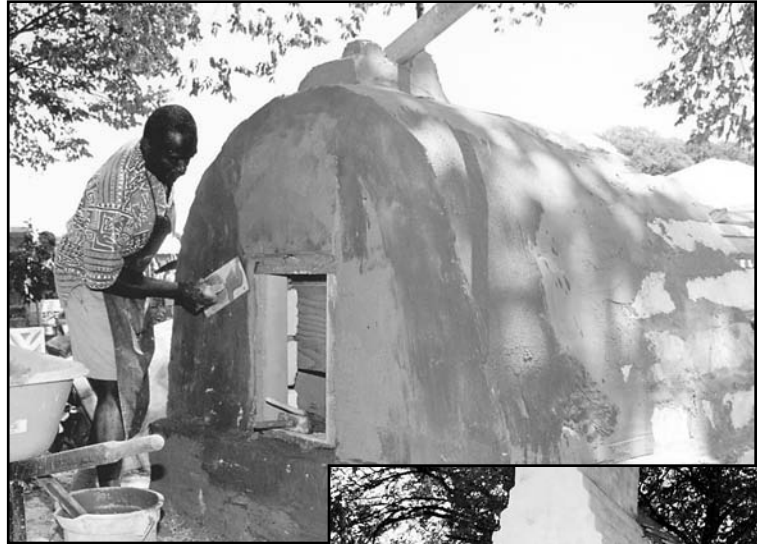
Cedar craftsman Llewellyn Emery, of Pembroke, describes how his curiosity, determination, and perseverance helped him to launch a career in fine woodworking.

In my neighbourhood [there] was a village craft shop and an old cedar craftsman there by the name of Levi Daniels, who was, in fact, making cedar products for the local market even then. I got curious about what he was doing in that shop. So back in the summer of 1957 I started to basically hang around the shop until I got offered a job there.

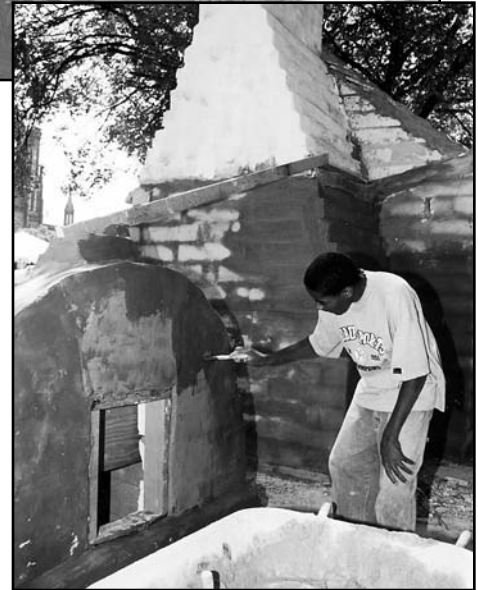
Of course you start at the bottom, so I was sweeping the floor, but every time I got an opportunity I was standing at one of the lathes and watching the number one machine operator there, lathesman, turning items and just waiting for my turn to do it. I just felt after a while that I could do this work. I just knew I could if I was given the opportunity. Gradually they coaxed me along, along with other young boys in the neighbourhood who worked there. They coaxed us along, took us through the various processes, and let us eventually prepare the wood for the machine, to sand it. We gradually graduated until they would put a chisel in our hands and let us actually turn something.

Larry Mills, of Southampton, is a traditional builder and restorer. He has been training his teenage son in the craft. When his son was only five years old, Mr Mills would bring him along on jobs to observe and help with the little things like sweeping the yard. Mr Mills explains:

He started practically, by mixing, passing up the slate and then working his way up to slating. I believe right now he knows how to lay the slate. [To help him learn,] I might say, "you are a little off there" or, "you just do it this way, but you go ahead and try it first and then let me look at it." I will let him try it first, and then if any corrections need to be made, I will help him.



Larry Mills. Courtesy Departments of Community and Cultural Affairs.



Trevor Mills follows in his father's footsteps.



Stonemason Dennis Butterfield, of Somerset, describes how he acquired his skills in stonemasonry also by starting at the bottom and working his way through the various processes a stonemason uses. He learned carpentry, though, by observation and jumping in on the job.

Well, my [stonemasonry] trade mostly came from my family. I worked with my uncle [Edgar Butterfield] out of school for about 10 to 15 years and I had to learn from what you call scratch. First you would start in the mortar trough. And then you do your labourer's work, and then you come to your apprenticeship.

[I learned carpentry,] just by observation, working on different jobs. You know, you watch someone else, and then you can go ahead and do these little things yourself. As you get along, you improve in different fields. If they [the more experienced workers] saw you going wrong, they would stop you on the spot and explain things to you and show you the right road to go.

Today it seems to me the kids don't want to learn, or don't want to be told. I was proud that somebody's going to show me something, show me how to do something.

Fred Phillips, of Warwick, is a successful self-employed carpenter and furniture maker. He remembers when he worked in the trade with others how they would train the newcomers. He also talks about how those who marry their skills with a desire to learn and a determination to achieve are the ones who later progress from menial workers to become masters of their trade.

You'd get a helper and you could recognise if somebody had interest. Usually if you got a helper and he just did what you said, that was someone who would be retiring and just doing what you said. But if you got somebody who wanted to take the saw out of your hand, wanted to try himself, you would give it to him and just watch over him and give him a few pointers. You knew that was someone who was going somewhere. When they were anxious to try something, even if they botched it up a little bit, just that need to give it a go, they were the ones who progressed and became tradesmen.

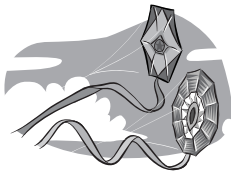
I worked [with] fellows years ago that . . . had the ability but they just didn't have the ambition, and they are still labourers today. It's an interesting thing about human nature, I guess, the ones that want to give it a go will give it a go, no matter what it is, what trade or anything else.

Increasingly today, those working in the building arts learn their trade at school. But there seems to be a decrease in the number of people who want to take the time to really perfect their building skills. Mr Butterfield explains that he switched from the stonemasonry business to carpentry because there weren't enough skilled workers to make his business really successful.

I think the problem was money reasons. People wanted to work, wanted money and not [to] learn the trade. I can recall a few times when I was running a job, I'm trying to get a guy to take up a tool to use, he would say he ain't getting paid for using a tool. I tried to



Furniture maker Jeremy Johnson displays a fine example of his workmanship in this parrot back chair, traditional in Bermuda as a variation on the Queen Ann style. Courtesy Departments of Community and Cultural Affairs.



tell him I'm only trying to give him advice on how to get along and, you know, become a mechanic. But as soon as you give him a tool, he wants more money. I think that's the reason today—money—because when I came along money wasn't the thing, it was to learn a trade. I think that's why there's more of a decline in the mechanics of Bermuda today.

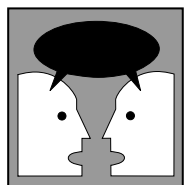
Money was an important thing at that time. You bring up a family, you need money. But, to me, to learn something was more important than money. After you know [your trade], then you can demand what you want.

Randolph Furbert, of Hamilton Parish, didn't immediately embrace the family tradition of beekeeping, but once he did there was no turning back. In looking towards the future, he has found young people are interested in learning his trade.

As I'm getting [to be] an older man now, one of the things that concerns me is what's going to happen to all this beekeeping. So I've been blessed in that I have five teenaged boys that work with me every Saturday and on holidays. Whenever they have free time they come and help me in the field with harvesting honey, packaging it, and marketing it. Putting equipment together. I have a young fellow now. He's 13; he's just started. He's just as crazy about bees as I am. I've had the privilege of taking the [boys] abroad on trips to bee conventions with me, which gives them a little stimulus. The day will come when I'm not around. Beekeeping can continue because they're becoming as knowledgeable as I am. Because working together we are learning together about bees.



Randolph Furbert displays a beehive at the 2001 Smithsonian Folklife Festival in Washington, D.C. Courtesy Smithsonian Institution.



Discussion Questions

1. Have you ever learned how to do something by working with someone else and has that person helped? If so, what was it that you learned?
2. How did you learn it? Explain the process.

3. How is learning this way different from learning something in school?
4. How did it feel to learn by working with someone rather than in a classroom or from a book?
5. What might happen if someone is skilled but shows no determination or ambition to achieve at a higher level?
6. Do you think determination and ambition are important if you want to become a master craftsman?
7. Do you think that earning more money is more important than perfecting your skills? Why or why not?
8. Would perfecting your skill help you earn more money? How?
9. Would perfecting your skill give you a higher sense of self-achievement?



Activities

Learning a Trade

1. Make a list of trades commonly practised in Bermuda.
2. With a partner, pick a trade and create a list of interview questions about the trade. Be sure to include questions about how the person learned his trade and what it takes to master the trade. Also ask about a typical workday.
3. Working with your partner, conduct an interview with someone working in a trade.
4. After your interview, write a step-by-step plan outlining how someone would learn the trade and become involved in the business.
5. Shadow a stonemason, carpenter, farmer, or other craftsperson. Keep a journal chronicling a typical workday. Be sure to include any stories you heard about the craft, special vocabulary used by the workers, and ritualised ways of doing things that you observed. Afterwards write a description of what you observed. Reflect on the types of work, the skills required to achieve a mastery of that work, and the work environment.

Building with Limestone, a Natural Resource

Traditional Bermudian architecture used the natural environment in practical and creative ways. The first settlers exploited what they found to build houses with cedar wood frames thatched with palmetto fronds. Soon the palmetto was replaced with limestone plaster obtained from the abundance of limestone throughout Bermuda. Increased shipbuilding put further demand on the cedar supply and this, combined with two major hurricanes, made Bermudians see the advantages of building with limestone blocks.

Limestone wall construction became the predominant building technique in Bermuda during the 18th and 19th centuries and was revived during the late 20th century. Traditional limestone houses were small with few windows and a high-pitched roof with chimneys on the

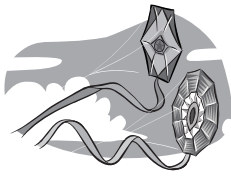


Top: Cutting limestone blocks.

Bottom: Quarrying limestone.

Courtesy Department of Communication and Information.





outside which acted to **buttress** the walls. They were built to be **proportional**, using scale and space in economical ways.

Larry Mills works in restoration of Bermuda's traditional buildings. He proudly describes Bermuda's vernacular building material:

Building around the world is basically the same, you put one thing on top of another. But what makes us unique is the material, especially the stone. I don't think there is anyplace else in the world where they cut stone like they did here . . . right out of the ground with hand tools.

Fred Phillips is known as a furniture maker and carpenter, but when carpentry and construction jobs were scarce, he would put down his woodworking tools and take up a saw and chisel to cut limestone blocks from the earth.

*I threw in my lot with my friend, a fellow called Robbie Simmons, and we pooled our resources and bought a big power saw and we used it to cut stone out of the side of the hill . . . We had an eight-foot saw. It would chisel in eight feet or maybe seven feet . . . We used to chisel about four feet across the back and then take the motor saw and cut down parallel. When you got right to the bottom you would cut out underneath a **keyway**. All the surplus rock that had been cut away from the hill you would stand them up like little cathedrals. Then you would go up on top of the bank, and pry [the limestone block] out from the solid bank and it would come over and come down on these, what we called crushers. If the block broke into two pieces, that would save you a lot of work, then you could start cutting the size stone (8 x 9s, 10s, 12s) that a trucker . . . would require for a contractor who was building a house.*

When we would go into a quarry the fellows who are already there have the best sites . . . They could cut slate block—that would be the big stones that they cut into 1 x 12 x 18 inch tiles to do the roofing. That is the finest part of the stone in the quarry. We would be relegated to a lesser area and we would cut building stone . . .

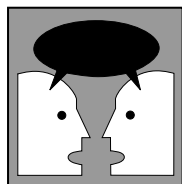
That's how I got into it . . . It wasn't difficult to pick up. Basically you could measure, and the fellow you were working with knew something about it . . . There is very little building stone being cut now, only for decoration, like for walls.



Traditional Bermuda cottage with above-ground tank. Courtesy Department of Planning and Bermuda National Trust.



Building using limestone blocks and slate. Courtesy Department of Communication and Information.



Discussion Questions

1. What is your house constructed of? Do you live in a house made from limestone blocks?
2. Has anyone in your family quarried limestone? How did they learn the necessary skills?
3. Has anyone in your family built a house or wall of limestone blocks? How did they learn to do it? Why did they do it themselves?
4. How do you assess whether a stone is cut well or a house is beautifully built?



Limestone Buildings

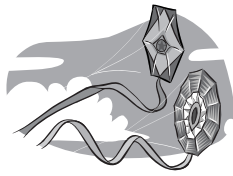
1. Take a walk through your neighbourhood and see how many limestone buildings and walls you can find. Either take a picture of them or draw a sketch of them. Look carefully as it is sometimes difficult to tell the difference between buildings made of limestone and those made of concrete.
2. What are some of the common features among these buildings and walls?
3. Ask traditional masons about what to look for in a wall that is built well. Every craft tradition has examples of mastery. Ask craftsmen for examples of fine work in cedar, stone, and plant material around the island. Photograph several examples and ask questions about why they are considered excellent.
4. Talk with an owner of one of the limestone buildings or walls and ask them what they need to do to maintain them.
5. Find a stonemason and ask him to describe the process involved in building a cottage or wall from limestone blocks.
6. Make a list of all tools and materials needed, and create a step-by-step guide to building a wall or cottage of limestone blocks.

Farming

Agriculture was once a large part of Bermuda's economy. Changes in U.S. tariff laws, competition from growers in Texas, and the advent of refrigerated railroad cars ended the export to the U.S.A. of the famous Bermuda onion, which had given us our nickname. When export trade was at its height, between 1890 and 1910, more than 3,000 acres were planted, and Bermuda's onions, potatoes, arrowroot, carrots, celery, beets, kale, parsley, bananas and strawberries were exported to the eastern United States, Canada, and the West Indies. During the late 20th century, Bermuda was famous for its lily bulbs until a



Tom Wadson with lilies at the 2001 Smithsonian Folklife Festival in Washington, D.C. Courtesy Departments of Community and Cultural Affairs.



virus stopped export and later competition from markets with cheaper labour made export unprofitable. During the first half of the 20th century Bermuda continued to export cut flowers, but again overseas competition and the island's decline in arable land acreage made it unprofitable. Today tourists enjoy visiting the Bermuda Perfumery and buying and wearing perfumes made from locally grown flowers.

Locally grown produce helped Bermudians get through the war years when imports were limited. But today competition with imported goods and high tariffs on equipment bought overseas make it difficult for local farmers to make a profit. Over the years as building projects have increased, arable land has decreased, limiting the growth potential of farming as a vocation. Historically Bermudians have kept small kitchen gardens where they grow herbs, flowers, and a few vegetables. Some continue this practice today.

Tom Wadson, who owns and operates Wadson's Farm in Southampton, got into farming because he saw the trade dwindling. He says, "I took up serious farming as I saw a serious shortfall in serious farming in Bermuda. Farming is his passion.

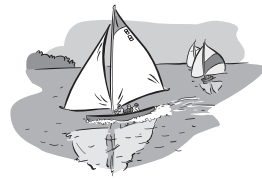
Now we work 30 acres, primarily in vegetable crops, but we grow probably five or six acres of bananas, a lot of lettuces, a lot of green crops. We grow a lot of potatoes, when I say a lot, probably five to six acres of potatoes a year, in the Spring. We grow a lot of sweet potatoes . . . We grow flowers. We grow a lot of freesia . . . We run a couple of greenhouses that are just for growing our seedlings . . . We grow a lot of berries too. We grow a lot of melons, a lot of herbs . . . At one point in this last calendar year, I think, we had 43 different items on offering, from herbs right through to truckloads of lettuce. So we are pretty busy . . . We have usually a crew of about eight guys in the garden.

One of the challenges of farming in Bermuda is the lack of ground water. Mr Wadson deals with this by making water, which is very expensive.

We make a lot of water. None of the land that I have has any ground water underneath it that is useable for irrigation, not one square inch of it. So I make all the water, which is costly and tortuous . . . We have a water maker at this farm, and we make between 4,000 and 5,000 gallons a day, and the only efficient way to distribute that is with drip irrigation. So we use a lot of plastic, a lot of drip irrigation. We have pretty serious control on it all, pretty serious water management, because we don't have much water to play with. As a last resort, we buy water from the government water supply system.



Sally Godet holding a starfruit—one of the many varieties of fruit grown in her garden from which she makes preserves and chutneys to sell at the farmers' market. Courtesy Departments of Community and Cultural Affairs.



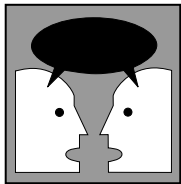
Mr Wadson sells all of his produce locally. He has a roadside market and was instrumental in reestablishing the idea of a central farmers' market in Bermuda. Local chef and author Judith Wadson, of Somerset, remembers as a child buying fresh produce at such a market.

[The] farmers' market was centre stage on Front Street in Hamilton in the late 1800s and early 1900s, in Number One Shed, I believe. When I was young, my Mum would shop along Parliament Street, where Portuguese

farmers would have trucks with the freshest goods just picked from the farms. Weighing scales would be hanging off the end or side of the truck, which would have a cover over the flatbed. Thankfully, a farmers' market has been started this year in Bull's Head parking lot, Hamilton. I work with Tom, selling veggies, and bake organic breads for it. I also give cooking tips to people who don't know what to do with the stuff.



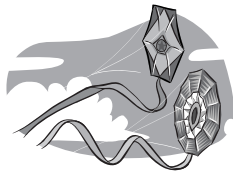
Farmers' Market, Bull's Head parking lot, Hamilton. Courtesy Departments of Community and Cultural Affairs.



Discussion Questions

1. Why do you think farming has declined in Bermuda?
2. What are the benefits of farming as a profession?
3. What knowledge and skills do one need to be a successful farmer in Bermuda?
4. What types of plants can be cultivated in Bermuda?
5. How do you make water?
6. What are the benefits of shopping at a farmers' market?
7. How would the experience of shopping at a farmers' market differ from shopping at the supermarket?





Man Helping Nature; Nature Helping Man

Farming and beekeeping are dependent on what nature provides. Sometimes, man helps nature by using chemicals, but usually there is also a natural approach to solving the problem. In addition, modern science is now helping Bermudians combat the problem of plant viruses that in small, enclosed environments such as Bermuda can be devastating. Cedar blight, a virus, wiped out most of Bermuda's famed cedar trees in the 1940s. As part of an experiment with the University of North Carolina in the U.S.A. to control such viruses, Tom Wadson is growing genetically engineered sweet potatoes. He uses pesticides that are organically approved.

Pests can be a big problem in a place that doesn't have a winter to kill them off. In Bermuda, farmers must combat pests year round. While Tom Wadson doesn't like to use pesticides, he finds he must, but tries to do it in a responsible way so as not to counteract the benefit of eating fresh foods.

We try to [farm] pesticide-free. We try to do a lot of it pesticide-free, but it is tough because we don't have a winter. So we keep the pesticides to a dull roar. I've got to apply them [in a way that] I'm not going to kill myself, and if I kill you I probably won't sell you anything tomorrow, so it is not a good deal, you know. So the pesticide thing is a little bit of a problem for me personally. It's a tough one. So the only way to do it is to be just totally responsible with it, which we try to do, which I think we do.

Although he uses pesticides, farmer Peter Exell, of Southampton, still looks to birds for signals that something may be wrong in his fields.

You know, I do all my own spraying. Because in potatoes it's very, very important to spray for the late blight—which is the problem that caused the Irish potato famine. I use pesticides. I use the actual pesticide for worms as opposed to the fungicide for the blight [as] that's the more serious thing. This year, I only used three applications of pesticide all year in the potatoes because I don't use it if I don't see it. If I don't see a worm infestation, I don't use it. I look for signs like, you see the birds flying over and then landing in the actual potato vines, you know, that's a sign that there are worms in there. I mean they do a wonderful job on them. People, you know, see all the birds around, but they don't really realise what they do.

It reminds me of a little story I read in the news about three years ago. I think it was 20 or 30 years ago, in China, Chairman Mao decided that all the sparrows had to go. So he made everybody go out for one or two days a week killing sparrows. And for three years after that, they almost starved to death because of the infestation of worms. So, there's lots of natural controls out there.

Beekeeper Randolph Furbert says that while honey may benefit the beekeeper and delight the consumer, the bees also benefit local farms. Many of his farming neighbours acknowledge the power and importance of his bees as natural pollinators.



Peter Exell on his farm in Southampton.
Courtesy Departments of Community and Cultural Affairs.

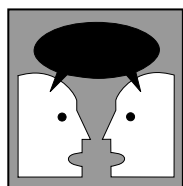


Now beekeeping is something that's very, very vital to our livelihood really, because without bees mankind couldn't live on the earth. That's how important they are to our survival. Bees do something, a bigger job than just providing honey for us to eat. They pollinate the vegetation. They pollinate the fruit and the vegetables so we can get more seed, to get more plants, to get more food.

Some parts of the world where I've travelled, I've seen fields of cotton. The farmer is planting cotton and it's being pollinated by the bees so he can get more cotton to make clothes for us to wear. Some parts of the world where I've visited I've seen fields of grain that farmers are farming so that they can get more grain to get more food to feed the cattle so we can get beef to get hamburger and there it goes. In Bermuda, lots of my bees are close to estates where there are farms, and people don't want me to move them because they know the value of the bees.



Randolph Furbert holds a honeycomb at the 2001 Smithsonian Folklife Festival, in Washington, D.C.
Courtesy Departments of Community and Cultural Affairs.



Discussion Questions

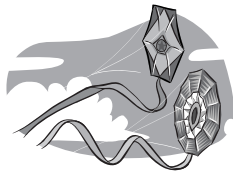
1. What is a fungicide? A pesticide? How do they work?
2. How do birds help protect the potato crop?
3. What value do bees have?

4. What happens if you kill off one species in the food chain?



Nature's Way

1. Interview a farmer or gardener about natural practices they know about for protecting crops from pests and fungi.
2. Write a report explaining natural alternatives to pesticides and fungicides for protecting potatoes, onions, or Easter lily bulbs from pests and fungi.
3. Draw a design for a garden that relies on natural remedies for combating pests and fungi. Show what plants will be planted in relationship to one another and explain why. Use "voice bubbles" (like in cartoons) for the text.
4. Make a chart showing what happens if one species is taken out of the food chain.
5. Hold a debate on the merits and problems of pesticides and fungicides as compared with natural alternatives. Divide the class into two groups. One group will defend the use of pesticides and fungicides, the other group will argue for the use of natural alternatives to chemical repellents. Take time to conduct research in libraries and talk with farmers, gardeners, and agricultural specialists.



Cedar Carving

Until the cedar blight in the 1940s wiped out most of the cedar trees on the island, cedar was a popular wood among woodworkers. Today, because of its scarcity, cedar is almost exclusively used for small crafts items such as candlestick holders, salt and pepper shakers, and little boxes. Artisan Llewellyn Emery talks about how the blight actually helped his trade as a craftsman specialising in cedar carving.

The blight, in the '40s, early '40s, mid-'40s—that was a little bit before I was born, I guess. Actually, ironically, that's what's responsible for my trade really, because we use dead cedars. We don't want to use the live trees. The young cedars are very moist, very sappy. The dead trees . . . [are] just perfect.

He goes on to talk about the qualities of cedar wood that make it appealing to work with.

It's not a brittle hard wood. It's hard, but it has a nice grain to it, and beautiful colour. Of course, the scent is beyond description, and then you get these characteristics like the knots and things from branches that grow out from the trees. It's a lovely grain to work with. It's unpredictable in some ways, but it's just right for lathe work. It's not real hard, yet it's not so soft that it will chip easily when you're working it with the tools, you know. Very strong wood, [resilient] wood too . . . The range in colour in cedar is tremendous. It has a lot to do with the terrain that it's growing on.

They used cedar in Bermuda for the whole history of the island. It's [cedar] endemic to Bermuda. I won't use any other cedar. I don't use imported cedar. Some of the craftsmen for a while there decided to use Virginia cedar, which to me doesn't really resemble or match up to the Bermuda cedar at all.

There are a few people who supply [Bermuda cedar]. You know, they'll stockpile the cedar. Mr Sheen is a supplier. He managed to make some good deals years ago and stockpiled a warehouse.

Fred Phillips tells a story which illustrates how people regard cedar and try to save it for a special use.

I had one couple, over in Harvey Road, he called me. I think it was in 1936, when he got married. They'd built their house and they had all the wood taken off it—there were a lot of cedar trees round then. He said that he had the wood milled and put down in the cellar. He promised all those years, and now he's retiring, that he'd have a cedar dining room set made for his wife.

I went over and looked, and he took me down and showed me this wood. It was beautiful wood, it really was. It cured for years and years and years. The only thing is it wasn't

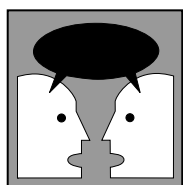


Fred Phillips in his outside workshop. He uses recycled cedar to make furniture.
Courtesy Departments of Community and Cultural Affairs.



ventilated. Half the wood was dry rot. Half was dry rotten. I made him six chairs and a china cabinet and a dining room table. He wanted a sideboard as well, but there wasn't enough wood. I mean there was wood, if the wood was in good [condition], if it had been stored correctly, it would have been enough wood to make his whole set and had wood left over. But after I picked through it . . . I mean so much of it was dry rotten because it had just been stored under bad conditions for too long a period.

Everybody thinks they've got an absolute fortune in cedar if they've got a tree out in their yard, and a lot of times you go and see the tree, you tap on it and it sounds like a Conga drum. It's just a conduit; it's all rotted in the centre . . . Wood is hard to come by, so I have to splice in pieces to make it. You're trying to make a silk purse out of a sow's ear.



Discussion Questions

1. Describe the qualities of cedar wood.
2. How did the blight affect Bermuda's cedar trees? How did this affect woodworkers?
3. Now cedar is rare. What is the economic impact of its rarity on craftsmen, businesses, and tourism?
4. Do you have any items made of cedar at home? What are they? Are there any items made of cedar in your neighbourhood? What are they? Do you know when they were made?

Selling to Tourists

Lewellyn Emery is considered a master craftsman working in cedar. He sells his products directly to customers and through stores that sell to tourists. Mr Emery talks about the pricing structure when selling through a retail store. He tells about his experience selling his pieces at Bermuda Crafts, a store on Front Street that catered to tourists.

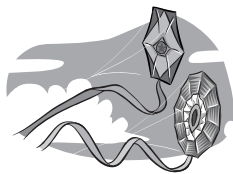
I think what it was, was that the older craftsmen, they were so used to supplying the stuff wholesale. The prices had to be so low to allow the stores to be able to put a kind of mark up on it and still have it sell. If you're going to say, "I want \$10 for this," and the store is going to sell it for \$25, then they are going to say, "No, that's not going to sell at \$25. You need to make it for us at seven [dollars] so we can sell it at \$18."

I've always thought this is the perfect type of work to be made and sold retail directly. But no one in the trade, well hardly [anyone did]—there was one, Mr Davis in Somerset, [who] was the exception. Mostly everybody depended on supplying it wholesale. It was a sure thing, you know, to just keep dumping it off at the store and getting paid for it.

When I started to do this myself—I always prided myself on my finish—there was a store on Front Street called Bermuda Crafts. Stanley Thomas and his wife Cynthia operated it. It was right across from where the cruise passengers came off the boat. On Monday mornings



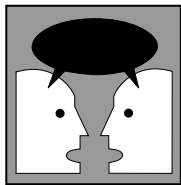
Cedar tree (*Juniperus bermudiana*). Courtesy Department of Communication and Information.



he would be nervous about 10 o'clock if I wasn't in there with stuff that I'd been working on all weekend. Literally, I would be unpacking the stuff and the tourists would be—they would have this in their hand and this in their hand. They were picking up the things and they were just going to the cash register. They didn't stay on the shelf at all.

By Thursday, when the ship left, he was saying, "See you Monday. You're going to have to get back in here with some more stuff on Monday." So on Mondays when I delivered I'd go right back and start again. Sometimes I would manage to get another fair-sized order ready for him before Thursday afternoon, like late Wednesday afternoon or early Thursday morning. They never had any trouble selling for us. If someone was on site making it right there and selling it directly it would have been [even] more business for people.

Mind you, now that it's [cedar] rarer and I think the work is finer, I can charge more for what I make. It's just accepted now that prices have gone up for everything, so it works out well . . . I think the lines and the designs [are important]. I think I've always had an eye for design. [But for] some of the craftsmen, the work is popular because it's cedar. It's not popular because it's very attractive to the eye, the lines of it. I like to design things that are symmetrical with nice curves and lines to them.



Discussion Questions

1. Why do you think so many craftspeople sell their items through a retail store and not directly to customers?
2. What are the benefits and disadvantages of selling wholesale to a store versus selling retail directly to customers?
3. What reason does Mr Emery give to explain why tourists buy the cedar wood items? Does the craftsmanship and the design of an item make a difference to a sale?

Working with Cedar

Mr Emery describes how he makes a cedar wood trinket box. He describes the different finishes carvers use.

I can turn one on the machine in maybe minutes; the finishing is what takes the time. Maybe because I've developed this process for finishing . . . But it requires drying time between coats. Then it has to be burnished.

Most of the finishes that they used to use for cedar even when I was working with Levi, they used shellac, orange shellac, and then wax, you know, furniture wax. We used to use Simonize actually. Car wax, a good hard wax. In England they would use beeswax or an older wax or something like that. Bermuda's always been a place of improvisation.



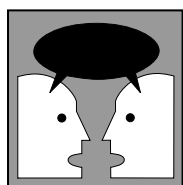
Cedar wood trinket boxes made by Llewellyn Emery.
Courtesy Departments of Community and Cultural Affairs.



We always modify whatever we see somewhere else. So we use Simonize. I don't use that. I use that plastic coating epoxy type finish. [With] the old finish, the oils in the cedar tended to bleed through and it would lose its shine in time. These will stay shiny for I don't know how long. I made things eight years ago, forgot about them, dug them out and [they were still] nicely finished.

Cedar carver Roy Boyer also emphasises the importance of a piece's finish.

Cedar is like a jewel, a precious stone. Anyone can learn to carve, but finishing is a whole different ball game. [Sometimes] you can look at a carving and still see sandpaper scratches or something that throws it off. Because of its beautiful grain, cedar needs to be polished smooth.



Discussion Questions

1. Mr Emery says that Bermuda has always been a place of improvisation. What does he mean by that? Is this a good trait?
2. Can you think of other examples where Bermudians have modified something or some way of doing something from how it is elsewhere?
3. What is a characteristic of a good craftsman when it comes to working with cedar?



Cedar Carving

1. Visit a cedar craftsman (or invite one to the classroom to demonstrate) and observe how he works with the cedar.
2. Look at pieces made with Bermuda cedar and with Virginia cedar. Can you tell the difference? What is it?
3. Research how cedar is being reintroduced to the island. Are the plans working? How and why?

Now It Is Your Turn

Look around Bermuda! Check out the stories and traditions of others who work in areas dealing with the land. Talk to carpenters, cabinetry makers, house builders, gardeners, farmers, cedar carvers . . . Find out about furniture and fences made from limbs of cedar without working them, moongates, container gardening, farmers markets, roadside vegetable stands, and more . . .



Cassandra Samuel, Berkeley Institute student, interviews cedar sculptor Chelsey Trott. "As I interviewed Mr Trott, he had a lot of information to share, and he seemed passionate about what he does. What Mr Trott had to share was very interesting, and I learned a lot from what he shared, especially how patience is the key to a good piece of work." Courtesy Cassandra Samuel.

LINKS

ARTS OF THE LAND

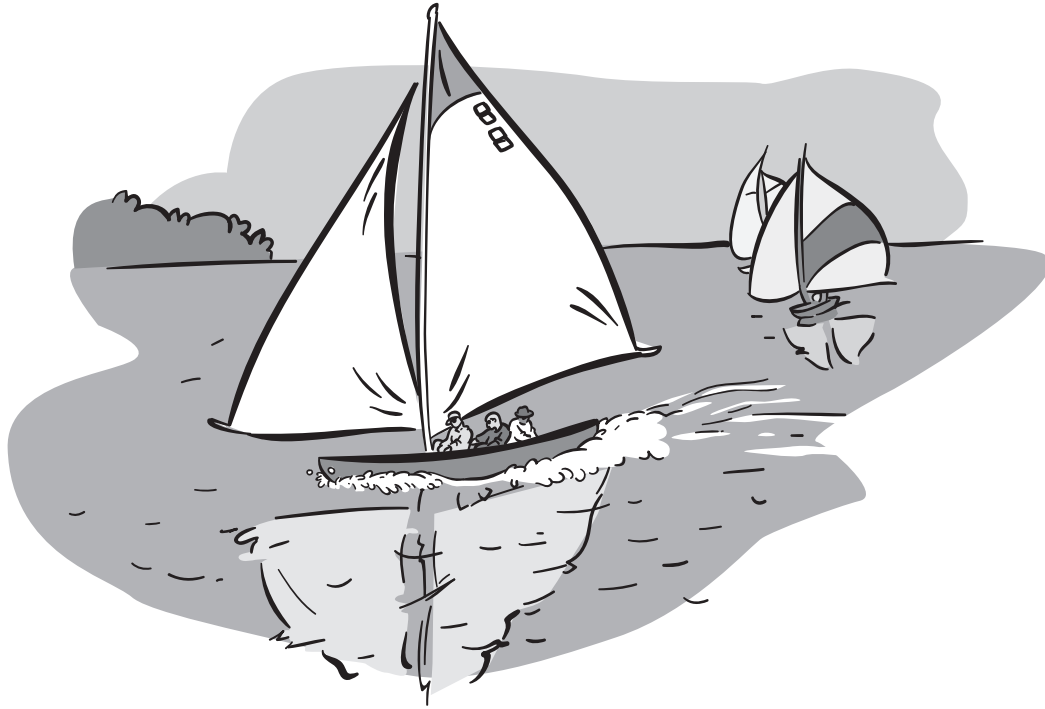
Links to Social Studies Curriculum Goals and Subgoals

By the end of this chapter, students should be able to:

- describe the process of learning a trade or craft (SS Goal 3, subgoal 3.4);
- identify ways Bermudians have creatively used the natural resources of the island for building, farming, and crafts (SS Goal 1, subgoal 1.1, 1.2, 1.3, 1.4, 1.5; SS Goal 3, subgoal 3.3, 3.4; SS Goal 4, subgoal 4.4, 4.2; SS Goal 5, subgoal 5.1, 5.2, 5.3, 5.4, 5.5);
- describe the process for quarrying limestone and its use in Bermuda's vernacular architecture (SS Goal 1, subgoal 1.1, 1.2, 1.3; SS Goal 4, subgoal 4.1, 4.2);
- evaluate the use of pesticides and fungicides and natural alternatives for protecting crops (SS Goal 3, subgoals 3.2, 3.3; SS Goal 4 subgoal 4.2; SS Goal 5, subgoals 5.4, 5.5);
- evaluate the economical impact of cedar wood's scarcity on craftsmen, businesses, and tourism (SS Goal 2, subgoal 2.4, SS Goal 5, subgoal 5.3); and
- understand the characteristics of cedar wood and the steps necessary for creating a quality object from cedar (SS Goal 1, subgoal 1.2).



ARTS OF THE SEA



learning objectives

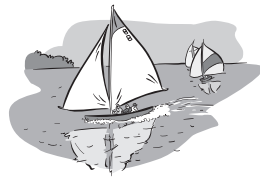
By the end of this chapter, students should be able to:

- explain the history of boat building and boat racing in Bermuda;
- compare and contrast oak and cedar as shipbuilding materials;
- describe the reasons for the decline of wooden boat building and its replacement by fibreglass boat building in Bermuda;
- analyse why boat building is a dwindling art in Bermuda;
- understand the skill and teamwork involved in racing a fitted dinghy;
- compare and contrast boat racing stories;
- describe different methods of fishing and selling fish; and
- learn how to make and read a shark-oil barometer.

CROSS CURRICULAR LINKS

In this chapter, in addition to social studies curriculum links, there are readings, discussion questions, and activities that fit well with language arts, design and technology, drama, science, music, math, business studies, and visual and fine arts.

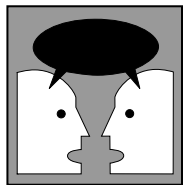
In this chapter, students will gain an understanding of and appreciation for the history and traditions of boat building, racing, and fishing in Bermuda. They will consider the skills of children and adults in building boats and how people have learned their skills. They will examine the importance of teamwork when racing a fitted dinghy. Through stories they will enjoy the silliness and appreciate the cleverness of Seagull racers. They will learn about different styles of fishing and how one acquires the necessary skills. In addition, they will examine how traditional shark-oil barometers work. Overall, students will reflect on how the sea has shaped the ways that people in Bermuda live.



Surrounded by the Sea

Living on an island, Bermudians have a close relationship with the sea; it isolates and unites and sustains us. We harvest wonders from the sea and use the goods and ideas it transports to the island. We enjoy its challenges as sportsmen and fishermen. Arts related to the sea are some of the earliest traditions in Bermuda. They include ship and boat building, sail making, piloting, wrecking and salvage, fishing, diving, specimen collecting, whaling, transport, and racing among other things. Bermudians are clever in continually adapting these skills to fit the challenges and opportunities of our unique environment.

Up until World War I, the sea was the most-used avenue of transport between and around Bermuda's islands. Small **dinghies** (usually 14 feet long) carried light loads, and larger sloops (commonly 18-30 feet) carried heavier loads. But construction of better roads and new bridges reduced the sea's role in transporting people and goods within Bermuda. With the introduction of the automobile and paved roads after World War II, Bermuda's traditional watercraft were used less and less. Today there are ferries that provide transport from one point to another in Bermuda, but people primarily use cars and motorbikes to get around, and trucks carry most goods throughout the islands. Barges are still used for dock construction and for projects on islands in the harbour. Bermuda's traditional wooden boats have not entirely disappeared; a few are maintained and used by individuals for recreational purposes.



Discussion Questions

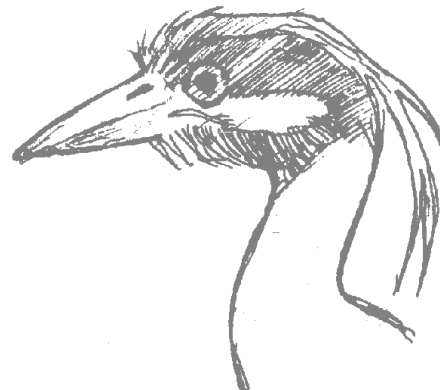
1. In what ways has the sea shaped the lifestyle of Bermudians?
2. In your opinion, how have improved roads, bridges, and the introduction of motor vehicles affected traditional watercraft? Why?

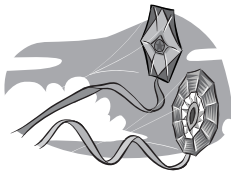
3. Do you know anyone who owns a boat? What do they use it for?

Activities

The Shipping Industry and Bermuda

1. Look in the newspaper for shipping news. What sorts of ships come to Bermuda and why? How does the shipping industry shape Bermuda's economy?
2. Interview a manager of a shipping company about his job. What skills does he use?
3. Look in the telephone yellow pages and determine what sorts of jobs are dependent on the ocean, ships, sailing, fishing, diving, and beaches.





Boat Building

Boat building began in Bermuda in the early 17th century. Survivors of the *Sea Venture* wreck in 1609 built the *Deliverance* and *Patience* to continue on their voyage to Virginia. In 1619, a **shipwright** from Holland, Jacob Jacobson, was shipwrecked on Bermuda. He was commissioned by Governor Butler to build several large boats for defence of the island. To help with the work, Mr Jacobson took on settlers as **apprentices** and taught them the



Building a Bermuda fitted dinghy using composite strip molding method.
Courtesy Royal Hamilton Amateur Dinghy Club.

skills. By the mid-1600s, two of these men became shipwrights on their own. In 1661, to remedy the need for more skilled shipwrights, the Bermuda Company recommended that “. . . negroe [sic] boys belonging to the Company be put out as apprentices.” The reputation of these skilled boat builders grew and spread. Slave owners from South Carolina even came to Bermuda to study how these talented craftsmen acquired their skills.

African **bondpeople** brought to Bermuda via the Caribbean also became accomplished sailors and pilots. In 1711, reacting to worries about the balance of whites and blacks on the island, an Order in Council limited the crew on 40-foot ships to no more than six white sailors. The rest of the crew was made up of enslaved blacks. Captain Penrose of H.M.S. *Cleopatra*, in 1795, wrote “She [the ship] is mostly manned with slaves, but they are quite different from any other slaves I ever met with, being trustworthy, and good seamen, and their owners give them half their prize money.” That same year, Rear Admiral Murray arranged for the Bermuda government to buy the freedom of James Darrell, Jacon Pitcairn, and Tom Bean so they could be King’s Pilots, responsible for piloting naval ships into **anchorage**. Over the years, captive and later free black Bermudians excelled as shipwrights, mariners, sail makers, pilots, and fishermen.

Bermuda-built vessels were sought after both within Bermuda and abroad. Bermuda sloops were valued for their speed and ability to last. In 1720, nine of the 22 boats in Antigua came from Bermuda. These popular vessels were used for trade and defence. The Royal Navy used Bermudian ships as fast dispatch vessels to carry orders and as armed schooners. The Americans used them for coastal defence. Bermudians used them for trade, transport, and pleasure. Even as late as the 20th century, Bermuda’s fast boats were prized. During Prohibition they were used to smuggle rum into the United States (hence the popular name for these swift vessels, “rum runners”).

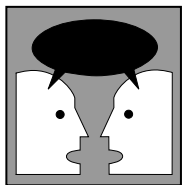
Bermudians’ success in the marine trade is due in part to the abundance of cedar trees (*Juniperus bermudiana*) that grew on the islands until a **blight** hit in the mid-20th century. Shipwrights in Bermuda discovered that Bermuda cedar made a great material for building boats. It is resistant to rot, relatively lightweight, stable, and was readily available. Since the first boats were built in Bermuda, cedar was used for virtually everything: **keels**, the curved frames (timbers), planking, and at times even **spars**. Woodworker Fred Phillips talks about the use of cedar in building ships.



The reason [cedar] was so successful for shipbuilding is it sort of acts like a hardwood. It's a pretty tough wood . . . hard enough to do the job, but light enough to make [boats] fast. [Bermuda cedar sloops] were very fast and the old British oak ships were all oak, and heavy, very heavy, but very durable. The cedar ships were fast and strong enough to be serviceable, [but not] as tough [as oak]. I mean, a cannonball hitting a cedar ship, it would [splinter apart]. A cannonball hitting an oak ship often bounced off. . . . The cedar ships became very successful as dispatch ships because they were superior in speed. Speed was the essence.

As cedar became less plentiful, imported planking took its place. Since about 1950, Bermuda cedar has not been cut and milled for commercial boat building. Today, its scarcity makes it an expensive material for boat building.

Unfortunately, no one professionally builds traditional plank-on-frame wooden boats in Bermuda any more. There are skilled Bermudian shipwrights capable of building these boats, but it is no longer practical to build them because of high labour and material costs. Many boat owners prefer fibreglass instead of wood because it needs less maintenance, which means less labour and materials are required in the annual upkeep of a boat. The last boat building of any scale was in fibreglass during the 1970s and '80s. During this same period, just a few 14-foot working dinghies and a couple of pleasure yachts were built in wood. Some shipwrights still use their skills to repair and restore older wooden boats, but the last professional boat builder to build traditional wooden fitted dinghies using his own design was David Geary Pitcher, Sr of St David's Island, who died in 1999. Today, the art of wooden boat building in Bermuda is in decline.



Discussion Questions

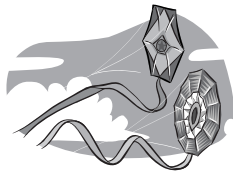
1. Why were ships in Bermuda originally built from cedar?
2. What are the primary differences between a ship made from oak and one made from Bermuda cedar?

3. What happened to the cedar trees that once covered the island?
4. Today, could a young boat builder make a living building traditional wooden boats in Bermuda? Why or why not?
5. In your opinion, why have most of the recent fitted dinghies been built abroad?
6. Why is it thought that the art of boat building in Bermuda is dwindling?



Researching Bermuda Boat Building History

1. Research boat builders of the last century. Who were they? What did they build? Are their companies still in operation today? If not, why did they stop operating?
2. Interview builders who repair old wooden boats. Find out what skills it takes to repair the boats. How did they learn their skills? Why do they enjoy repairing these boats?

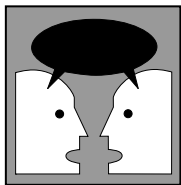


Building a Punt – It Is Kids’ Play!

Many folks use punts for fishing close to shore. Although these boats are simple to make, today not many children try building their own punts. Roderic Pearman, who grew up in Somerset, describes how, as a child, he and his friends used to construct punts and enjoy them:

We could usually put our hands on tools and we would use those tools to build boats that we rowed or sailed in Herman’s Bay. The boats were frequently the punt type: rectangular boats about five or six feet long by up to three feet wide. The planking we could always get from boxes from Mrs Bradford’s shop, but the sides always proved to be a problem. So we had to go scavenging around the neighbourhood to find the five- or six-foot planks that we could use as sides. After we found those, we were able to construct these punts. They were held together with nails and putty and any paint we could find. The paint was purely practical to protect it from leaking. Colour was not important.

These boats didn’t leak and were strong enough to hold and withstand the treatment we would give it in Herman’s Bay. We used to row it, turn it over, anything any 10- or 12-year-old boy would do in a punt to have fun. Ducking people. It would have to be a pretty rugged craft to withstand the treatment we would give it.



Discussion Questions

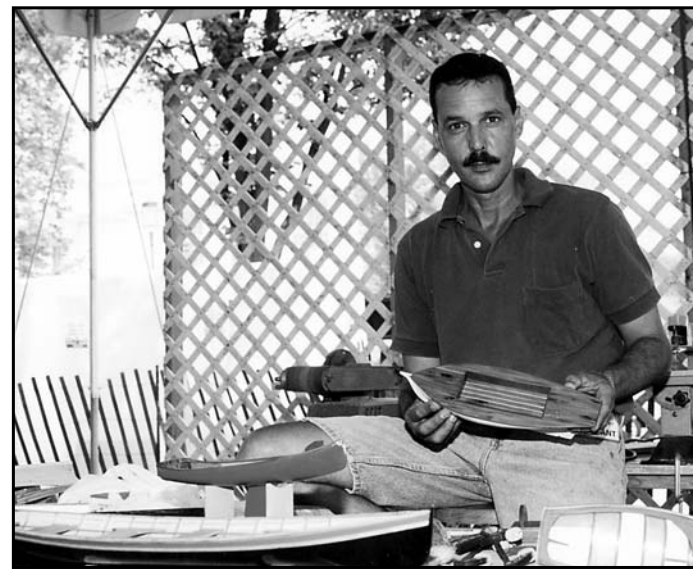
1. Have you ever been in a punt? How did it feel? Is it a stable boat?
2. What are some stories that you have heard about punt fishing?
3. Why do you think building your own punt is not as popular an activity for youth today?



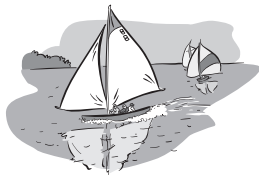
Activities

Build a Model Boat

1. Based on Mr Pearman’s description, draw a plan for a punt. Mark the measurements of each piece on your drawing. Make a list of all the supplies you would need to actually build it. Figure out what it would cost to build it.
2. Talk to boat builders, go to the library and research boat plans, and design your own boat.
3. Look at the *Bermuda Connections* video and listen to Michael Hooper talk about and show the model boats he builds. Note down the steps he takes in making a boat, and what materials and tools he uses.
4. Mr Hooper believes, “If you can build a boat, then you can build anything.” Discover why he thinks this by building a scale-model boat from wood based on your design.



Michael Hooper, of Warwick, builds to-scale wooden model boats. Courtesy Departments of Community and Cultural Affairs.



Racing and the Bermuda Fitted Dinghy

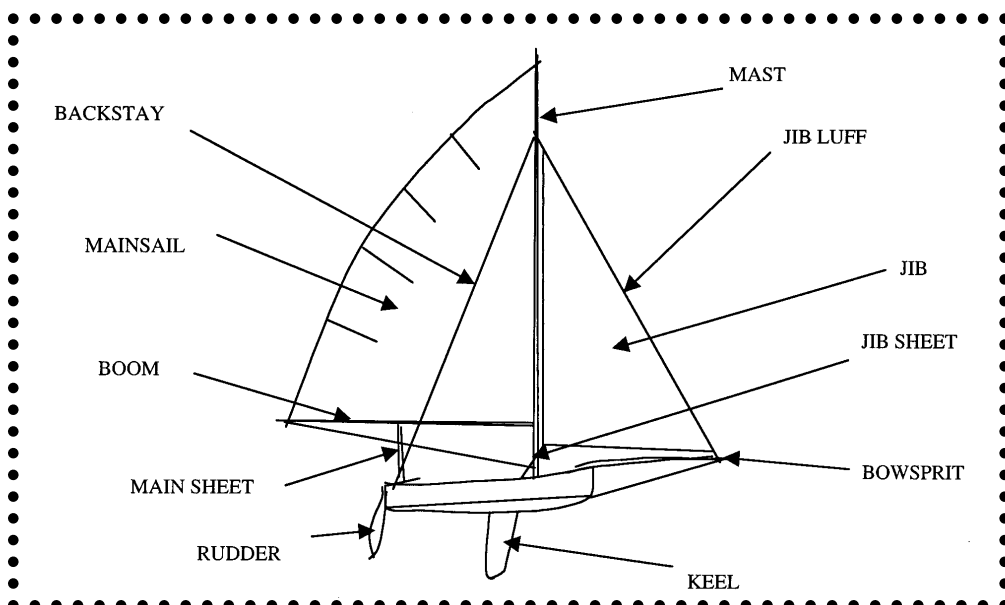
There is more than one version of the story of how dinghy racing began. One version says that officers in the Royal Navy stationed in Bermuda during the 18th century started competitive racing in **sloops**, **gigs**, and possibly dinghies. This activity was gradually picked up by Bermudians and gave birth to a still-active racing tradition. Another version, as told by dinghy sailor Mike Tatem, is:

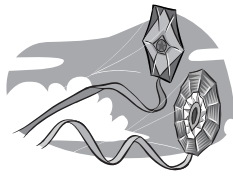
Fishing boats used to go out taking the little dinghy boats behind them. [They would] load up the little dinghy [and it] would sail into the town, into Hamilton or St George's or whatever, and sell the fish. If you were the last dinghy in, you didn't sell all your fish because the other guys had already sold theirs and everyone's going home. So it basically started out with, "Well I'll stay a little bit longer out here catching fish, but I'll put up more sail [on my dinghy to make it sail faster] and I'll still beat you in." Bermudians are like that when it comes to boats—"My boat's faster than yours."



Many blacks were involved in fishing, boat building, and sailing. They excelled in the arts of the sea for much of Bermuda's history. Many families have traditions and stories related to the sea. See Jolene Bean's website to read stories about her family's fishing heritage: www.uncle.com/jdbean. Courtesy Bermuda Maritime Museum.

Look at the photographs of dinghies and locate the parts marked on this diagram. Diagram by Anson Nash.





Bermuda's first recorded boat races appeared in the *Bermuda Gazette* in the 1780s. The paper reported teams of enslaved black sailors competing against each other for their masters' honour, prize money, and perhaps a turtle dinner.¹ The influence of racing changed the design of some boats from their working origins to craft suitable only for racing. The most famous example of this is the Bermuda fitted dinghy.

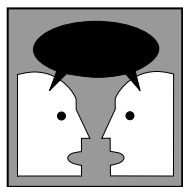
The shape of the sailing dinghies, particularly the hull and transom, has changed dramatically over the years due to the evolution of the dinghy from a steady and sturdy working vessel to an extreme racer, built for speed more than stability. Mr Tatem describes how the hull design has changed to make the dinghy a faster racer but an unreliable workboat:

The hull used to be a very deep affair, and now it's almost like a bowl and flat if you look at the boat from behind. The idea is to get the boat on top of the water and skip across rather than trying to plough a path through it. They "plane" on occasion, where they get on top of the water. But when they do that, you have no control over it. And you really don't want that to happen because in the next 30 seconds something will go wrong, and it'll end up sinking. And it does every time.

Today a typical dinghy measures 14 feet long with a **mast** size of from 25 to 40 feet and a sail capacity of between 300 and 1,000 square feet. When the dinghies are taken out to race, on board are masts of three different lengths and sails to fit each mast depending on the wind speed. The dinghy is rigged while stationary, alongside the tow boat or the dock. Masts and sails are rigged according to the weather conditions. For example, with higher winds, you'd use the shorter mast and sails; in light winds, you'd use the tallest mast with maximum sail. Popular races of this small vessel are held within the islands starting on Bermuda Day (24th May) through 9th September.



Fitted dinghy racing. Courtesy Bermuda Maritime Museum.



Discussion Questions

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1. Explain how the use and shape of dinghies has changed over time.
2. What effect do the design changes have on the dinghy's ability to sail?
3. Is competition a good thing? Why or why not?



Collecting Origin Stories

.....

1. Interview sailors, retired dinghy skippers, or crews about the origin of dinghy racing. Also, interview historians at the Bermuda Maritime Museum. Find out if racing fitted dinghies is the oldest continuous sport in Bermuda. When did it officially start?
2. Compare the stories you collect. What parts of the stories are similar and which are different?
Make a Venn diagram to help you see the similarities and differences in the stories.
3. Draw pictures to illustrate the stories you collect.

¹ From *The Royal Gazette*, Newspapers in Education Supplement: Made in Bermuda, December 12, 2000.



Fitted dinghy racing, 24 May 2000. Courtesy Departments of Community and Cultural Affairs.

Without a Good Team You Are Sunk

Sailing a Bermuda fitted dinghy takes skill and a team that works well together. Fitted dinghy skipper David Hillier and his brother Brian, of St George's, have been racing fitted dinghies for about 25 years. David emphasises the importance of a strong team when racing a Bermuda fitted dinghy:

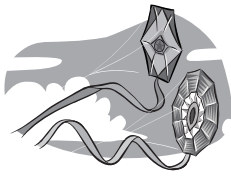
I like to have four good people on the boat. Then I can work around the others. In other words, you've got six crew [members]. I could have two rookies [new sailors] in the boat, but I would rather sail with four good [experienced] people, [especially the] mainsheetman [and the] jibsheetman. They dictate to me how I steer. The sail is so powerful. If the jib is in too much I don't have any handling [control with the tiller]. If the main is in too much, we roll over, [fill with water, and all the crew are swimming].

Teamwork is vital . . . I am in a very happy position now in that I have a good team. I've worked on them. I've taken a crew of like nine or 10 and I'm schooling four so that they can do any one job . . . [Usually I have a crew of four to six.] It's pretty tight in a 14-foot dinghy. You have to be pretty good friends. Close buddies—both the guys and gals. [The team] can change every year. That's been our biggest problem.

Mr Hillier, with a little help from dinghy sailor Anson Nash, of Somerset, further explains the different positions in the crew, the importance of each person's skill in his job, and some of the technique applied to dinghy sailing:

You've got, obviously, the helmsman and then the mainsheetman. The mainsheetman is the engine. [The skipper who steers the dinghy] is the fellow that has to keep the boat up on the wind. You have to sail the boat really high, not just like a traditional boat because once you bear off, because of the low freeboard, the boats swamps . . .

What is critical is the jibsheetman. He is responsible for handling the spinnaker as well. Then the next key person is the person in the bottom of the boat. The person in the bottom of the boat is [responsible for] the backstays. [They also bail.] The backstays have to be released and taken up. The backstays are basically what holds the mast up, and when you put the backstay on, you increase the tension on your jib luff . . . If you don't have that backstay up, you will see a big bow in the jib luff like that which means that it is not [taut], and therefore I can't get up close to the wind.



There have to be two [crew members] on either side [working the two backstays]. So, it is another critical situation, when one has to pop off and the other one has to bring on [take up]. A classic example is when you **jibe**. If the other person hasn't released and the main comes across and the **boom** hits the backstay, it stops. When it stops, the boat **keels** over and you are under water. [Dinghies fill and lay with masts horizontal in the water]. It's a vital job . . . [Working the backstays] is a two-man operation. One releases and one takes up. The way we do it is that we have a fine tune and a course tackle to a backstay. The first guy releases the fine tune and then the guy pulls the backstay off and then the other guy pulls it on [the other side] as the whole crew is moving across [the dinghy].

Then you need a **ballast** guy. The ballast guy is a big boy. Peter Rego is our guy. Peter is 260lb and he is about 6 foot 3. He goes right up next to the jibsheetman and tries to push the bow down . . . And you don't just sit. You are always on your haunches moving your weight across from left to right.

Mr Nash adds,

And you "hike out" with toes under hiking straps and only your thighs (not your behind) resting on the deck with the rest of your body held out straight over the water. The whole crew has to hike out when "on the wind" to counterbalance the weight of wind in the sails. Sailing "on the wind" means "beating to windward," that is sailing at an angle to the wind.

Mr Hillier continues,

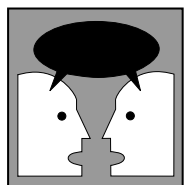
A lot of the commands on the boat will be: "slop up ahead" and "weights aft". When we say weights aft, what you do is get the boat as flat as possible [by having the crew shift their weight outward and move aft] to, basically, [raise the bow to] . . . go over the top of [the waves]. If you **heel**, the boat fills up with water. A lot of races you can win and lose by not **swamping**. When you get partially swamped the boat gets heavy, it slows down and the other dinghies they sail around you. **Bailer** can't keep up [with the amount of water coming aboard. You have to ease the dinghy's sails to allow the bailer time to remove the excess water.]



Alan Frith, Leatrice Roman and crew member rigging Victory. Courtesy Departments of Community and Cultural Affairs.

Link

- View the segment on dinghy racing on the *Bermuda Connections* video.



Discussion Questions

1. What does David Hillier consider to be most important when sailing a fitted dinghy?
2. What techniques make for smoother sailing of a fitted dinghy?
3. What are the different crew positions on a fitted dinghy team? What does each crew member do?



4. Explain how the different crew members work together to race the boat.
5. How does the distribution of the crew's weight affect sailing a fitted dinghy?
6. How does swamping a dinghy affect its chances of winning or losing a race?
7. Do you know anyone who is involved in fitted dinghy racing? Why do they do it?
8. Have you ever watched a fitted dinghy race? Describe this experience.
9. Would you like to race in a fitted dinghy? Why or why not?
10. What is the lingo of dinghy racing? What do dinghy racing words such as *on the wind*, *beating*, *clean air*, *dirty air*, and *tucker out* mean?
11. Are any of these words used in other contexts?



Fitted dinghy race. Courtesy Departments of Community and Cultural Affairs.

FITTED DINGHY CLUBS

WEST:

Sandys Boat Club
(*Challenger II*)

EAST:

St George's Dinghy and
Sports Club (*Victory IV*)

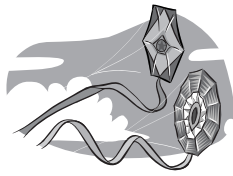
HAMILTON:

Royal Bermuda Yacht
Club (*Contest II*), and the
Royal Hamilton Amateur
Dinghy Club (*Elizabeth II*)

Activities

Interview Questions

1. Using David Hillier's description, make a list of fitted dinghy crew positions with a definition of what their duties are. What skills do you think each position requires?
2. Which position would you want if you were part of the crew? Make a list of questions you would want to ask someone in that position before you would take on the position.
3. If you were interviewing David Hillier about racing fitted dinghies, what would you ask him?
Working with a partner, make a list of six questions and explain why you would ask those questions.
4. In a class discussion share your questions and reasoning. What questions do other students pose?
5. Conduct interviews with fitted dinghy racers. Be sure to ask them for their favourite stories that relate good and bad dinghy racing experiences.
6. Write a short story that captures the excitement of fitted dinghy racing. Include in your story dialogue that uses the lingo of dinghy racing.



It Is a Lot of Work

Sailing a fitted dinghy is exhilarating and fun, but it is also a lot of work. David Hillier says that he loses crew members because it is such a strenuous activity. Sailor Mike Tatem, of Somerset, explains:

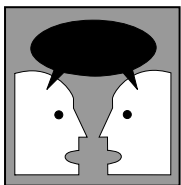
Not everybody is too keen to do this. It is a lot of work. You have to be committed. A day of racing involves: taking the boat out; getting it in the water; taking all the masts, booms, sails, spinnakers, and everything else; loading them onto a big fishing boat we use for a mother boat; turn it out there; and rigging it while you're in the water—which is not easy. Then at the end of [the race] is [more] hard work: you've got to take it apart. Take it all back to the club, wash it down, and put it away. It's a long day.

And you've got to practise in between. We race every other weekend, every other Sunday from May 24th until the end of September. And in between that we have practise days. You've got to actually start practising before the season begins so that everybody is in tune with each other. Everybody on the boat has to know everybody else's job because they might get thrown overboard and you have to fill in for them.

It's a demanding sport. It's time consuming . . . You go out in the morning; you spend the whole day out on the water; you come back. The sun beats you up; the boat beats you up; and your age beats you up.



Fitted dinghy race. Courtesy Departments of Community and Cultural Affairs.



Discussion Questions

1. Mr Tatem says that during dinghy racing you are beat up by the sun, the boat, and your age. What does he mean by that?
2. Why do people give up racing fitted dinghies?
3. Why do people like to race fitted dinghies? What rewards do they receive for the work and effort?
4. Would you like to race a fitted dinghy? Why or why not?
5. What could be done to make fitted dinghy racing popular among Bermuda's youth?

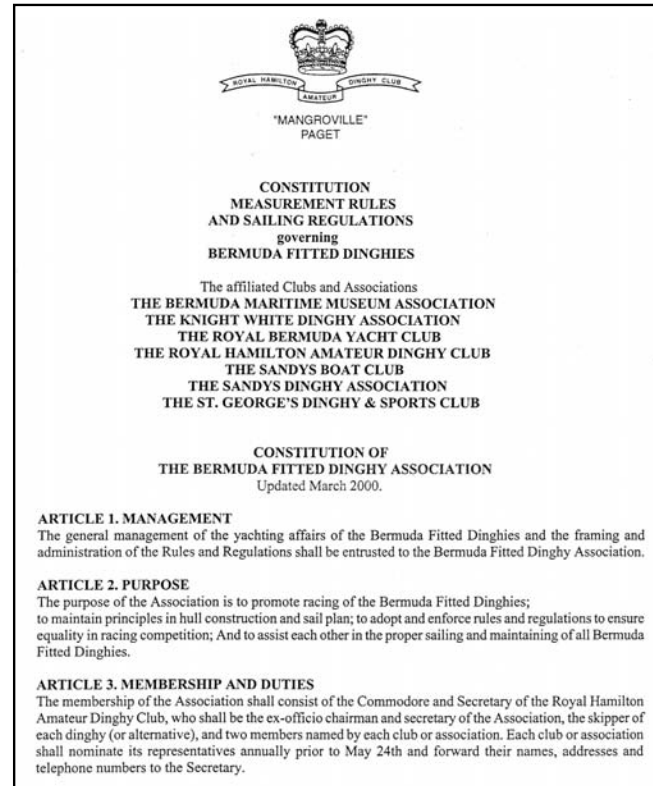
Activities

Designing a Fitted Dinghy for Racing

1. Visit the Bermuda Maritime Museum, boat and yacht clubs (permission required, check with each club's Rear Commodore or Secretary) and take a close look at fitted dinghies. Talk with those who race, build, or repair fitted dinghies. Then create a design for your own fitted dinghy.
2. Name your dinghy and explain why you chose that name.



3. Create a list of jobs for crew members for your fitted dinghy and assign crew members to each position.
4. Find out the rules governing Bermuda Fitted Dinghy Racing. (A copy of the rules can be obtained from the Secretary, Royal Hamilton Amateur Dinghy Club, Mangroville, Harbour Road, Paget. Each dinghy club will have a copy.) Compare them with the international yacht racing rules that all other sailing class boats race under. Which fitted dinghy racing rule is different?
5. Ask racers what a new or modified fitted dinghy must have done to her before she is eligible to race (even if she was built to comply with the rules of the Bermuda Fitted Dinghy Association).
6. Find out the race calendar for the year. (It is published in the newspaper in the spring.) How many races are there? Where do they start? At what time?



Courtesy Royal Hamilton Amateur Dinghy Club.



Collecting Racing Stories

FIRST FIND OUT

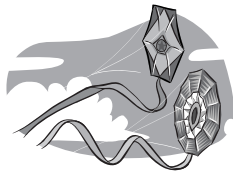
1. Check out the boat clubs. Who are the members? Where do they meet? What does the club's crest look like? How does the design reflect the character of that particular club?
2. Interview fitted dinghy sailors about their experiences racing.
3. What are some of the common elements among the stories?
4. Ask if you can copy any photographs they have of the races, their crews, and their boats. Compile these with the stories.

THEN CREATE

1. Make a fitted dinghy racing story book or website with the pictures and the stories.
2. Chose one of the racing stories and write a radio play based on it. Remember to add as much descriptive detail as you can so that your listeners can really visualise the race story as they listen.
3. Working with other classmates, record your radio play and play it for an audience.



Notice what icons are used on the crests. What message do you think clubs are trying to express in their crest? Try designing your own boat-club crest; what is your message and what symbols will you use to express it?



Seagull Racing

Another popular sport is Seagull racing, which takes place throughout the year. Both men and women participate in Seagull racing, as it is not quite as demanding as fitted dinghy racing. This is because “Seagull” actually refers to the low horsepower outboard engine rather than the boat. Seagull racer Mandy Petty, of Warwick, describes Seagull racing:

A Seagull is a British [outboard] motor, and you have a little boat that you put the Seagull on the back of. The boats look kind of like the shape of a banana boat. They're long and narrow.

Tim Ward, who grew up in Hamilton Parish, enjoys the challenge of figuring out the best way to put together engine parts to make a high performance boat for racing. He explains how Seagull races got started:

Seagull racing in Bermuda originated around 1969 or early '70s. As we understand, it developed from an argument of two friends sitting at a dock discussing how fast their boats were. We figured they decided to conduct the race using the Seagull engine because it was an equal horsepower engine and since then it's sort of developed into an annual thing . . . [But then] the [British Seagull] company went bust, so we ended up having to cannibalise other engines to make new engines out of them. It's been a lot of fun.

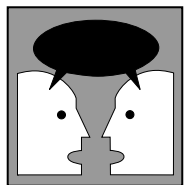
The annual Round the Island Seagull Race was started in the 1960s by the Devonshire Bay Anglers Club and continued until the late 1980s. All but one of the races started and finished at Devonshire Bay.

Mr Ward explains how modifying the original Seagull engines now has become part of the racing strategy and tradition:

Originally when they started racing you'd just go out and get any boat and race it and you would use the stock engine. But as the competition got fiercer, people began modifying their boat's engine. At first it was law that you couldn't modify the engine, but people would do it. [They] would [modify] the internal organs of the engine so you wouldn't see anything from the outside. It became hard to monitor that. So eventually they conceded to the fact that people will tinker with engines and since then [Seagull racers] have been modifying them. They've put expansion pipes on them and all sorts of things.

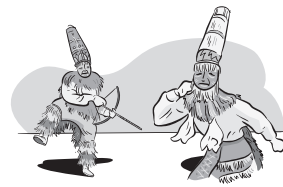


Andrew Petty working on a Seagull engine.
Courtesy Smithsonian Institution.



Discussion Questions

1. Where did Seagull racing get its name?
2. Why are women more involved with Seagull racing than with fitted dinghy racing?
3. In your opinion, how has the limited horsepower of the Seagull engine affected the design of the racing boats on which they are used?
4. What sorts of tricks do Seagull racers use to better their boat's performance?



Activities

Seagull Engines

1. Invite a Seagull racer to your classroom to explain how the engine works. Ask him to take one apart and show you how it fits together. Ask him to explain how making different changes to the engine affects the boat's performance.
2. Visit a Seagull boat builder and find out what plywood building technique is used to build the majority of Seagull racing boats. Make a list of the steps involved in building a Seagull boat and the materials needed to do so.
3. Try designing your own to-scale Seagull boat using the plywood building technique shown to you by a boat builder.

Seagull Stories

All sailors have stories about their races. Sometimes they describe how they won or what obstacles they overcame to finish the race. Sailor and boatbuilder Anson Nash describes how he got involved in Seagull racing and how his first race turned out:

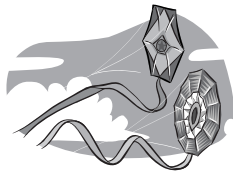
I was once involved with this crazy passion. The first time I got involved with it [was as a result of] my father's little 12-footer. [He] had problems bending the plywood panels on the bottom and kind of gave up. It was the Sunday before the race, a week before, and we [Nash and his brother] decided to give it a go. By kerfing the panels—this is a series of shallow parallel saw cuts—we got them to bend around. We worked in the evenings because we had regular day jobs, [and we] got it together. Friday night, we hoisted her up and painted her inside and out. Saturday, loaded her up—fortunately she was dry enough to work. [We] steamed down to Hungry Bay and spent the night there and the next day, steamed around for the start of the race, which was out of the Devonshire Bay Anglers club at Devonshire Bay.

We started this race having never raced before . . . We set her up and we're going reasonably good. We got more than halfway around. Generally one person steers while the other one acts as engineer and pumps fuel because you have to keep the engines pumped up with fuel. You have a fuel line running from the five-gallon container to the little tank on the outboard Seagull. We would alternate [positions] every half-hour. I was steering at the time and all of a sudden the engine just quit. And I thought, "Oh dear, we have a problem." It's always handy to carry tools. So I got the tools out and started taking the engine apart. I had the engine all apart and found nothing wrong with it. And so I wondered what's going on and I asked my brother and he said, "I had to take a pee, so I stopped pumping." After cursing a bit, we got going again, and we got third in that race somehow or other.

Sailor Mandy Petty's story of her first Seagull race is a good reminder that carrying life vests are a must when boating.



Mandy Petty and friend with her Seagull racing boat. Mangrove Bay, Somerset, November 2000.
Courtesy Departments of Community & Cultural Affairs.



My first Seagull race, I raced in a canoe, a canoe that had a flat back with my little Seagull motor on the back. The name of the canoe—we called it Double Trouble. It was me and a girlfriend of mine [racing her]. It was a flat calm day. We were going along [when my other] boat, a bigger boat, a little ski boat named Sassy came along. Someone was driving Sassy for me that day, and she came flying up the side of us and tipped us right out of the boat. So it was a flat calm day and we ended up flipping out of our boat. So then we were out of the race . . . For that day, I got a life jacket as my prize.



Collecting Racing Stories

FIRST FIND OUT

1. Interview sailors about their racing experiences. Record these stories.
2. Compare the similarities and differences in the stories.
3. What makes the situation a success? Is it ingenuity? Humour? Luck?
4. How does the storyteller structure the story? Does he include a description of the places, objects, or people involved? Does the story include action? A problem? A clever solution?

THEN CREATE

1. Create a book or website of the stories.
2. Make up a nickname for the sailor based on the story he tells you.
3. Draw one picture to illustrate the story, give it a title, and see if others can understand the story just by looking at it.
4. Make comic strip books that illustrate and tell the stories.

Going Fishing

Fishing has always been a part of Bermuda's culture—providing food, income, professions, and recreation. Both men and women fish, and children often learn by accompanying family or friends on fishing outings. There are many types of fishing, including throwing a line off the rocks; punt, net, hook-and-line, fly, spear, drift, bottom, and long-line fishing; recreational and commercial lobster trapping; and sport and commercial offshore **trawling**. A good fisherman knows something of science, marine biology, history, engineering, economics and marketing, not to mention swimming and diving. It's the combination of skills that enables someone to make a profession out of fishing.

Fisherman Llewellyn Hollis, of Pembroke, describes how he got his start in the fishing business:

I came from a fishing family of three generations: my mother, grandmother, their fathers, my father was a fisherman. I was made to go fishing when I didn't even want to . . .



Llewellyn Hollis and friend repairing a net. Courtesy Llewellyn Hollis.

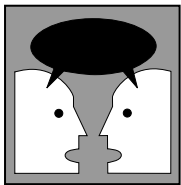


I started off at five, and [when] I went to elementary school, [fished during] the summer, Easter, and Christmas holidays. Being as I lived close to the bay, which is Boss's Cove, I would go out with various fishermen, and that helped me learn various types of fishing. Mr Hollis also learned fishing skills from his grandmother and mother. He remembers,

Many an evening I would come home from school and find my mother and grandmother sitting on the rocks, line out, catching bait. My mother, who is now 87 years old, still fishes off the rocks today. They knew what time of the month, what phase of the moon, to fish. And it means a lot. If you want to catch a grey snapper, you don't try to catch it on the dark side of the moon. You wait until the moon is on the coming phase.

Many years ago, we had the old cruise ships that used to come into Bermuda, and my grandmother knew the easy way to catch fish. All you had to do was row your little punt out, take a piece of your curtain out from your window, make a dip net. As the ships went by, she would dip the fish up that came up in the surge. So that's [one way] we used to get our fish years ago. We [didn't have] to put a line overboard. Grandmother's curtain used to catch the fish.

My grandmother was a person that fished for relaxation. It was her main hobby. She'd soon as do fishing than do anything at all. The other thing about fishing, you can't fish without bait, and she knew how to catch her own live bait to catch larger fish with. She would take a five-gallon bucket, fill it with salt water, add the little grunts or shad that she caught in those days. Every so often she would change [the water] to keep it fresh, to keep the fish from dying.



Discussion Questions

1. How did Llewellyn Hollis begin learning to fish?
2. What did he learn from his mother and grandmother about fishing?
3. What did he mean when he said, "Grandmother's curtain used to catch the fish?"

What else could you use as a net to catch fish?

4. Does anyone in your family fish? Who? How did they learn?
5. What is the advantage of using live bait in catching fish?

Activities

Fishing off the Rocks

1. Find someone who fishes off the rocks. Ask them to teach you their technique.
2. Using words and drawings, create an instructional sheet explaining how to fish for bait off the rocks. Be sure to list all the equipment and supplies you will need.
3. What equipment and materials can you make yourself or find around your home?
4. Go to a fishing equipment store and check the prices of all equipment and supplies on your list. How much will it cost to outfit yourself for your fishing trips?



Fishing off the rocks is a pastime of the young and old, Devonshire Bay.
Courtesy Department of Communication and Information.



Hauling in fish with a net, Boss's Cove. Courtesy Llewellyn Hollis.

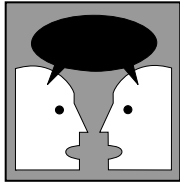
Net Fishery

Although nets are not made totally by hand anymore, some of the skills used in net making are still used in custom hanging and repair. St David's Islander Fred O'Connor, who "slipped his moorings" (passed away) in 1990, was the last person to regularly make nets by hand. These were used by mullet permit holders for taking mullet and by a few commercial fishermen for taking jacks (mackerel). Now commercially manufactured net is exclusively used. It can be bought in any length or depth, made from any type of twine, and even with cork floats and lead weights already attached and ready to use. Although they use the commercially made nets, most fishermen hang the floats and weights on their nets themselves, and many fishermen still repair their nets by hand.

Llewellyn Hollis uses a net when fishing inshore and at sea. He describes the intricacies of net fishing:

Net fishing is a fishery on its own that you have to be taught by another net fisherman. You don't just go and buy a set of nets and go out and put your nets over [a school of fish]. You have quite a few obstacles. If you don't know what you are doing and you throw the nets over them in too deep of water your cork line will go under and you will lose your school of fish. The other thing is if you throw the net over on a rocky piece of bottom you're going to have to dive all day to clear the net. Most fishermen know what areas are rocky. They prefer to put the net over the piece of bottom [where] they have less trouble working the nets down to the shore. On a typical day's net fishing, we normally leave home roughly 4.30-5.00 in the morning to catch the first feed of the fish. They normally feed in the early hours of the morning, and then they feed again in the afternoon. Most fishermen that I learned under, they would go home mid-day if the tide wasn't right, and come back in the afternoon on the right tide. That fish normally plays to the surface on the moon phase of the tide.

The size of the catch will vary from maybe a hundred to up to a few thousand fish. I've had 3,000 fish in a net. We are taught how to pen the fish up in the net. We have a special piece of net called a piece of trammel net, and we leave the fish in the trammel net for a few days. We have a time limit that we can leave the fish in the net by the Fisheries [Department]. Once the time is up, we have to take the fish out of water. Most fishermen prefer to leave a portion of the fish in water providing that the area is safe—no boat traffic and not blocking any dock entrances. We leave them in the water, take another net, run it on the inside of the net, and take out as many fish as we feel we can sell on that one day. That way the people get fresh-caught fish.



Discussion Questions

1. Can anyone go net fishing? Is it as simple as buying a net and tossing it in the ocean? Why or why not?
2. What do net fishermen have to be careful about?
3. When is the best time to go net fishing?
4. How do the fishermen assure that the fish sold is really "fresh caught?"



Net Fishing

FIRST FIND OUT

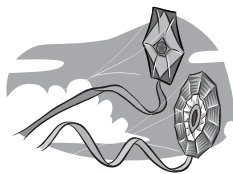
1. Either invite a net fisherman to your classroom, or see if one will allow you to accompany him when he goes out fishing.
2. Ask him to demonstrate how to cast a net and how to set a net.
3. Ask him to show you how to repair a net.
4. Ask him what constitutes a good net dinghy. Find out what are the two traditional methods for propelling a dinghy while setting a net.
5. Find out what kinds of fish he catches and at what time of year these fish are caught.
6. Ask him to tell you stories about times he went out fishing, for instance a time when his net got tangled or when he caught his biggest load of fish.



Repairing a net. Courtesy Llewellyn Hollis.

THEN CREATE

1. Draw pictures to illustrate the fishing stories you collect.
2. Write a play based on one of his stories. Perform it for your classmates.
3. Talk with your mother and others who cook about how they prepare the types of fish net fishermen catch. Write down their recipes and bring them to class.
4. Create a calendar with a recipe for each month that corresponds with the type of fish caught during that month. Use your story illustrations as the pictures for the calendar. Maybe even include some of the story narratives on the calendar pages.
5. Hold a fish fry party and invite your families. Invite the fishermen who you interviewed to come to the party and share their stories; and demonstrate casting, setting, and repairing nets. You can sell or give away your calendars at the party.



Selling Fish

It used to be that you didn't have to go to the store to buy fresh fish, milk, or other necessities. Wandering vendors would make it easy to buy fish just by stepping out your door when you heard the sound of a conch shell being blown. Mr Hollis describes how he sold fish and milk as a young boy.

When I first started selling jacks [mackerel] on the road, they weren't even my own jacks. I was a schoolboy going to school and I pushed a wheelbarrow around and blew a conch shell. I lived in the area of Spanish Point. I blew a conch shell from Spanish Point all the way on the north shore down to Court Street in Hamilton and come back up Cox's Hill with an empty wheelbarrow. And that's how I used to make five shillings for spending money. It was very interesting; I got to know all the people 'round the neighbourhood. One of the other reasons why fishermen picked me to do it [was], in those days, I was also a milk boy. So I knew every house in the neighbourhood. I could knock on the doors, or blow the conch shell, and they would come out and buy fish from me.

Normally when we catch schools of jacks, to make it easier to sell the jacks, we sort them, put two or three fish in a bag, weigh them, and work out the price. We didn't have bags in those [schoolboy] days. We'd take a strip of palmetto leaf and a knife, cut a slit in the fish tails, or put it through its mouth and come out through the gills, and [then] hang them on the scale to weigh. We used the palmetto leaf for many things. We also used the palmetto leaf to swat the flies away. Also some of the fishermen used the palmetto leaf to drag behind the dinghy to attract the schools of fish.

Activities

Shell Musical Instruments

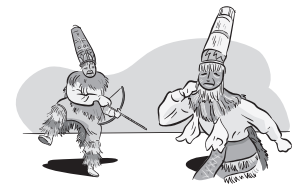
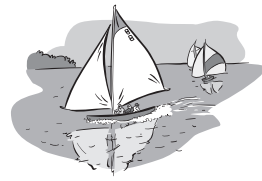
1. Borrow a conch shell and try blowing it. Check to see if it has a hole cut in it or it won't make much of a sound. (Remember that conch is a protected species, so do not take one from the sea.) Practise until you can make a good sound. How is it like or different from other wind instruments, like a bugle, trumpet, or flute, which you blow into to make music?
2. Try making different sounds with the conch shells. Conduct an experiment: see if different sized conch shells make different tones.



Robert (Captain Bobbie) E. Burcher, a self-employed commercial fisherman in the 1940s, displays the day's catch for sale behinds the flagpole on Front Street. Submitted by Inas (Burcher) Shabazz.



Llewellyn Hollis blows a conch shell. Courtesy Departments of Community and Cultural Affairs.



Activities

Palmetto Leaf

1. Make a paper fish from construction paper and decorate it. This can be a flat fish or a three-dimensional one. One way to make it three-dimensional is to glue or staple two fish shapes together at the edges and stuff the pocket between with scraps of paper.
2. Now take a strip of palmetto leaf and fit it either through a slit cut in the fish's tail or through the mouth and out the gills. Hang these fish off a pole or on a scale.
3. Ask members of your families and neighbours about other ways the palmetto leaf has been used. Write down a list of ways with descriptions and bring them to class. Learn one method and teach it to your classmates.

Shark Oil

Shark oil, made from a shark's liver, serves as a traditional barometer for fishermen in Bermuda. A barometer measures atmospheric pressure and indicates changes in the weather. There are special ways to prepare the shark oil for such uses. Some say that the shark has to be caught during the week just before the moon is full in the months from June to September so its liver will be clean and white. Some believe that the liver must be from a puppy shark that is four- to six-feet long.

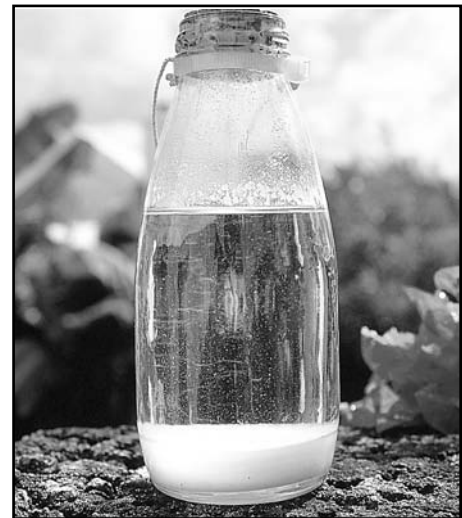
According to the Bermuda Maritime Museum, the liver is hung in the sun so the oil can drip out and be collected. It is then filtered, bottled, and firmly corked with a wax seal. Some say that the bottle should only be half full. Many believe that the oil needs to hang in the shade for two weeks before one attempts to read it. Whichever tradition you follow to make a shark oil barometer, it takes great skill to read it correctly and predict the upcoming weather.

Fisherman Llewellyn Hollis explains what he thinks is important in getting a shark for a shark oil barometer:

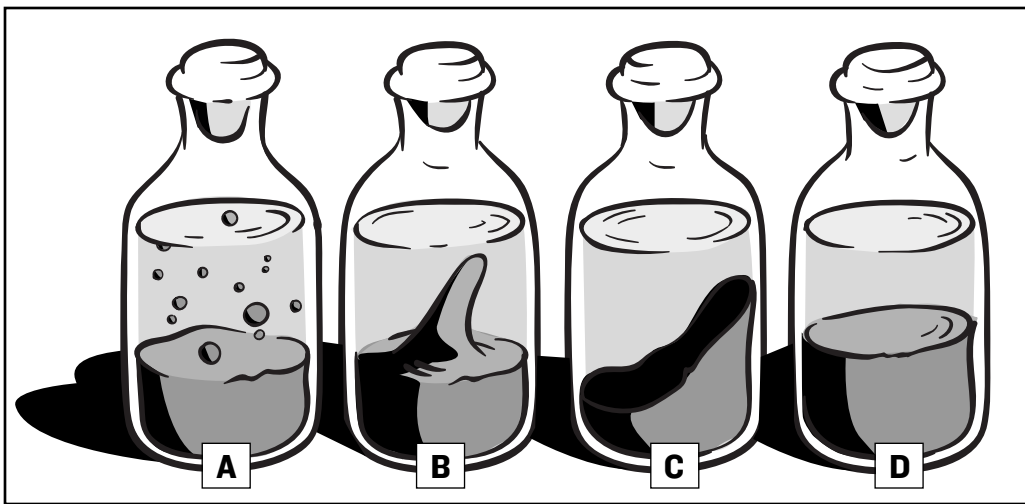
Shark oil is a big, long process. First of all you have to catch the shark. And it makes a difference what phase of the moon you catch the shark in. If you catch the shark on the dark side of the moon, it tends to have a dark liver. If you catch the shark on the bright side of the moon, it tends to have a nice white liver. Also, I find, that the best month to get sharks and the best condition that they're in for getting barometers from is the month of September. The way I do it is I hang the liver out in the sun and let it drip into a non-metallic bowl, glass or plastic. I transfer the oil into little glass cylinders or vases and secure the top with cork or plastic.

Mr Hollis says that most fishermen have a shark oil barometer hanging outside their house that they may use in combination with modern barometers to forecast the weather. He explains how they work:

They have to be hanging outside to work. Most the time when you get a weather change, the temperature drops, or the pressure drops, [and] the barometer starts to change colour. It goes from a clear to a milky substance in a matter of hours. People who know how



Shark oil. Courtesy Department of Communication and Information.



What does each of the four shark oil jars above tell us about the weather at the time they were drawn?

Drawing by Daniel Frey, based on Bermuda Maritime Museum exhibit drawings.

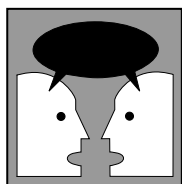
to read them a lot better then me, they will see a spiral rise from the bottom up to the surface when we are getting a hurricane or a storm. [This is] something that you have to be taught.

In *The Bermudian* (October 1973), Eric Johnson wrote about the different appearances of shark oil:

On Bermuda's numerous clear, calm days, the oil is as transparent as water, with a thin layer of sediment lining the bottom. If the winds increase from one direction, the sediment banks itself on that side of the bottle. Foul weather is forecast by the oil taking on a cloudy appearance as the sediment is stirred up. The experts can be even more specific in their forecasts by examining peaks and valleys in the sediment or crystals forming in the neck of the bottle.

He goes on to share a story told by Gilbert Lamb:

"Of course, the first sign of your hurricane is the ocean swell," Lamb admits, 'but later, the scum in the shark oil makes up like a mushroom.' The strength of Lamb's shark oil forecasts once won him a case of beer from a young pilot stationed at the U.S. Naval Air Station here. "The base commander brought this young flyer to see me," Lamb says with a faraway grin. "He said the lieutenant and his crew had just flown through a hurricane which would hit Bermuda in the morning of the following day. I laughed in their faces. I looked up at my shark oil right there in front of them and said, 'If we have a hurricane within the next 48 hours, I'll drink that shark oil.' " Lamb's shark oil stayed in the bottle, visitors in Bermuda continued to frolic on the beaches under clear skies, and an incredulous naval lieutenant brought Lamb the case of beer he owed him. "I'm not sayin' those navy aviators didn't fly through a hurricane," Lamb declared. "It's just that I knew and the shark oil knew that hurricane wasn't comin' here. If you study the oil right up, you can even tell when it's going to thunder or lightning. I've won ice cream from a woman in Flatts by predicting correctly when it would rain and end a drought."

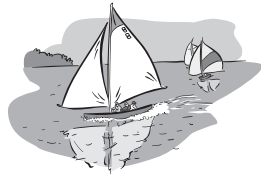


Discussion Questions

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1. What does a barometer tell a fisherman? Why is that information important?
2. Does your family or anyone you know have a shark-oil barometer?
3. Have you ever tried to read a shark-oil barometer? What did you see? What did it tell you? Was the forecast correct?
4. How do you think a shark-oil barometer works?

ANSWERS **A:** Cloudy with sediment—foul weather on its way. **B:** Mushroom—expect an ocean swell. **C:** Sediment to right side of the bottle—winds increase from west to east. **D:** Sediment lies flat at the bottom of the bottle—clear, hot weather.



Activities

Shark-Oil Barometers

1. Interview different fishermen about how to make a shark-oil barometer and how to read one. Ask them about the role of the sun and moon in making one. Compare their stories and see what common elements they contain.
2. Interview fishermen about times when they predicted the weather using a shark-oil barometer. Compare the stories—are there any common elements in them? Is a shark-oil barometer more accurate at forecasting certain types of weather?
3. Do an experiment: Get a couple of shark-oil barometers and some modern barometers and read them each day for a month at the same time. Record what they say and correlate it with the actual weather. At the end of the month make a graph to compare the results of each barometer with the actual weather. Analyse the information to see if the shark-oil barometers are consistent with one another and with the modern barometers. Which barometer is a more accurate predictor of weather?



Reflection Activities

1. Think about how your own family engages in the arts of the sea and what living on an island surrounded by the sea means to you.
2. Write a poem or essay that explores your own relationship with the sea.
3. Create a picture (draw, paint, photograph, make a collage) that depicts your relationship with the sea.
4. Write a short essay explaining how you think future generations will use and be shaped by the sea in Bermuda.

Links

- See Arts of Hospitality section for information on glass bottom boat touring.
- Look at the *Bermuda Connections* video segment on dinghy racing and model boat building.

Now It Is Your Turn

Look around Bermuda! Check out the stories and traditions of other arts of the sea, such as personal, sport, commercial, and charter fishing; sail making and repairing; salvage and wrecking work; diving; specimen collecting; mullet fishing; net casting for bait; fish pots; lobster pots; rope making; ocean sail boat races; cooking seafood . . .

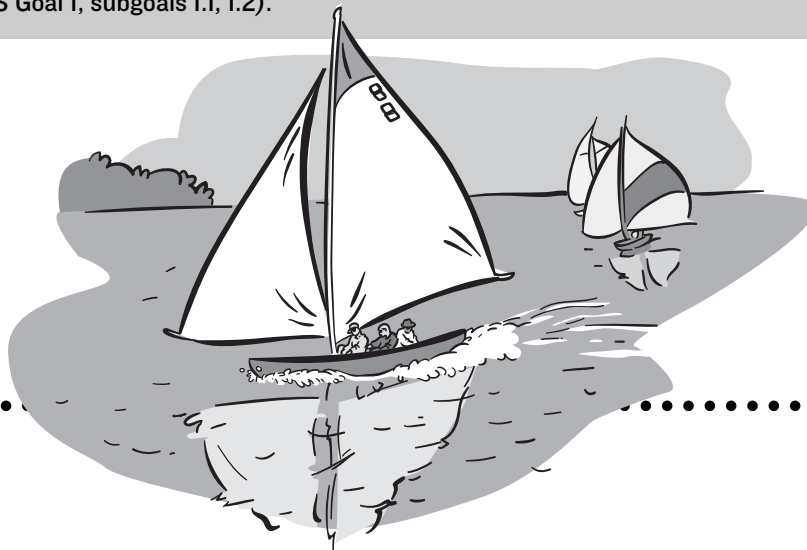
LINKS

ARTS OF THE SEA

Links to Social Studies Curriculum Goals and Subgoals

By the end of this chapter, students should be able to:

- explain the history of boat building and boat racing in Bermuda (SS Goal 4, subgoal 4.1, SS Goal 5, subgoal 5.1);
- compare and contrast oak and cedar as shipbuilding materials (SS Goal 2, subgoals 2.4, 2.6);
- describe the reasons for the decline of wooden boat building and its replacement by fibreglass boat building in Bermuda (SS Goal 1, subgoals 1.3, 1.5, SS Goal 2, subgoal 2.4, SS Goal 5, subgoal 5.3);
- analyse why boat building is a dwindling art in Bermuda (SS Goal 1, subgoals 1.3, 1.5, SS Goal 2, subgoals 2.4, 2.6, SS Goal 4, subgoal 4.1, SS Goal 5, subgoal 5.3);
- understand the skill and teamwork involved in racing a fitted dinghy (SS Goal 4, subgoal 4.1, SS Goal 5, subgoal 5.2);
- compare and contrast boat racing stories (SS Goal 1, subgoal 1.1, 1.2, SS Goal 4, subgoal 4.1, SS Goal 5, subgoals 5.2, 5.3);
- describe different methods of fishing and selling fish (SS Goal 1, subgoals 1.1, 1.2, 1.3, SS Goal 5, subgoals 5.1, 5.3, 5.5); and
- learn how to make and read a shark-oil barometer (SS Goal 1, subgoals 1.1, 1.2).



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ARTS OF HOSPITALITY



learning objectives

By the end of this chapter, students should be able to:

- analyse the concept of “being nice” as part of Bermudian culture;
- describe the role good storytelling and conversational skills play in the hospitality trade;
- enumerate the skills needed to be successful in the hospitality trade;
- plan a hospitality business, including creating a marketing plan; and
- understand the relationship between laws, social attitudes, and the economy.

CROSS CURRICULAR LINKS

In this chapter, in addition to social studies curriculum links, there are readings, discussion questions, and activities that fit well with language arts, visual and fine arts, music, drama, science, business studies, and family studies.

In this chapter, students will learn what knowledge, artistry, and skills are valued as hospitality arts, and how masters of the arts have learned their skills. They will examine how guesthouse managers, taxi drivers, bell captains, restaurateurs, and other workers in the hospitality industry use the arts of performance in their work. They will learn to recognise the artistry in how skilled hospitality workers create intriguing stories by combining their knowledge of everyday life in Bermuda with facts about the history and attractions of the island. Students will analyse the different types of tourism—cultural, historical, environmental, and recreational—and how Bermuda’s culture and attributes have been used to present Bermuda to tourists. They will also ponder the impact of tourism on Bermuda’s local culture.



Welcoming Guests to the Isles of Rest

Islands attract visitors, and islanders tend to leave their home to visit other locales. Because of this, Bermudians are constantly interacting with tourists and guests in their homes or being tourists themselves. Is Bermudian culture naturally friendly, or is hospitality a learned art? Most tourists perceive Bermudians as naturally friendly. As Bermudians we pride ourselves on the beauty of our island and our highly developed skills in the area of hospitality.

Whether in running a guesthouse, cooking or baking, serving or bartending, arranging flowers, or telling stories to entertain our guests, we demonstrate excellence in what we do for others. We are skilled in the art of treating guests well.

In Bermuda today, some hospitality skills are taught at Bermuda College and at many hotels through special training programmes. However, Bermudians have taught and mastered the skills of hospitality over the last century. These skills have been transmitted in families from mother to daughter, father to son, and uncles and aunts to nephews and nieces. At a very young age, children learn how important it is to know how to talk to people. Parents teach their children to say good morning or good afternoon and be helpful to guests both at home and in the street. They also learn the value of good manners, such as giving your seat to an older person on the bus. Good communication, polite manners, and a helping attitude help us to live well with each other in close quarters and, extended to our overseas guests, ensure Bermuda's economy through tourism. The Department of Tourism estimates that an average of 300,000 people visit each year and are welcomed by the 60,000 residents of Bermuda.

Muriel Richardson Greaves, of Pembroke, manager of the Pembroke guesthouse Rosedon, takes great pride in developing her and her staff's skills in running an excellent guesthouse. For her it is something important for which to strive. It is an art.

There is the art of hospitality—how to make people feel special, how to make people feel welcome, how to take care of people while they are here. It is in everything that you do, it is in all the little details that go to make sure that their stay is just perfect. I love when a guest says to me, "You have thought of everything. This hotel is just perfect." I think that is all in the art of how to make a guest happy . . .



Bermudians greeting one another. Courtesy Department of Communication and Information.

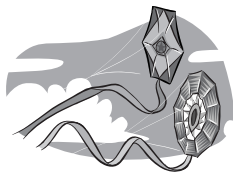


Great hospitality is one of my quests. That keeps me challenged and going all the time. How

can I improve this? How can I make this better? How come this is weak? How can I make this strong? How can I build up this employee? That is really fun for me too.

—Muriel Richardson Greaves,
Manager of Rosedon, Pembroke

Courtesy Departments of Community and Cultural Affairs.



It is how you speak to them. It's how you make them feel. It's in the tone of your voice. It's in your attitude. It's in your spirit. I think that is all in the art of how to make the guest happy, and [that is] all part of the arts of hospitality.

Guesthouse owner DeLaey Robinson, of St George's, comments about how the skills of hospitality displayed for tourists grow out of how Bermudians treat each other.

In my own experience, when you go to people's houses you get that warmth, and people sort of have a generosity towards you . . . It is helpful to have that as a building block for the hospitality industry.

Given the size of the place, there's this in-built politeness that I think derives from just not wanting to tread on anybody's toes. We are incredibly polite with each other even when we are at war. I think maybe it's in part due to not wanting to burn your bridges, because if you are habitually telling people off, sooner or later it's going to come back at you. Because you're going to need that person somewhere down the line.

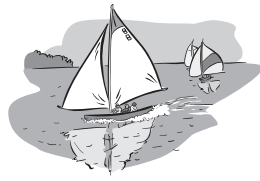
Then, of course, there's the African tradition, the greetings thing, that I'm sure has survived. [This] accounts for the almost innate habit of greeting. Apart from that, it really is the small insularity of it, where people are hospitable and friendly and we've had relatively low levels of crime and open hostility. So people are seen to be, from the outside, quite friendly. That's just a part of the fabric of the country I think that lends itself to the hospitality industry.

Hotel doorman Carvel Van Putten, of Pembroke, explains how the way visitors greet Bermudians affects the relationship they will establish with the islanders, and hence the experience they will have in Bermuda.

One of the things that... I'll tell anybody about, Bermuda is a place where when the visitor comes to our island, I always tell them you can walk anywhere, you can talk to anyone, and all you have to say is "Good morning," "Good afternoon." They will give you their heart. They will give you the world. But if you don't say "Good morning," "Good afternoon," [and] you think you can buy a person, Bermuda is not like that. You buy them with your beauty of your inner self.



Carvel Van Putten at the Fairmont Hamilton Princess.
Courtesy Departments of Community and Cultural Affairs.

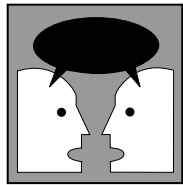


Taxi driver Judith Hunt agrees that service and politeness are what make Bermuda's hospitality special. She feels pride in the service she provides.

Service for me means getting up in the morning, getting dressed, personality, a smile, and you say, "Good morning, good afternoon or good evening. Where would you like to go?" . . . You never refuse [to take them where they want to go]. You are not supposed to refuse. Always with a smile, it means so much, and definitely say thank you.

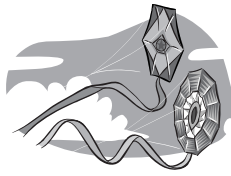
Mr Van Putten thinks that Bermudians' ability to be nice is not so much a specifically learned way of acting as it is a cultural way of being. He explains:

It's natural. And I think if you destroy the naturalism in what we have, you're destroying something. Right now I notice in Bermuda what they're trying to do, in many companies, is taking the individual and taking away that character that we have. Smile with a financial smile, you know? But Bermuda and Bermudians have always been the type of person who'll take you home with us, you know. That is more or less what we call culture, Bermuda culture. And I've talked to, you know, different managers, and I say being nice in Bermuda is a culture. It's a cultural movement. Some I've heard them say like, "No it's not culture, Carvel," but it is. And I feel we have to cross culture. Yes, let's accept technology, but let's cross it with the humane level that we have. You mustn't kill it.



Discussion Questions

1. Do you think being nice and being polite are natural characteristics of Bermudians? Why or why not?
2. Think about what your parents and other adults have taught you about how to behave. Were you taught to greet people in a particular manner? How? What other ways of behaving were you taught at home?
3. How do you feel if someone does not say "good morning" or "good afternoon" when they greet you? Do you always start your greeting that way?
4. Do you think that customs are changing in Bermuda? Do young people use the same manners as their elders today? How are they the same? How are they different?
5. How do you think the hospitality business will change with more emphasis on the use of technology? Will Bermudians be able to and want to continue their tradition of being "nice" to visitors? Do you think that the Bermuda hospitality business can be a "cross culture" as Mr Van Putten recommends?
6. Do you know anyone who works in the hospitality business? What skills do they have that you think make them successful in their work?
7. How would you define the "art of hospitality?" What does it take to master that art? Are the skills and attitudes something that come naturally or can they be learned?



Hospitality as Art

Hotel doorman Carvel Van Putten, guesthouse owner DeLaey Robinson, taxi driver Judith Hunt, and glass boat tour operator George Outerbridge are all good conversationalists and storytellers. They can take the most everyday experiences or dry facts and make them into spellbinding yarns and fascinating nuggets of conversation. Their highly developed skill in the verbal arts is certainly one of the things that make them masters of the arts of hospitality.

Muriel Richardson Greaves uses her finesse and artistry in creating a pleasing environment for visitors. She applies her knowledge of the rituals of preparing and serving tea that derive from the British tradition to make visitors feel special. In addition to the basics taught in school, there is much in mastering the arts of hospitality that she learned early in her career through observation and imitation—from helping older family members entertain in the home and by apprenticing with more experienced guesthouse managers.

An exploration of occupational folk arts involves learning the language and skills that are used between people in the profession. These may rarely be used in public. Every occupation has its lore—its behind-the-scenes stories and tricks-of-the-trade.

Activities

Occupational Arts

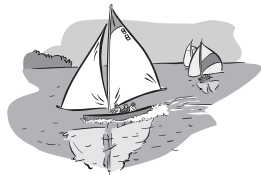
1. Spend a few hours with people who are retired from various parts of the hospitality industry. Ask them if they can remember any “tricks of the trade” that made their work better, or easier, or more profitable. How did they learn these skills or bits of knowledge?
2. Collect a favourite story that hospitality workers like to share with guests.
3. The popularity of “behind-the-scenes” books and television shows often is built on revealing the culture of the workplace—the special stories that the public usually doesn’t get a chance to hear or see. Collect a favourite behind-the-scenes story from someone in the hospitality industry and use it to write a script for a television show.

Telling Stories

Judithann Hunt is the owner of Courtesy Taxi Drivers. She says that what has made her business a success is her and her drivers’ knowledge of Bermuda’s history, traditions, and environment. She says the old-time taxi drivers all knew the history and could spin wonderful tales about Bermuda for visitors. Today, taxi drivers don’t seem to value as much the knowledge and skill to make talk with clients and tell a good story, but she knows it is what sets her service above and apart from other taxi companies.



Courtesy Taxi Driver Judithann Hunt.
Courtesy Departments of Community and Cultural Affairs.



I have taught myself my own history . . . I picked up the books and stuff and started talking to seniors . . . There is so much, and it is so beautiful when you hear the stories and you can remember what your grandparents told you and then you tell it as a story, you know. This is your own story, and when I tell mine, it is my own story but the history is there and it's great . . .

So when I do a [taxi] tour it will be a three-hour tour, but it ends up being a five-hour tour. I know the people—they all love me and I love them because I love people and I love to drive them. I would like to see Bermuda going back to the basics of giving service. That is the main reason why I wanted to start up this taxi company, just to enlighten the visitors on the different areas of Bermuda that are just so beautiful . . . Like I said, if it's three hours and ends up being four or five, that's because they enjoy it and it's great. Other drivers, they say, "Judy, the people were nice," I say, "All you have to do is talk."

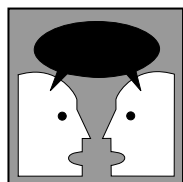


To be a taxi driver, you have to have personality first, then you got to love people, then you got to love to

drive, and then you have to know your island. Those are the four things that you need to be a taxi driver out here . . . I love my island, and I just want to sell it the way it is supposed to be sold. I've just gone back to the basics. That is to be ambassadors . . . to the island . . . to teach others. [You've got to] be yourself, and be happy in what you do.

— Judithann Hunt, Courtesy Taxi Driver

Courtesy Departments of Community and Cultural Affairs.



Discussion Questions

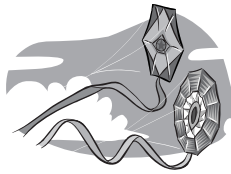
1. Do you agree with Ms Hunt that knowing Bermuda's history and weaving it into a story would make a better taxi driver and please the customer more? Why or why not?
2. In your opinion, what would be a good story about Bermuda to tell to a tourist?



Telling Stories

FIND OUT

1. Interview a taxi driver and ask him about the kinds of questions that tourists ask. Find out where tourists like to go and what they want to know about where they are going and the things they are passing en route.
2. Ask the taxi driver what stories are his favourite to tell and why.
3. Ask him to share what makes a good story. Is it the content, the order of the story, how you tell it, or vocal inflections?



THEN DO

1. Research the history of a place in Bermuda that tourists like to visit.
2. Visit the place and take notes as to details that you might be able to include in a story about the place.
3. Write a story to tell a tourist. Be sure to add special details that would make it interesting. Think about if there is humour you can include in your telling.
7. Try out your story on a classmate. Are they interested in hearing what you are saying? What kinds of questions do they have? Can you answer their questions?

CD Link

- Listen to Gene Steede singing “Bermuda Is Another World” on the *Bermuda Connections* CD.



Activities

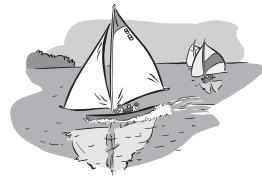
Advertising Bermuda’s Charm

1. Write a story about a tourist’s experience in Bermuda. Be sure to include details as to how Bermudians made that person’s trip special.
2. In order to market Bermuda, slogans have been used. These include: “The Isles of Rest,” “Nature’s Fairyland,” “Come on Over—Isle of Perpetual Summer,” and “Have a Bermudafull Day!” Create a new slogan for Bermuda that embodies the welcoming spirit of Bermudians.
3. Design a poster that will attract people to Bermuda. Emphasise the hospitality skills of Bermudians. What could you say about Bermuda that would attract a visitor to come to Bermuda instead of one of the other island nations like the Bahamas, Jamaica, or others in the Caribbean? Be sure to think about which particular visitors you are targeting with your advertisement; and the best way to catch their attention.
4. Many calypso singers have written songs about Bermuda’s warm hospitality and unique environment. Hubert Smith’s famous song “Bermuda is Another World” (1969) was written for use by the Department of Tourism for its annual visit to the United States to attract visitors to Bermuda. Read the lyrics to this song in the box and listen to Gene Steede singing it on the *Bermuda Connections* CD. Write your own song (perhaps in calypso or rap style) that tells of Bermuda’s charm and hospitality to visitors.

Bermuda Is Another World

BY HUBERT SMITH, SR

Bermuda is another world,
Seven hundred miles at sea —
And the way the people greet you
Is like a friendly melody.
To touch a flower in the morning,
To listen to a honey bee,
To hear a bird who sings a song,
Just to say that he is free,
Bermuda is another world,
Turn around I’ll tell you why —
Just to watch the morning sunrise
From the sea up to the sky,
To look across on the harbour
And see a multi-coloured sail,
To water ski on the water,
That always leaves a snowy trail,
Bermuda is another world,
Turn around and you’ll be gone —
But there’ll always be a memory,
That will linger on and on,
And then some day, I’ll hear you say,
Just as I have said today,
Bermuda is another world.



Guesthouses

Popular with tourists and with locals are guesthouses. These are independently owned homes that have been converted into small tourist lodges. By converting buildings into guesthouses, families were able to maintain their property holdings and have an independent business. Some guesthouses are run by the family themselves, and others bring in a management staff to operate the property.

Muriel Richardson Greaves has worked in the hospitality business for 28 years and has worked at Rosedon Guesthouse in Pembroke for 22 years. She prides herself on exemplifying Bermuda's famous code of good hospitality in the operation of Rosedon.

We are here to create moments of magic. People work hard and come here for the best possible vacation . . . One of the philosophies that I try to instill with my fellow employees and try to model it in my own behaviour is that we just don't want to meet people's expectations, but we want to exceed the expectation of our guests. We want to give them the vacation experience that they go away and [say] wow!

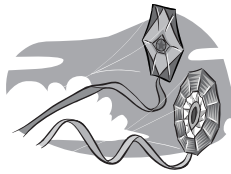
I read the comment sheet every week, and it talks about the extra attention, about how the staff went the extra mile and how everybody was really, really nice. I think wow; we are succeeding when that happens. And it is fun doing it, it is not about being subservient, it is about giving incredible service.

Early on, guesthouses appealed to particular segments of the tourist population. Many visitors stay at guesthouses because they enjoy a more personal experience than they would have staying at a large hotel. But before desegregation, the privately owned guesthouses also filled a hospitality void in Bermuda. Guesthouse owner DeLaey Robinson explains,

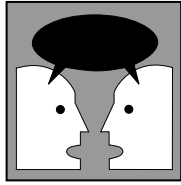
Now, going back to those early days of guesthouse business, you know, back in the '40's and '50's. The ingredients came together because first of all, I think, there's always been a market, a North American market, for people who want to get away from hotels and to stay in small places. So, in the early days for some businesses, certainly for the black-owned businesses, there was quite a market, I believe, in black Americans coming to Bermuda because then the hotels were segregated. I think there might have been one or two hotels in



Muriel Richardson Greaves at Rosedon Guesthouse, Hamilton.
Courtesy Departments of Community and Cultural Affairs.



*Hamilton, the Imperial on the corner of Burnaby and Church and the Canadian on Reid.
I think they might have taken a black clientele. But certainly, the only other way you could
stay would be in one of the small black-owned guesthouses.*



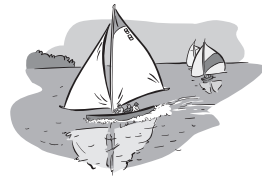
Discussion Questions

1. Why do you think guesthouses appeal to tourists?
2. What role did guesthouses play in the hospitality business before desegregation?
3. Do you think advertising to specific groups of people is a good marketing strategy?
4. Mrs Greaves says that working in the hospitality business is not about “being subservient” but rather about “offering incredible service.” What is the difference between these two attitudes? How would these two attitudes differently affect the service provided and ultimately the experience a visitor has?



Marketing Your Guest House

1. Working with a partner, interview two guesthouse owners about their lives as guesthouse owners. Find out why they wanted to own a guesthouse business. Ask about their guests—who are they and where do they come from? Has the source of guests changed over time? If so, why? After doing the interviews, write a summary of each and analyse the similarities and differences in the experiences. Suggest reasons for the differences.
2. Make up your own guesthouse. What is its name? What special features does it offer? What does it look like? What does it feel like? Write a description of your guesthouse.
3. Create a working budget for your guesthouse. What line items need to be included? You may want to interview one or two guesthouse managers about their budgets and all that needs to be included.
4. Create a marketing plan for your guesthouse. Identify what market segment (potential tourist group) you are trying to attract. Decide what mediums are the best to attract this audience: newspaper or magazine advertisements, radio spot or television commercials, posters, web site. Will you offer some sort of specials? Or have a gimmick to attract your audience?
5. Design an advertisement package (press release, magazine advertisements, radio spot or television commercial, and website) for your guesthouse. Be sure to come up with a catchy line that will attract visitors.



Maintaining a Tradition

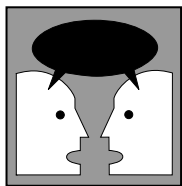
Although guesthouses were and still are popular, many families have given up their guesthouses. DeLaey Robinson thinks this is because the younger generation is not attracted to their families' businesses but rather is interested in entering other professions. He talks about how he and his wife Andrea became proprietors (owners) of Aunt Nea's Inn.

It's a frequent occurrence that as the parents age, often it spells the demise of the business because kids become professionals or they move on to other things. It's just a lucky circumstance that you have any kind of continuity of a business from one generation to the next because, obviously, the next generation has to be ready to get into this kind of business. It usually means they've done something else and they're ready to settle down.

In our case, it was just very lucky that I had already done a stint as a public servant and Andrea had done her stuff in the private sector, in the corporate world, and so we were prime to get into a business like this. [It appealed to us] because first of all, it's your own. You're doing your own thing. We didn't have to invest in the whole thing because it was already owned by the family—which made it a lot easier to get started. Of course, we had the experience because it had been a guesthouse since '61, so I had been involved through a lot of its history. So we brought a lot of the skills needed for this thing together.

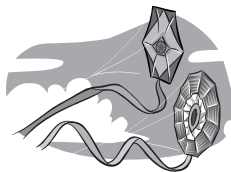


The Robinson family on the porch of their guesthouse, Aunt Nea's Inn, St George's. Courtesy *The Bermudian*.



Discussion Questions

1. Why do some families have to close down their guesthouses?
2. Do you know someone who has closed his or her guesthouse? Do an interview with the owners and find out why they had to close it. Was it for the same reason that Mr Robinson describes?
3. Why did DeLaey and his wife Andrea want to get into the guesthouse business?
4. He says that they brought a lot of skills with them to the business. What skills did they bring to the business?



Activity

To Be a Guesthouse Owner or Not

Your parents have a guesthouse and want you to take it over. Write a persuasive argument as to why you do or do not want to take over the business. Be sure to back up your points with examples.

The Special Ingredient

Guesthouses appeal to visitors because they offer small spaces that promote a feeling of privacy, familiarity, and coziness that hotels cannot. Through shared meals and activities guests get to know each other and feel like family. Mrs Greaves describes how Rosedon's guests enjoy afternoon tea.

We still have the old traditions—come and join us for tea! The guests have their breakfast, they go out for the day, and when they come back they all come back for tea at 4 o'clock, and they meet one another. Like you are sitting there and someone is sitting here [and the conversation is] "What did you eat today and where did you eat last night?" Friendships are made here, which is also really nice.

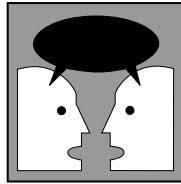
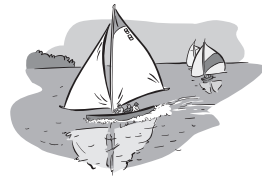
Guesthouse owners, like bartenders, become the guests' friends and confidants. Mr Robinson characterises this as a type of theatrical performance:

Bermudians get quite theatrical in performances before guests. Our theatre does occur right here on this verandah to a large degree. It's wine sipping and storytelling. It is talking. So, we talk about Bermudiana and talk about the history of St George's and this house and so on and Tom Moore and Nea and that sort of thing.

It very much is a question of relating to people in a way that they sort of guide you there with their feedback. We're both, sort of, world travellers and travel fairly extensively and talk here often turns to travel. So, I think you can't get away from the talking aspect of it. People are just fascinated to hear our stories, but the real thing about the kind of hospitality that you get in the guesthouse, in the small property as opposed to the larger one, is that you get sufficient intimacy that people start telling their own stories. And that's what is really key to the whole thing: . . . giving them the space, the opportunity to open up and tell their stories.

Carvel Van Putten, who now works as a doorman at the Fairmont Hamilton Princess Hotel, used to work as a waiter with Horizon Properties. He also describes his work with the visitors as a theatrical performance.

In those days when I was waiting at Horizons, I can always remember going to work and getting there in the dining room and in the kitchen, especially mornings. It's like going on stage. You can smell the coffee. You can smell the eggs, you can smell the bacon. So your presentation was going to be sharp because these are all the things that sharpen your wits to go to work. And when you presented it to the guests, you presented it like you were on stage. It was a presentation. And Bermuda's way of life has always been presenting it with a smile, and with a little joke or so, or reality about the weather or about life. I think people enjoyed that, and that's why it's always brought them back.



Discussion Questions

1. Why do both Mr Robinson and Mr Van Putten think of their work with visitors as theatrical?
2. What are some characteristics of this hospitality “presentation”?
3. What did Mr Robinson mean by “wine sits”? Tea time is another activity that brings guests together. What other kinds of social activities would bring guests together and encourage sharing?
4. What skill must a guesthouse worker have? Why is this skill so important?
5. Where else might people listen to and tell stories? What encourages this type of behaviour?



Interviews and Plays

FIND OUT

1. In preparation for conducting interviews with hotel and guesthouse workers and visitors, write out a list of questions and practise interviewing with a friend.
2. Find people who have stayed at a guesthouse and interview them about their experience there. What did they do? What was the service like? Get them to describe some of the things that occurred during their stay.
3. Find a guesthouse or hotel worker and interview him about the skills he uses in his job. How did he learn them? Which are most useful? What is he most proud of in his job? What stories can he share about his experiences serving guests? What was his funniest experience? Did a serious incident ever occur while he was working? How did he handle it?

THEN DO

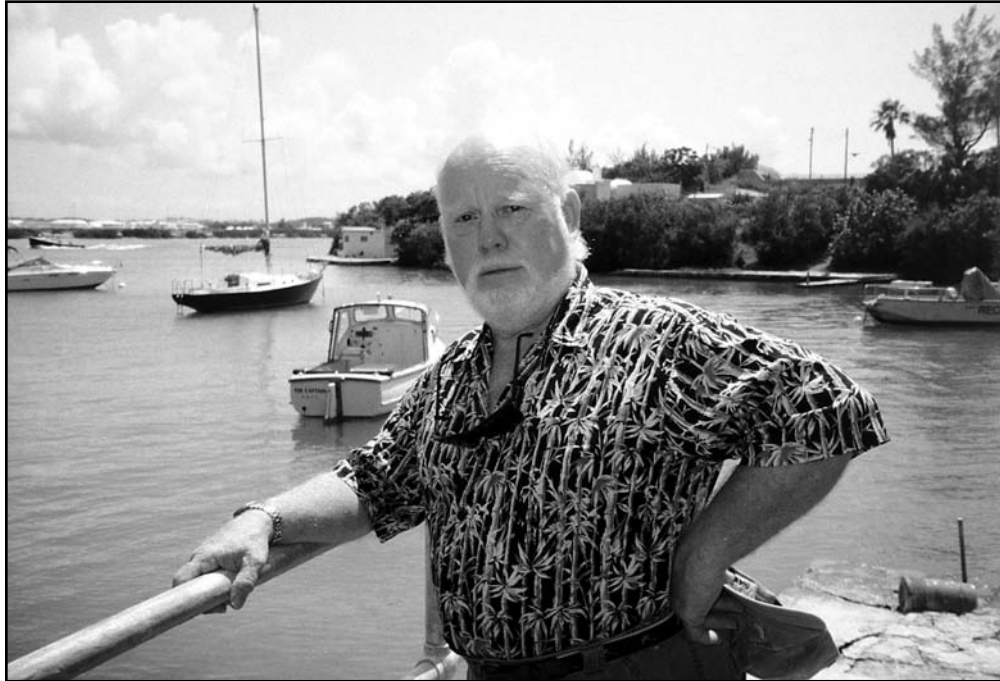
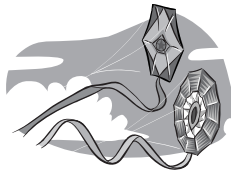
1. Join forces with two other students. Share what you learned on your interviews. Then write a play about a guest’s experience at a guesthouse or a hospitality worker’s experience serving a guest.
2. As a class choose four of the plays to perform. What criteria will you use to choose the plays?
3. Select your cast, gather your props, rehearse the plays, and then stage them for the rest of the class.



First of all, you got to love what you do. Go hardly, smile, be nice to whoever, no matter what, just keep smiling . . .

Always be your best, put your best foot forward. Put your little heart into everything you do and enjoy it.
— “Gigi,” Gloria Joell-Robinson, Limbo Dancer (above, with daughter Marquita)

Courtesy Gloria Joell-Robinson.



George Outerbridge. Courtesy Departments of Community and Cultural Affairs.

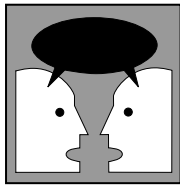
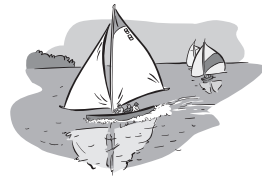
Glass Bottom Boat Tours: Environmental Tourism

Visitors to Bermuda enjoy seeing Bermuda from the land and from the sea. They especially enjoy seeing the wondrous treasures hidden beneath Bermuda's waters. For many years, George Outerbridge operated a glass-bottom-boat tour business out of St George's. He explains why he got into the business:

I was looking for my own business, and it always appealed to me. It's a good business, lucrative, and much enjoyable. It couldn't be any better. Also the glass bottom boat [lets you have] interplay with the tourists. You know, you're face to face with them and telling them things that most of them don't know anything about.

Taking the tourists out to see the fish isn't just a pleasure trip. You have to notice the weather conditions and plan where you will go. It depends on the weather direction. It doesn't matter how wonderful the fish are, if you're feeling ill, you don't like it. So you have to go to [where it is calm]. We had three different spots depending [on] where the winds were blowing. [We would go to those spots which] were sheltered more depending on the weather. So that was the deciding factor generally.

[The spots we'd go to are] one on the North Shore, one out on South Shore, and one off the eastern end, off the Sea Venture shoals, where the shipwrecked Sea Venture is. Occasionally you could see what's left of it, a few bumps and lumps, but the fish out there are very good. The water clarity is very good. [North, we'd go to] Bailey's Bay Flatts. It's about a mile and a half off the North Shore. South Shore, we'd go off of Castle Harbour, no, more down towards where there's some shipwrecks off of South Shore there. "The Cape" is just off of Mid Ocean or Castle Harbour beach. It's just outside the reef there. That's very good out there, very clear, nice lot of fish.



Discussion Questions

1. Why did Mr Outerbridge get into the business of being a glass bottom boat tour operator? Do those reasons also appeal to you?
2. Mr Outerbridge says you have to consider the weather conditions for each outing. Why is that?
3. What other things must a glass bottom boat tour operator consider to make the tourists' experience enjoyable?

Feeding the Fish

The tourists are satisfied when they see a variety of fish, and especially colourful fish. Luring the fish to your boat is an art. Mr Outerbridge explains how they feed the fish to get them to come up to the glass bottom of the boat.

You know, you get friendly with the fish with food. You feed them up. So they hear you coming, and they come right along as soon as they hear the boat. You don't even have to feed them. Well, you'd better feed them if you want them there the next time. They know the vessel. They know the sound of the boat.

There are common fish everywhere, like the sergeant majors, they're everywhere. The breams, you don't see very many of those on the South Shore, but they're certainly out [there], and you feed them up and get them out on the North Shore. Grey snappers—a great fish, you feed them up and they'll be regular. As long as you go there at least once a week, they won't forget you. But if you miss a couple of weeks, you'll have to feed them a lot.

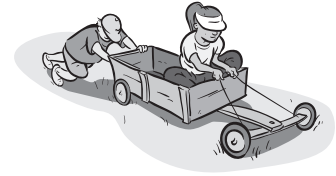
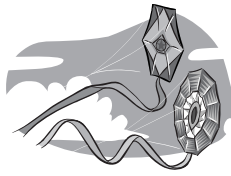
[For feeding the fish] we use canned pet food. It's easy to handle. You just take the can and they could hear the can opener going, and they'd start getting excited. And they could see when you went from the middle of the boat to the side where you were going to drop it, because sometimes you'd drop it one side, then the other. The idea was to alternate so the fish would go backwards and forwards under the glass. So they didn't know where it was coming next. But they got very wise to it. They could see, or hear, I don't know how, where the person was throwing it off the top.

[It's important that the sea is] not too mucky. I mean, the most important thing is that it hadn't been rough for a while, and there wasn't a lot of sediment so that you could see well. You could always get the fish to come right up to you with food but to see down, the

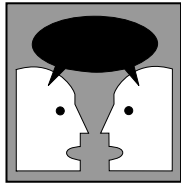


Many people that are in the [hospitality] business are in it because it's in their blood. You know, it's just in them. I very much enjoy working with not only visitors, but people in general. I think I have a knack for doing things that our visitors like.

— E. Michael Jones, Town Crier of St George's



more colourful [ones] are down below. They don't come up. The parrotfish will come up, if he sees these other grey fellows coming up like snappers or breams or like that, they'll come up to see what's going on. They don't necessarily eat the food, but their curiosity is piqued so much they do come up. There's a lot of fish, though, that won't take the bait. Angelfish will take the bait and stuff like that. But things like trumpet fish and butterfly fish and doctor fish, they don't come up—well, they come around to see what's going on. It's a curiosity thing.



Discussion Questions

1. What does Mr Outerbridge use to lure the fish?
2. Can the fish be trained to do what the tour operators want?



Activities

Glass Bottom Boat Tours

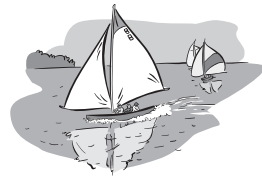
1. Make a list of the different types of fish that can be found in Bermuda's waters.
2. Interview glass bottom boat operators, scuba diving and snorkelling outfitters, and fishermen to determine where in Bermuda's waters each of the fish on your list are commonly found. Talk with them about what attracts those fish to an area. Is it the natural vegetation? The water temperature? The type of food available?
3. Plan a glass bottom boat tour. You may need to interview some tour operators to gather the information you will need to be successful. Determine where you will take your clients to see which kind of fish. List what equipment and supplies you may need to take with you. Create a budget for the trip. What will it cost you to operate the boat? What will you charge the tourists to join you? Why should a tourist choose your tour over your competitors' tour?
4. Consider what types of information you could share with your clients to make the trip more interesting. Make a list of facts about the different types of fish. Research the geology and geography of the area you will be boating. Learn the history of the area. You may also want to interview people about personal stories they may have about this area. Combine all these items to write a fascinating tour guide talk. Don't forget to include some humour! For inspiration, take a tour on a glass bottom boat and listen to the commentary of a true artist.



Activities

Fish Prints

1. Get several kinds of fresh (dead) fish. Wash them off and dry them well.
2. Using paints and a roller, roll the paint over the fish and then turn the fish on to a piece of paper to make a fish print.
3. Paint an underwater scene and use the real (dead) fish to print the fish into the mural.
4. You can also try using permanent, waterproof ink and make the fish print on a tee shirt.



Website Link

- Read a transcript of Beau Evans's commentary while giving a glass bottom boat tour.

Cultural Heritage Tourism

Cultural heritage tourism seeks to attract visitors by emphasising the unique culture of a locale. Cultural heritage tourism may choose to highlight the traditional arts and direct tourists to see crafts being made, boats being built, or to take part in community events made public, like Cup Match. It may focus on the historical qualities of properties such as Vermont, a Bermuda National Trust property that has remained intact and presents a Bermudian house as it would have appeared in the 18th century. With rising competition from other beautiful islands offering blue skies, warm temperatures, and beautiful beaches, the tourism industry in many places turns to culture to show why potential guests should visit their island paradise instead of another. Bermuda's rich culture is drawn from many world traditions yet is expressed in our own way. We can take pride in our culture and in sharing it with visitors.



Vermont, a Bermuda National Trust property, is one of Bermuda's early stone houses. It has remained virtually unchanged since it was built in 1710. Unique architectural features, fine Bermuda cedar furniture, and a collection of family portraits add to its charm.

Courtesy Bermuda National Trust.

Activity

A Cultural Tourism Itinerary

1. What traditions would you highlight for young visitors to Bermuda?
2. Create a day's itinerary for cultural tourists on the Island. Be sure to include the answers to these questions: Who would they meet? What could they see? What everyday events could they witness or participate in as visitors?

Now It Is Your Turn

Look around Bermuda! Check out the stories and traditions of others who work in the hospitality industry, such as taxi drivers, bus drivers, doormen, bell captains, housekeepers, restaurant managers, waiters/waitresses, hostesses, bartenders, concierges, travel agents, tour operators . . . Also discover what Bermuda properties are on the World Heritage List and visit UNESCO's web pages about protection of the world's cultural and natural heritage programme and criteria: <http://whc.unesco.org/nwhc/pages/home/pages/homepage.htm>.

LINKS

ARTS OF HOSPITALITY

Links to Social Studies Curriculum Goals and Subgoals

By the end of this chapter, students should be able to:

- analyse the concept of “being nice” as part of Bermudian culture
(SS Goal 1, subgoals 1.1, 1.2; SS Goal 4, subgoal 4.3; SS Goal 5 subgoal 5.2);
- describe the role good storytelling and conversational skills play in the hospitality trade
(SS Goal 1 subgoal 1.1; SS Goal 2 subgoal 1.4; SS Goal 4, subgoal 4.3; SS Goal 5 subgoal 5.2, 5.5);
- enumerate the skills needed to be successful in the hospitality trade
(SS Goal 3, subgoal 3.4, Goal 4, subgoal 4.1);
- plan a hospitality business, including creating a marketing plan
(SS Goal 3, subgoal 3.4, Goal 4, subgoal 4.1, Goal 5, subgoal 5.2); and
- understand the relationship between laws, social attitudes, and the economy
(SS Goal 1, subgoal 1.1, SS Goal 2 subgoals 2.2, 2.4).





Introduction



The essays on the following pages were written on the occasion of the 2001 Smithsonian Folklife Festival which featured the program “Bermuda Connections” which gave birth to this classroom resources guide.

In the opening essay, anthropologist Dr Richard Kurin, Director of the Smithsonian Center for Folklife and Cultural Heritage, offers perspectives on the relationship between local culture and the processes of the larger global contexts in which we all live.

The articles by Bermudian historian William S. Zuill, Sr and curator Dr Diana N'Diaye provide background on Bermuda’s history and local culture.

Bermudian local culture is further examined in notes on Bermudian language by wordsmith Ruth Thomas, vernacular architecture by architect James Tucker and woodworking traditions by author and cedar artisan Llewellen Emery.

Taken together, these essays may be read as background material for teachers and as the basis for classroom discussion in the upper grades.



The Globalisation and Localisation of Culture

By Richard Kurin

FORMER SPEAKER OF THE U.S. HOUSE OF REPRESENTATIVES Tip O'Neill said that "all politics is local." The joke illustrates a parallel point – all culture is local. Though all sorts of traditions, innovations, discoveries, and events may originate in distant places, their impact, if they have any, must be felt "close to home" to make a difference in people's everyday lives. Conversely, as in the example, local culture is often projected into a larger regional, national, even global context. From foods to sounds, technology to fashion, language to celebrity, the products we associate with global culture originate with particular people in a localised situation.

Globalising and Localising Process

Globalisation and localisation are dynamic, inter-related processes of cultural interchange. We sometimes equate globalisation with the spread of Western and particularly U.S. commercial cultural products around the world – McDonald's burgers and fries, Levi's jeans, reruns of "I Love Lucy," CNN "Headline News," Hollywood action films, and Disney characters. The seeming ubiquity of these products and their attendant economic consequences are sometimes seen as threatening or wiping out local culture and draining local economies for the benefit of distant multinational corporations. Folklorist Alan Lomax saw this trend early on



– the ever-extending spread of a commercial mass culture that would lead to the increasing homogeneity of culture everywhere. “Cultural grey-out” was the term he used.



There are other cultural products that also go global or at least close to it, and yet have little association with either American origins or Western corporations. Indian films from Mumbai – “Bollywood” in the vernacular – move easily across the Subcontinent into East Africa and the Gulf, and to groceries and eateries in Chicago, picking up Swahili, Arabic, and English subtitles, and racking up more viewers than anything Hollywood puts out. Chinese food is found across the globe, carried not by chain stores but by families who’ve settled in just about every nation. Sometimes the globalisation is aesthetically driven – while Americans danced the Brazilian Macarena and hummed the tunes of South Africa’s Ladysmith Black Mambazo, bluegrass became more popular in Japan than in the United States. Other times, it may have socio-political ends. Amazonian Native people, for example, work with Ben and Jerry’s and Cultural Survival on creating tropical nut ice cream to sell to American consumers to help save rainforest culture. In these cases, a localised cultural product has been universalised. And it’s not only commercial products that traverse the planet, but ideas as well. Americans, French, and Brazilians chant Tibetan Buddhist mantras. Ideas of democracy and human rights reach Tienanmen Square, as students sing “We Shall Overcome.” Indian writers dominate contemporary English-language literature, and South African heroes inspire the world.

At the same time culture goes global, it also becomes localised. McDonald’s, to accommodate Hindu and Muslim sensibilities in India, serves mutton burgers – no beef, no pork. Universalised English is transformed into Spanglish at the Mexican border. Computer keyboards are remanufactured with Chinese rather than Latin characters to serve a nation with over a billion people. American television shows are recast with local characters, accents, and plots the world over. Studio synthesisers are retooled for use as instruments in African pop music clubs. Western rock music acquires Russian lyrics and themes in Moscow.

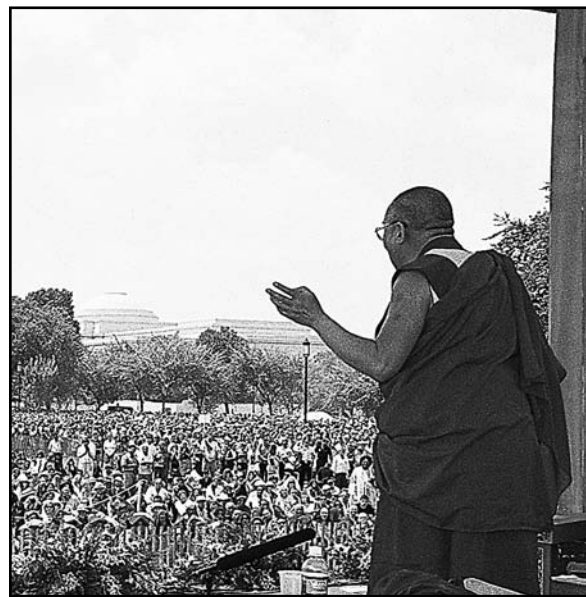


Photo by Jeff Tinsley, © Smithsonian Institution.

The Dalai Lama participated in a ritual enactment at the 2000 Smithsonian Folklife Festival for an audience of 50,000 on the Mall. For the Smithsonian and the participating Tibetan organizations, presenting the culture beyond the Tibetan community was a means of preserving the culture within it.

“ We now have “streaming culture,” as sounds and images from around the world flow into home computers. ”

Localisation tends to make culture more heterogeneous. Widespread cultural forms are actively adapted by local people and particularised to local sensibilities, taking on local nuances, local character, and terminology. New products and ideas are absorbed into local practice.

The processes of globalisation and localisation are not new. From ancient times, trade along the Silk Road was a globalising force, bringing luxury goods and ideas across continents. The ancient civilisations of India, of Meso and South America were globalising in their own right, developing dialectical relationships with local and regional subcultures as they spread over the landscape. While some globalisations are commercially based, like the Silk Road, others are religious; one thinks, for example, of the spread of Buddhism, Christianity, and Islam. Yet even with formal doctrine and belief, we see a tremendous variety of local forms of “universal” religion, e.g., Afro-Caribbean syntheses with Christianity; Indonesian, Moroccan, and even British styles of Muslim practice; Japanese, Sri Lankan, and American styles of Buddhism. Some globalizations occur over centuries, spreading cultural products, customs, beliefs, and values, such as Hispanisation in the New World; and some forms of localisation occur almost immediately, as for example the adaptation by Trobriand Islanders in World War II of cricket as a clan contest invoking magic and ritual exchange. Some forms of globalisation may be more humane than others, more respectful of the cultural diversity they subsume. They may actually encourage local cultural practice and the production of traditional and innovative arts, goods, and ideas. In other cases, the agents of globalisation – whether they be conquerors, merchants, or missionaries – may be quite imperial and oppressive. Rather than encouraging a local engagement of the global culture, they may persecute practitioners of the local culture and seek to outlaw or delegitimize the identity and institutions of local folk. In such cases, local culture may become a refuge from or vehicle of resistance to globalising forces.

Contemporary Cultural Exchange

What is new about the current processes of globalisation and localisation is the speed at which they take place, the number of cultural products involved, and the breadth of distribution. Paleo-archaeologists suggest it took a few hundred thousand years for the knowledge of fire-making to spread among all humans. Now, goods can spread around the world in days, information in minutes, and digital transactions in milliseconds. This is fine for many things, but it

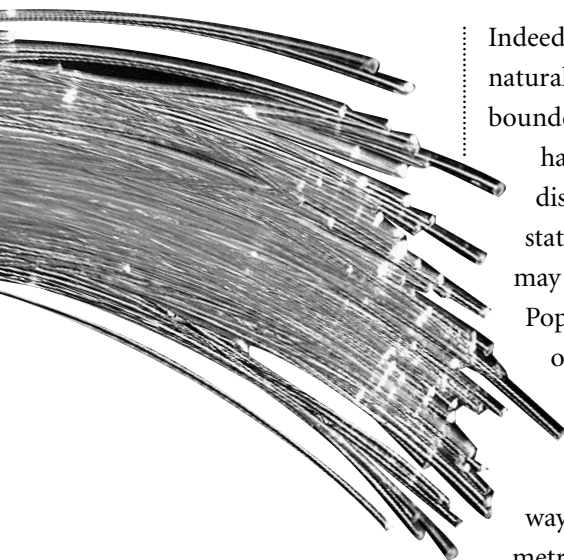


is not uniformly good. Viruses biological and virtual now spread much more quickly than our ability to control them. Secondly, in prior forms of globalisation relatively few products, materials, or ideas were moved from place to place, travelling by foot, horseback, or boat. Today, uncountable ideas flow over the World Wide Web across the planet. Innumerable goods and materials fill shipments, suitcases, and express mail packages. Again, while this is beneficial for distributing medicine to needy children, it is problematic in reference to the flow of pollutants, illegal drugs, and weapons. Finally, while prior globalising forms depended upon face-to-face contact and reached only a relatively few people at a time through adventurers, brokers, and middlemen, today's globalisation reaches great numbers of people through mass migration, travel, communication, and the pervasive electronic media. When the content is humane, democratic, uplifting, this may be fine. But when it conveys lies, inflames hatred, and provokes violence, a broad global reach might not be such a good thing.

The pace and scope of the flow or movement of cultural products have implications for the way we think about cultures. Most of our social sciences are based upon the idea of culture as a natural phenomenon. Early theorists classified cultures as they would species. Natural processes of evolution were thought to model cultural ones.



“ The survival skills honed on rock isles have encouraged adaptability, flexibility, and self-reliance. ”



Indeed, we still find anthropology departments in natural history museums. This naturalistic view of culture has also been a rather static one – cultures are named, bounded, clearly associated with a particular people, time, and geography. Society has structure, is arranged in strata, has a morphology, and culture has a set of discrete traits and characteristics. Globalisation and localisation challenge this static view and suggest an alternative, hydraulic metaphor. Culture and society may be more fluid, as beliefs and practices flow globally and are channelled locally. Populations flow across borders in waves. Speech and images flow through fibre-optic cable. The free flow of ideas, information, and fiscal transactions is the basis of the global economy. We now have “streaming culture,” as sounds and images from around the world flow into home computers. Thinking about the ebb and flow of culture may be a more appropriate 21st century way to conceptualise exchange than to see it in terms of centre and periphery, metropole and hinterland, as characterised 19th and 21st century views. But even more, globalisation and localisation challenge the naturalistic framework of cultural processes. Culture doesn’t just happen. Globalisation and localisation depend upon the active decision-making of particular people and groups of people, deliberating agents who recognise various beliefs and practices in a constellation of local and global spheres, weigh alternatives, craft strategies, and pursue activities to achieve desired ends. Many political, fiscal, cultural, and artistic leaders are quite conscious of their choices, to, for example, adapt global practices, support local institutions, invite benevolent and fend off malevolent influences, etc., as they see them.



The Bermuda Connections Programme

Globalisation is not new to Bermuda, itself discovered during an age of global exploration. From the beginning, settlers had to adapt to local conditions to survive. They honed seafaring and trading skills. They carved furniture out of local cedar and ingeniously quarried limestone, cut it into slabs, and made roofs for their homes with conduits to catch, funnel, and store precious rain – their only source of fresh water. Despite its small size and lonely mid-Atlantic location, the world came to Bermuda, with its settlers originating in England, and subsequent population coming from the Caribbean, the United States, the Azores, and increasingly now from around the world. Tourists and international companies followed. Bermuda gave the world its onions, its shorts, its sailing prowess. Now, Bermuda builds on its experience as historical values and connections have evolved into contemporary ones. Its strategic position on mercantile sea trade routes has been transformed into a similarly strategic position in the flow of international capital through the finance, banking, and reinsurance industries. Ingenuity on the high seas has turned into skill in navigating contemporary markets. The survival skills honed on rock isles have encouraged adaptability, flexibility, and self-reliance. Bermudians know how to take things from elsewhere and make them their own, giving them local significance.

Kite-flying, benign child's play in most places, had serious educational value here, teaching children to adapt materials, designs, and techniques to wind currents, a particularly useful talent on the high seas. Cricket, a colonial game imported by Anglo-Bermudians, is the centrepiece of Cup Match, an annual island ritual celebrating the 1834 liberation from slavery. In music, Caribbean calypso, Jamaican reggae, club music, and even jazz acquire Bermudian lyrics and tones.



All photos on this spread courtesy of Department of Communication and Information.

“ Cultural democracy relies upon the knowledge of cultural practitioners and their access to their own heritage. ”

Cultural Democracy

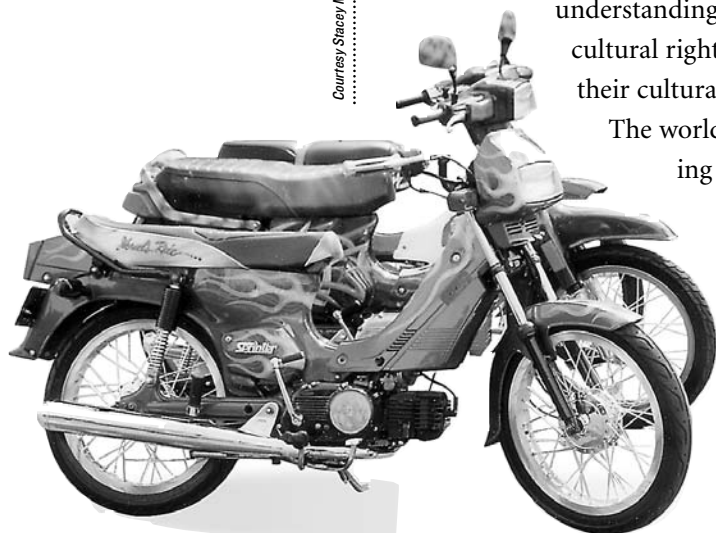
Humans have generally benefited by cultural exchange. But a balance needs to be maintained between globalisation and localisation. Extreme globalisation would eliminate cultural diversity on the planet. Imagine all ideas expressed in only one language. How about one culture, one cuisine, one way of dressing, one way of praying, one way of thinking, one way of playing music or making art? This would not only be boring, it would probably doom humankind, for in an evolutionary sense, cultural diversity gives us options for future survival.

On the other hand, extreme localisation would preclude the adaptation of good new ideas, good innovations from “somewhere else” that could bring benefits to local people everywhere. Local cultures would likely atrophy without a source of new energies, ideas, and goods from other societies. How then to assure a balance between processes of globalisation and localisation? At the global level, there has to be a respect for cultural democracy, the idea that diverse cultural communities have something to say and contribute to the wisdom, knowledge, skill, and artistry that define our humanity. There need be concomitant understandings, ethical and legal, in place that can assure human cultural rights, including those which allow people to benefit from their cultural creativity and property, tangible and intangible. The world has made great strides, at the global level, in defining those rights through international accords.



Courtesy of Department of Communication and Information.

Courtesy Stacey Madeiros Cooke.



All people need the freedom to realise their own identity and to practise their own traditions, be they religious, linguistic, culinary, musical, or artistic. Cultural democracy relies upon the knowledge of cultural practitioners and their access to their own heritage – significant sites, land, and texts. Cultural democracy flourishes when people reap the benefits of their cultural achievements and have the continued opportunity to build on those achievements through creative change. Localisation depends upon the ability of local people to continue their means of cultural production. In an era of intense globalisation, local people need to be seen – and see themselves – not just as consumers or recipients of goods and ideas produced elsewhere, but as cultural creators.

Encouraging local cultural creativity in a global context has long been central to the purpose of the Smithsonian Folklife Festival. Ralph Rinzler, its first director, saw the Festival as a means of highlighting the diversity of local cultures for the beauty, wisdom, and knowledge they embodied and of sharing that appreciation broadly. S. Dillon Ripley, the former Smithsonian Secretary who passed away earlier last year and whose memory we honour, provided the leadership for instituting the Festival, and was always a strong supporter. He saw the Festival as a way in which the Smithsonian, as a globalising force, could nonetheless help preserve local cultures by drawing attention to their historical and ongoing value to humanity. Margaret Mead, the world-renowned anthropologist whose centennial we also honour this year, was a strong supporter of the Festival. She noted that at the Festival, “everyone is a participant,” local tradition-bearers and Smithsonian officials and casual visitors. The idea behind this was profoundly culturally democratic. It is in each person’s long-term interest that a diversity of strong cultures be encouraged to preserve and extend their traditions, even create new ones, so that all people might have that much more to learn from each other.

RICHARD KURIN is Director of the Center for Folklife and Cultural Heritage at the Smithsonian Institution and author of: *Reflections of a Culture Broker: A View from the Smithsonian* and *Smithsonian Folklife Festival: Culture Of, By, and For the People*.

An *Introduction* to Bermuda

By William Zuill, Sr

BERMUDA IS A REMARKABLY LOVELY ARCHIPELAGO with a temperate, subtropical climate where crops can be grown the year through. Its far-flung reefs were monstrous toothy traps for unwary masters and navigators of homebound carracks and galleons – and later frigates, sloops and schooners, clippers, side-wheelers and ocean liners – but those who could work their way through the reefs found safe and commodious harbours among the five main islands and the 300-odd rocks and islets.

Bermuda was, and is, one of the most isolated island groups in the world, more than 600 miles from the nearest land, which is Cape Hatteras, North Carolina. At the same time it happens to be located on various trade routes, for the wind-ship passage from the Straits of Florida to Europe runs north along the Gulf Stream to the latitude of Bermuda, where the favourable westerlies begin to blow – and so the island was both a helpful navigation point as well as a considerable danger to shipping. In the steamship age, the island lay on the most direct route from the Mediterranean to the Straits of Florida and the Gulf of Mexico, and today, in the age of flight, its airspace is traversed by several airliners a day. Thus, throughout its history, Bermuda's strategic significance has allayed its isolation and shaped Bermudian life, thought, and custom.



Photo courtesy of Department of Communication and Information.

An island is similar in many ways to a ship, and this is particularly true for Bermuda. During World War II we were called “an unsinkable aircraft carrier,” providing the Allies an antisubmarine base way out in the Atlantic. It was a role which continued during the Cold War, when we were an important part of the U.S. Navy’s tracking network that kept tabs on Russian missile submarines.

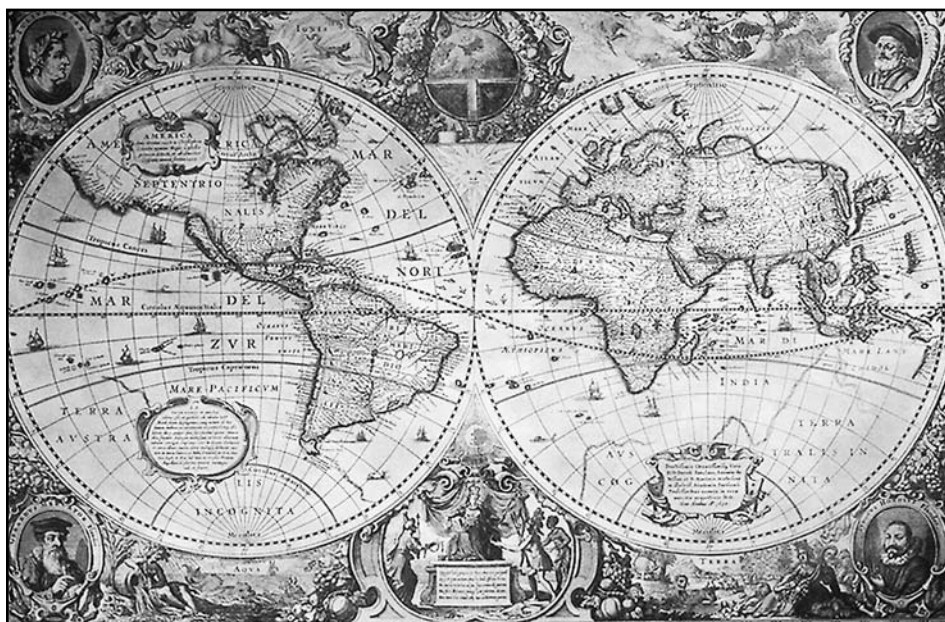
“Bermuda’s strategic significance has allayed its isolation and shaped Bermudian life, thought, and custom.”



Islanders, like ships' crews, have to be self-reliant, struggling to use and reuse, conserve, and make do when the proper tool or spare part is not available. Water is a precious commodity in Bermuda, for our island has no creeks, brooks, or rivers, and we learned as children to conserve the water channelled off the roof and carefully stored in underground tanks or cisterns. Like seafarers, we tend to be both fatalists and pragmatists.

Our folkways stretch back to our beginnings as a community some hundred years after Captain Juan Bermudez in *La Garza* happened upon an uninhabited Bermuda in around 1505. In 1609 the *Sea Venture*, flagship of a relief fleet bound for the new Virginia colony at Jamestown, was wrecked on Bermuda. All 150

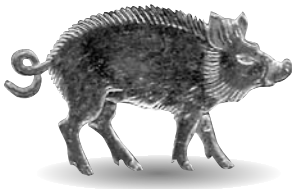
men and women came safely ashore, including the admiral of the fleet, Sir George Somers, and the governor-designate of Virginia, Sir Thomas Gates. The survivors built two vessels and sailed for succor to Jamestown – but found, instead, that they were the rescuers. Only 60 persons were left alive out of the colony of some 500 the autumn before, and they were dying of starvation. The ship's stores from Bermuda



Bottom photo courtesy of Department of Communication and Information. Top photo courtesy of Bermuda Archives, Montgomery Moore Collection.

saved them. Somers and Gates and the leaders of the colony decided to return to England, but before they could reach the open ocean another relief fleet arrived, and all turned back to Jamestown. Somers volunteered to return to Bermuda to collect supplies, for he seems to have fallen in love with the place and had even picked out an island for himself, which is still called Somerset – Somers' Seat.

But worn out by his exertions, he died, and his nephew Matthew Somers decided to sail back to England. They and other survivors told about Bermuda's beauty and the readily available wild hogs and fish, about the occasional sharp storms, about



the sea-birds mewing as the crew came ashore. The story of the shipwreck clothed the island in glamour and inspired (so we believe) William Shakespeare to write *The Tempest*. The Virginia Company decided to colonise Bermuda, and in 1612 sent out a ship called the *Plough* with the first colonists. The Virginia Company spawned a second company, the

Bermuda Company, who took over the island for £2,000. Christopher Carter, a survivor of the *Sea Venture* wreck who had been on Bermuda ever since, is properly Bermuda's first inhabitant, as he was the only one of the survivors to make his home on the island. Governor Daniel Tucker sent the ship *Edwin* to the West Indies in 1616 to bring back tropical plants to try out in Bermuda. The ship also brought the first persons of African and Native American descent to come to the island. Thus the African, European, and Native American strands of population that make up Bermuda today were present from very early times.



Photo courtesy of Bermuda Archives: News Bureau Collection.

Mrs. Young making cassava pie.

It seems likely that cassava (or manioc) was among the tropical plants the *Edwin* brought, and our traditional Christmas cassava pie – made with cassava paste in both crust and filling – probably stems from this very early period. One writer declared, “it took some ingenious housewife” to turn cassava into an edible pie, and today, after nearly four centuries, it remains our principal and unique Christmas dish.

On 1 August, 1620, Bermuda organised its first meeting of the House of Assembly, one year after the House of Burgesses was instituted in Virginia. The State House was the first major building of Bermuda coral limestone. Until recent times Bermuda architecture has developed from the use of stone blocks and stone roof tiles, cut with a saw from the Aeolian limestone, and Bermuda cedars, which rarely gave more than 16 feet of useable timber. This limited the size of the largest rooms and determined the dimensions of buildings. Stone roof tiles made a heavy load for the roof timbers but enabled island homes to defy hurricanes.



The State House was an early archetype for Bermuda limestone architecture.

Photo by Kristen Fernick © Smithsonian Institution.

When Governor Tucker arrived in 1616, he initiated the growing of tobacco, which was a successful export crop until the small fields became exhausted. The Bermuda Company, controlling Bermuda's economy under a royal charter, had insisted on tobacco culture and tried to limit trade with England to one Company ship a year. Once free of the Company in 1684, Bermudians turned their attention to the sea to make a living – an economic base which continued for more than a century. They took over the isolated Turks Islands and made salt there, which they traded for food up and down the Eastern Seaboard. Of course, not all men were sailors; some built ships. Bermuda cedar was ideal for this, pliable and resistant to sea worms and barnacles. The vessels proved to be unusually swift and are credited with being the inspiration for the famed Baltimore schooners. Today Bermuda dinghies race on weekends and are reminders of our seafaring past.



The crew of *Contest*, a Bermuda fitted dinghy, continue a long tradition of Bermuda sailing arts.

Photo courtesy of Department of Communication and Information.

By 1775 Bermuda was a small cog in Britain's vast American empire. In culture, the island was closest to the mid-Atlantic colonies, governed in much the same way. The British efforts to confine trade within its own empire tended to benefit Bermuda's seafarers and salt rakers, and the British defeat in 1783 was a blow to Bermudians' way of life. The British then began to use Bermuda as a replacement for their lost Eastern Seaboard harbours. Thus Bermuda became a garrison island, and the British soldiers and sailors stationed there had an important effect on our culture. Colonel William Reid, governor from 1839 to 1846, realising that in time of war the island fortress could be starved out by an enemy blockade, imported ploughs (there were only three on the island when he arrived) and brought in two English farmers to show what might be done. The result was that the colony rapidly developed an export trade to the Eastern Seaboard in garden vegetables, particularly Bermuda onions, from which the people gained the nickname "Onions." With a year-long growing season, there was time to grow crops for home consumption as well.

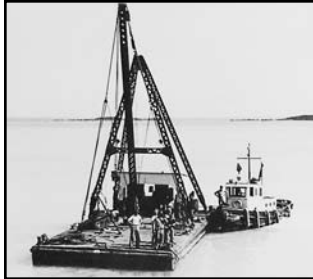
In 1849, the barque *Golden Rule* brought 58 Madeiran immigrants as agricultural labourers, starting the 150-year connection between the two isolated Atlantic archipelagos, and giving Bermuda a new cultural element. High U.S. import tariffs and refrigerated train transport from the warmer states to northern U.S. cities after World War I destroyed Bermuda's vegetable export business, but the farm culture

lingers on. Bermudians turn out in large numbers for the annual three-day Agricultural Exhibition, where amateurs and professionals vie with one another in showing their livestock, produce, home cooking, and flowers.



Photo courtesy of Department of Communication and Information.

Veterans of both world wars gather at the Cenotaph of Front Street to honour those that lost their lives in battle.



Dredger at Castle Harbour — part of constructing the U.S. military airfield during World War II.

From the British garrison Bermudian men learned new trades and construction methods, working under the army and navy engineers. In addition, the Royal Navy Dockyard ran an apprenticeship scheme that produced well-trained artisans, thus creating an important addition to Bermuda's education facilities. By the end of the 19th century, two segregated local army units developed — the white-officered Black Royal Garrison Artillery (later the Bermuda Militia Artillery) who manned the massive guns in the coastal forts, and the all-white Bermuda Volunteer Rifle

Corps. an infantry unit. Many Bermudians are descended from army and navy families, and 11 November, the day marking the end of World War I, is observed annually with great decorum at a parade of the Bermuda Regiment (the integrated descendant of the BMA and the BVRC) on Hamilton's Front Street at the Cenotaph — the war memorial.

As the 20th century drew near, war broke out between Britain and two Boer Republics in South Africa. As there was a large garrison in Bermuda, the British decided to send Boer prisoners to the island, and to reinforce the garrison with the West Indian Regiment. The influx of West Indians, coupled with a further influx of workers to expand the Dockyard, strengthened Bermuda's ties with the Caribbean and influenced our culture. The dawn of the 20th century brought increasing tourist trade. People had visited Bermuda for their health from at least the mid-18th century, but the island gained recognition as a resort in the late 1800s with the visit of Princess Louise, the artistic and rebellious daughter of Queen Victoria, and steamships made frost-free, subtropical Bermuda easily accessible to New York. Distinguished visitors such as Mark Twain and Woodrow Wilson gave important publicity to Bermuda's qualities, and the winter season became an important part of Bermuda life. After World War I tourism became the mainstay of the economy, doing so well that the island was not seriously influenced by the Great Depression of the 1930s.



Front Street, c. 1912. Fashionable visitors in the 1900s — the early days of tourism in Bermuda.

World War II wrought many changes, swiftly modernising the quiet holiday back-water still drowsing in the 19th century. Bermuda automatically went to war in 1939 when Britain did, and this rapidly killed the all-important tourist trade. For a time the government became the principal employer, hiring men on meagre pay for public works projects. Construction of U.S. military bases and an airfield started in 1941; Bermuda became acquainted with the latest modes of rapid construction as well as tough American construction workers. Bermuda workers were unhappy as prices went up and they were paid at the same low rate as on the Bermudian government projects. The Bermuda Workers Association was formed, and this quasi-union succeeded in improving pay.

The continued interest in agriculture was important during World War II, particularly when in 1942 German U-boats sank a Bermuda-bound supply ship and put the island on very short rations – including oats for the island's horses, the main means of transport. This situation, along with defence requirements that motor vehicles traverse every part of the island, reversed the ban on automobiles that had been imposed in the early 1900s.

It was a changed island that greeted the peace in 1945. The face of the land had been altered with the building of U.S. bases, which took up one-eighth of the island. Bermudians awakened to ideas of a greater democracy, which two decades later were to change the voter's franchise from one qualified by land ownership to one of universal adult suffrage. Under the charismatic leadership of Dr Edgar Fitzgerald Gordon (whose daughter would be Bermuda's first woman premier) the trade union movement gained in strength until it became a potent force in industrial relations, ensuring the workers a share in a burgeoning economy.



1959 Royal Visit.

Photo courtesy of Bermuda Archives: Richard Saunders Collection.

For burgeon it did! Bermuda's new airfield facilitated connections with the Eastern Seaboard and Europe. The fact that Bermuda was in the sterling area but enjoyed an American-style way of life attracted wealthy Britons, and go-ahead banks and law firms found that a company in Bermuda could help shelter their capital from tax collectors. In 1959, during the celebrations of the 350th anniversary of Somers' shipwreck, a group of young black professionals decided to try and get rid of segregation in the principal movie theatre. They organised a boycott, which succeeded so well that soon major restaurants and hotels dropped all segregation. Businesses changed their employment practices as well. It was the breaking of a dam that led to universal adult suffrage, a new constitution, and greater internal self-government for the colony.

A community of 60,000 people is a small town by North American standards, yet, because of our isolation and our constitution, we are also a small nation. Our politicians debate garbage collection one day and relations with the United States the next. Although we are still a British colony, we have more independence than any of the 50 U.S. states or Puerto Rico.

Our vibrant island has the curious motto "Quo Fata Ferunt," "Whither the Fates Lead Us." It seems a bit bizarre for a remarkably successful community, but an island is always in the hands of the fates, whether they bring a hurricane or a shipwreck. We were drawn into a world war, which first destroyed our economy and then built it up so that the island is more prosperous than before. Our livelihood depends on bending and turning the winds of fortune to our advantage. Thus we have succeeded in the past, and thus we must go into the uncertain future.

WILLIAM SEARS ZUILL, SR is a prominent Bermudian historian. He was educated at the Whitney Institute in Bermuda, St Andrew's School, Delaware, and Harvard University. Now retired, he worked for many years for *The Royal Gazette*, as a reporter and then editor, and then became Director of the Bermuda National Trust. He was awarded the M.B.E.

Bermuda Connections

By Diana Baird N'Diaye

APPROACHING BERMUDA BY AIR OR SEA, one notices first that the isles are opulently landscaped and impeccably adorned with lush gardens and pastel architecture. For its 300,000 yearly visitors and residents alike it is a land that is small in area but rich in culture. Bermuda is at once a geographic place and cultural space a creation of human enterprise, artistry, and effort.

Bermuda's local culture grew out of the island's strategic location. From its very early settlement this tiny archipelago was a central navigational landmark between Britain, mainland America, the Caribbean, and later the Azores. Patterns of travel and exchange have continued to rejuvenate the cultural fabric of the island colony. These patterns have been a source of material goods, population and culture. People, ideas, and goods along with music, foods, and other forms of culture flow out and back from Bermuda with the regularity of the ocean tides. Bermudian folklife is the creative, pragmatic, and unique fusion of these cosmopolitan trends.



Photo courtesy of Department of Communication and Information.

The need to survive in a very isolated and limited space, with limited resources, built Bermuda's economy and culture. Finding ways to reconfigure resources both material and cultural has been an enduring fact of Bermudian life and consciousness. Even today, Bermudians look out upon the world with a mariner's sensibility – ever interdependent with their fellow islanders and watchful of Atlantic Ocean storms as well as those blown in by the changing winds of fortune.

Bermuda was unoccupied until the time of its settlement by the British. The settlers found themselves in need of help in working to build a viable colony out of the craggy, windswept islands. They soon transported enslaved, indentured, and free individuals of African and Native American origin to the colony from captured

Spanish ships and Caribbean islands. These labourers whom they engaged as divers, sailors, fishermen, carpenters, cooks, housekeepers, nursemaids, farmers and as builders of houses and ships brought expressive traditions and skills to the islands as well.

Even in a place as small as Bermuda, the people of St David's Island retain distinctiveness as a regional fishing community of mixed Pequot, African, and English ancestry and cultures.

In 1847, as Bermuda turned to farming as the basis of its economy, Portuguese from Madeira and in the 1920s from the Azores were recruited to bring their farming know-how to the island. Azoreans have been coming to Bermuda ever since. Recruited as farm workers, though rarely given full status as Bermudians, they brought the culture and foods of their homeland including the onion that would become known as the Bermuda onion. They also brought the *Festa Espirito Santo*, the annual commemoration of a miracle that saved the people of Portugal from starving in the 14th century. According to Robert Pires, a Bermudian whose grandfather arrived in Bermuda in the early 1900s, some Portuguese have chosen to downplay their ethnicity, language, and traditions and have not passed these on to their children because of experiences of discrimination. However, today with renewed pride, other Bermudians of Portuguese descent join recently arrived Azoreans in decorating their homes, attending the *Festa* procession, and enjoying the special sweet breads and soups prepared to mark the occasion.

The Bermudian gombey tradition of masked and costumed dancers accompanied by musicians, first seen in the streets of Bermuda in the 1800s, is a contribution from the Caribbean. In the early 1900s migrant workers from St Kitts and Nevis joined earlier Caribbean populations from Barbados and St Thomas. Caribbean immigrants from Guyana,



The annual *Festa Espirito Santo* procession in Hamilton.

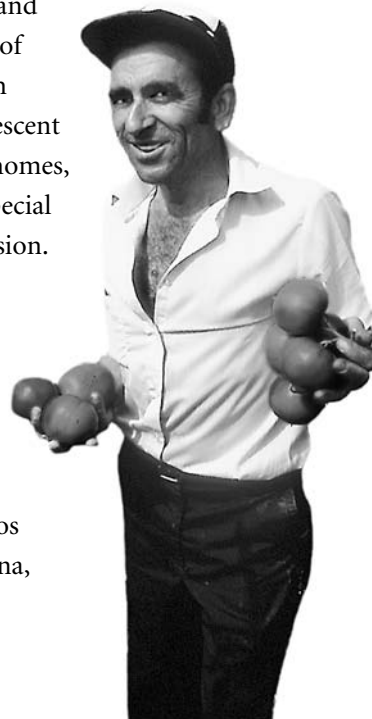


Photo courtesy of Department of Communication and Information.

Photo courtesy of Department of Communication and Information.



Photo courtesy of Department of Communication and Information.

Barbados, and Jamaica came to fill the demand for educators and also for service workers in hotels, guesthouses, and in construction for the tourism industry, bringing foodways, music and traditions of political and economic activism as well.

Though in past times Bermudians of British, Portuguese, and African-Caribbean descent received separate and unequal treatment and benefits for their labour according to the circumstances under which they came to the islands, Bermudians as a community today benefit from their culturally diverse origins and overseas connections as sources for their shared traditions.

Notes on Bermudian Language

FROM A REPORT BY RUTH E. THOMAS

The English language that Bermuda's first settlers brought with them has evolved into two main forms — a standard English and a local vernacular. Many Bermudians switch back and forth between them at will, depending on the situation. For example, Standard English is used in professional settings and in writing, while vernacular Bermudian English is spoken on more casual occasions. Some people who always use the vernacular orally write in perfect Standard English.

“Vere is Villiam’s Wiolin?”

As much as any other aspect of culture, Bermudian speech reflects the islanders' connections with neighbours around the Atlantic. Early settlers to Bermuda came from various places in England and brought their various local accents and vocabularies with them. Bermudian speech also echoes influences from the United States, Canada, and the Caribbean.

Portuguese speakers immigrated to Bermuda in the mid-1800s, mainly from the Azores. Most came without knowledge of English.

Eventually, they added a different accent, rhythm, cadence, and even vocabulary to the English spoken on the islands. Some young Bermudians try to emulate the English of the Rastafarian community in Jamaica, reggae dub poets, or American rap artists.

In spite of evolutionary change in Bermudian English and the effects of frequent contact with other English-speaking countries, some elements from the past still linger. An example is the way Bermudian English sometimes inter-

changes the sounds /v/ and /w/: for example. "Vere is Villiam's violin?" for "Where is William's violin?"

Other characteristically Bermudian words and expressions include nicknames. Many people in Bermuda, particularly men, have nicknames. For example, the name "Bus Stop" was given to the owner of an old taxi who picked up his clients at bus stops rather than at the usual taxi stands. A boy who could not afford his own shoes once wore his mother's shoes to a party; the nickname "Mama's Shoes"

followed him through his adult life. Sometimes all the male members of a family will share the same name. The eyes of members of one such family, all called "Cat," were thought to have a feline appearance. Nicknames are so frequently used that a person's given name is often forgotten. Nicknames appear in the telephone directory and also in death notices.

RUTH E. THOMAS, M.B.E., BA, MSC, worked in education for many years before joining the Department of Community Services, where she founded the Department of Cultural Affairs. She is founder of the spoken-word group Mosaic.

A sampling of more general Bermudian terms referring to people includes:

SPARROW:

Local woman.

This bird never leaves the Island, hence the comparison with Bermudian women.

LONGTAIL:

Female tourist.

The longtail is a seasonal bird that comes to Bermuda in the spring. That is when the tourists usually begin to visit.

DIDDLY BOPS:

Teenagers on motorised bikes.

ONION:

Bermudian.

The island was known for growing onions.

“ I tell people that there’s no other place like Bermuda geographically or culturally. Bermuda is still a British colony yet a neighbour of the United States, and it is heavily influenced by West Indian people who come here to live. We pick and choose whatever we like. You will see Bermudians at a cricket match wearing sweatshirts from American universities that they’ve brought because the colours match those of their favourite cricket team here in Bermuda. ”

BRUCE BARRITT,
Not the Um-Um Players

Bermudian performance traditions include not only gombey dancers and musicians, but also a regimental band, community marching bands, a pipe band that plays calypso, an a cappella sacred song quartet, as well as reggae, calypso, traditional jazz, and other music traditions that Bermudians have made their own. Bermudians’ experience has taught them a healthy respect for the natural environment, an acute consciousness of the delicacy of the ecological balance and of the limits of human abilities in the face of the power of the sea. Since its accidental discovery by shipwreck and its subsequent settlement, the country has survived frequent life-threatening storms, a cedar blight that virtually wiped out a primary building material, and an ever-present dependence on rainwater. As Keith Battersbee, a boat pilot for over 30 years, remarked, “You’ve got to respect Mother Nature. Anybody who doesn’t respect the ocean gets in trouble.” The occupational skills of boat pilots like Mr Battersbee, boat builders, fishermen, sail makers, undersea divers, and others who work and play in the emerald Atlantic waters around Bermuda are all an indelible part of Bermuda’s cultural wealth.

Occupational folklife in Bermuda also extends to the use of the resources of the land itself. The artistry of Bermuda’s farmers and gardeners, along with builders, carpenters, and other artisans, has been in their creative conservation and tradition-based use of the island’s limited natural resources and space.

Bermuda is a well-known tourist destination, and Bermudians receive guests in gargantuan proportion relative to the island’s resident population. Bermuda’s Department of Tourism estimates that an average of 300,000 people visit each year – five visitors per resident. But the arts and values of hospitality are both home-based and occupational. According to second-generation guesthouse owner/manager DeLaey Robinson, “When you go to people’s houses, you get that warmth. People have a generosity towards you . . . It is helpful to have that as a building block for

the hospitality industry.” Bermudians teach their children to say hello and be helpful to guests at home or on the street. Guests in Bermudian homes are treated to local dishes such as cassava or farine pie, regaled with stories, and often sent home with freshly baked gifts like bread made from Bermuda bananas. Bermudian arts of hospitality also include preparation and presentation of food and drink by cooks, chefs, waiters, bakers, candy makers, and the performance arts of guesthouse owners, entertainers, other restaurant staff, and others.

Bermudians’ knowledge and seasoned judgement have enabled them to build a prosperous livelihood over several centuries of change. Their occupational traditions embody this understanding of the island’s possibilities. The same can be said for leisure-time traditions like kite flying. Kite maker and flyer Vincent Tuzo is praised as “the Kite King” for his expertise. For weeks before the beginning of the Easter holiday, his workshop is a flurry of activity; under a kaleidoscopic canopy of tissue-paper kites, parents and children place orders in anticipation of the traditional Good Friday kiteflying picnics. Wading waist deep in Warwick Marsh, he collects pond sticks for making kites that fly when the wind offers only the faintest of breaths. Up on his roof, Tuzo, kite, and wind perform a dance that is both a flirtation and a contest to keep the kite floating above the trees.

VINCENT TUZO



IN MAKING KITES AND FLYING THEM, MR. TUZO DISPLAYS AN IMPRESSIVE KNOWLEDGE OF THE ISLAND’S MATERIALS AND THE WIND’S MOODS.

RANDY FURBERT



BEEKEEPER RANDY FURBERT NOTES THAT “DURING [WORLD WAR II] SUGAR WAS RATIONED. SO FOLKS GOT TOGETHER AND STARTED A BEE-KEEPING CLUB TO SHARE THEIR INFORMATION AND WORK TOGETHER”.

FRED PHILLIPS



FURNITURE MAKER FRED PHILLIPS MAKES FURNITURE OUT OF THE RECYCLED BERMUDA CEDAR THAT SEVERAL OF HIS CUSTOMERS STORE IN THEIR HOMES.

RONNIE CHAMEAU



RONNIE CHAMEAU MAKES ORNAMENTAL DOLLS USING DRIED FOLIAGE FROM TREES ON THE ISLAND.

Bermudian recreational traditions such as fitted dinghy races and Seagull races arose from pragmatic origins. In the past, Bermudians of African, English, or Portuguese-Azorean descent all were involved in maritime trades. Ships were built at Dockyard for the Royal Navy. Fishing was a local occupation. Today, boats powered by Seagull engines and manned by skilled crews are used for racing. Bermuda's boat builders developed some of the smallest and fastest, most efficient seagoing vessels, the fitted

My Girl Verna

Bermudian Vernacular Architecture in the 21st Century

BY JAMES TUCKER

There are two contradictory currents within Bermudian vernacular architecture today. One is the original building tradition of the 17th century, and the other is "21st century Bermudian Vernacular."



Courtesy Bermuda Archives: News Bureau Collection.

The Old Rectory, St. George's. Archetypal Bermudian vernacular consists of simple, quiet, understandable, and timeless forms from a previous idealised life.

Vernacular architecture is defined as the building tradition of a local people. It is a pattern language or dialect of construction that is particular to a group of people.

The earlier form of Bermudian construction can be described as simple, quiet, and understandable. Consisting of timeless forms, it is clearly defined and beautiful in its "fit for purpose".

The 21st century vernacular, however, seems to present a dynamic, unpredictable landscape. Today's buildings appear as a chaotic clash of form, colour, and style. Architectural elements are interpreted and executed by the builder in a naïve style. The decoration is often based on memory and individual caprice, not on scaled architectural

plans. This is the paradox: How can both of these worlds have been drawn into the gravitational orbit of Bermudian vernacular architecture? Part of the answer is really quite simple:

The practitioners have changed. The earlier architecture was built by English colonists adapting their building knowledge to the climate and materials of their new home. The 21st century vernacular is a building style born out of a multicultural hodge-podge. As a people we combine many cultural influences, which still somehow make us uniquely Bermudian. As one people we need to accept each other's stylistic ways of "celebrating" shelter, both when we share values in particular architectural forms and when we don't. We need to be able to accept –

dinghy and the Bermuda sloop, but now they have dwindled to an alarming few. It has been fashionable in recent years to import boats from New England and even from Britain. Some organisations have vowed to change this, for example the Bermuda Sloop Foundation, which has commissioned the construction of a Bermuda sloop.



Photo by Bruce Stuart.

These bottles, while not strictly architecture, nonetheless represent the Bermudian's need to celebrate the everyday.

if not entirely understand – each other's styles to come together as one society. We can start by being less critical of our built environment: such criticism is only divisive. We can stop trying to "interpret" all of what we see and try to be less "educated" in our judgments. We should recognise that putting up a building is art – only keeping it from falling down is science.

JAMES TUCKER is a Bermudian architect and building arts researcher.

Belonging to the island – being born and bred in Bermuda – is a valued status. Bermudians meeting for the first time ask immediately, "What's your "title" (Your surname?) followed by "Who's your momma?" Further inquiry may be needed to place individuals in their larger families; so the next question may be something like, "Are you from the Pembroke Dills (or Pearmans or Outerbridges) or from the Warwick (or Devonshire or Flatts) Dills?" Finally, "What school (or church) did you attend as a child?" With a mariner's precision, Bermudians calculate social longitudes and latitudes to orient the conversation.

All Bermudians see family as the foundation of society. Genealogy and family history structure many social relations. Bermudians extend kin and kinlike affiliations into the formation of clubs, lodges, government, schools, businesses, and institutions of worship. Most Bermudian businesses are family businesses, from the smallest shop to the largest Bermuda-owned law firm. As in communities around the world, family and community bonds in Bermuda are reaffirmed and strengthened through play such as cricket, celebrations such as Cup Match and the Easter holiday, and collective work such as house-building.

Cricket has special significance for Bermudians. Generations of cricketers in the same family tend to belong to the same clubs. Bermudians living or travelling abroad tend to come home in late July for the annual celebration of Cup Match, a cricket tournament that commemorates and celebrates the emancipation from slavery of Bermudians of African descent in 1834.



The Cup Match holiday is a time of family reunion and an annual celebration of the end of slavery in Bermuda.

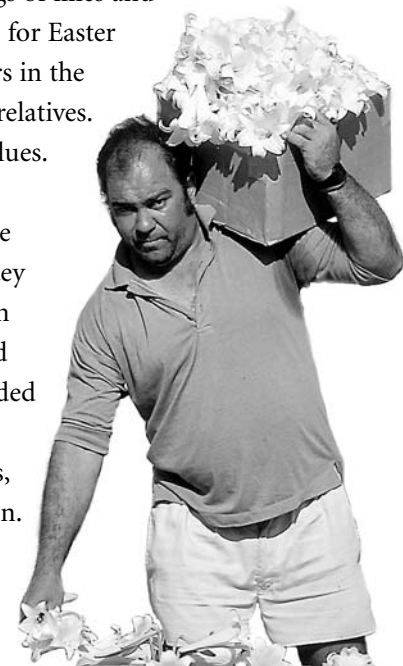
Bermudian Cup Match also illuminates the complexity of the island's history and society. Cricket was a segregated sport, like many other public activities in Bermuda before the 1970s civil rights protests and popular uprisings in Bermuda.

Because "black" Bermudians could not play cricket in the games sponsored by the British clubs, friendly societies and lodges run

by Bermudians of African descent created and sponsored the Somerset and St George's cricket teams. The teams eventually generated their own social clubs that remain active today, when Cup Match brings all Bermudians together. Cup Match regalia and dress are art forms in their own right, and the verbal art of Cup Match commentary is a relished performance. Today, Cup Match is still much more than a sporting event – it is an occasion for Bermudian artistry and performance.

Easter is another occasion for family and community celebration all over the island. On Good Friday, Bermudians fly kites, play marbles, and eat traditional foods such as hot cross buns with codfish cakes. Gombeys appear in the streets and at the doorsteps of friendly families. Members of church congregations across the islands dress their churches with devotional offerings of lilies and other fresh flowers from their home gardens for Easter Sunday, and island families place new flowers in the pots and urns at the gravesites of cherished relatives. Such Bermudian traditions reflect shared values.

Nowadays most building in Bermuda is done entirely by hired contractors; however, DeLaey Robinson recalls that in his childhood "when building went on . . . you might hire a skilled person, be it carpenter or mason, if you needed those additional skills. But by and large, the labour was home-grown neighbours, friends, and family. It was very much a swap situation.



Nobody had houses built by contractors, so you always had [help], and of course you reciprocated and helped people who helped you . . . I remember at Sandy Hill, weekends were devoted to building. It was a long process to build a house. It took months and months.” Ruth Thomas describes the celebration at the end of the process: wetting the roof with black rum demonstrates closure and expresses good wishes for the house’s inhabitants. Although many fewer homes are built collectively, Robinson, a member of Parliament, has suggested that revitalising this tradition may help to make homes affordable to more people on the island, reinforce family and community bonds, and pass on valuable cultural skills and knowledge.

Bermudians are often at a loss to describe what is unique about their culture because of all the influences from various surrounding lands. They sometimes mistakenly conclude that Bermudians have no culture, that all Bermudian culture is imported from England, the United States, the Caribbean, and Portugal. But push them a little harder, and Bermudians will remember their love of the sea, travel, and enterprise; the values of civility and hospitality; and their artful way with words.

Bermudians value the resourcefulness with which they turn circumstances to their own use. In keeping with their perception of constant risk yet relative good fortune, they are realists, opportunists, and yet careful to acknowledge divine providence (there are more local religious establishments per person than most places in the world). They endeavour to use every resource; to watch what and who enters and leaves the island; to foster, nurture, and manage connections between family and community. They maintain clear borders between insiders and outsiders. These values permeate Bermudian experience. Bermudian culture shapes the island, and the island shapes Bermudian culture.

I am proud of my own Bermuda connections; Bermuda was my home for much of my early childhood, and it was a pleasure to return. The island remains for me a place of entrancing beauty, nurturing family, friends, and enriching cultural experiences. I hope that the Festival programme and research that has supported it contribute to the conversations through which Bermudians are inclusively defining and affirming their culture.

DIANA BAIRD N'DIAYE, PH.D., curator of the *Bermuda Connections* programme, is a Folklore Specialist at the Smithsonian. Researchers James Ziral, John Zuill, and Ruth Thomas contributed invaluable to ideas in this article in a series of meetings prior to its composition.

SUGGESTED READING

The Bermudian.

A monthly magazine on Bermudian history and culture, first published in 1930, is an excellent source for more information about the island’s traditions and heritage. Here are a few other publications that may be helpful in understanding the history and scope of Bermuda’s occupational and cultural traditions and the everyday life of Bermudians.

Emery, Llewellyn. 1996.

Nothin’ but a Pond Dog.
Hamilton: Bermuda Publishing Company.

----- . 1999.

The Fires of Pembroke.
Hamilton: Bermuda Publishing Company.

Jones, Elizabeth. 1999.

Bermuda Recollections.
Hamilton: Ministry of Community, Culture & Information.

McDowall, Duncan. 1999.

Another World: Bermuda and the Rise of Modern Tourism.
London: MacMillan Education Limited.

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Hamilton: Bermuda National Gallery.

Wadson, Judith. 1997.

Bermuda: Traditions & Tastes.
Portsmouth, R.I.: Onion Skin Press.

Ziral, James, and Elizabeth Jones. 1999.

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2d ed. Hamilton: The Royal Gazette.

Zuill, William S. 1999.

The Story of Bermuda and her People. 3d ed. London: MacMillan Education Limited.

Bermuda Cedar and its Artisans

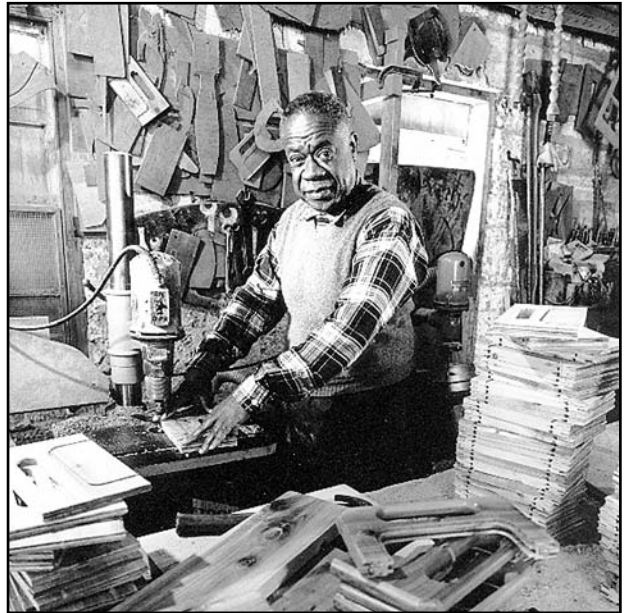
By Llewellyn Emery

EVER SINCE THE DAYS OF THE FIRST SETTLERS in 1609, Bermuda cedar has been prized for its strength, durability, beauty, and fragrance. During the 17th and 18th centuries, hundreds of tons of cedar timbers were exported, whether legitimately or illegally, for decorating the interior rooms of the wealthy.

In 1658, so fashionable was it to have this exotic wood in one's décor that the English Privy Council ordered the purchase of Bermuda cedar to grace the ceilings of the famed Hampton Court.

Back then, Bermuda's landscape was overrun with healthy cedar trees – some reportedly so immense, they yielded planks measuring some 32 inches wide and 12 feet in length. For centuries thereafter, local builders and craftsmen used the wood to make everything from cradles to coffins. Whether for rafters or roof trusses, boats or beams, furniture or floorboards, cedar was the wood of choice.

Then came the blight of the 1940s. Our precious cedars were decimated. Nevertheless, the myriad dead cedars proved to be a boon for resourceful Bermudians who promptly began to fashion cedar souvenirs for the developing tourist market. At its peak in the 1950s and 1960s, cedar craftsmen kept the shelves of all of the island's gift shops and department stores well stocked. The master craftsmen purchased



Legendary cedar craftsman, the late Mr. George Trott.

Photo courtesy of Bermuda Archives: News Bureau Collection.



Chesley Trott, cedar sculptor.

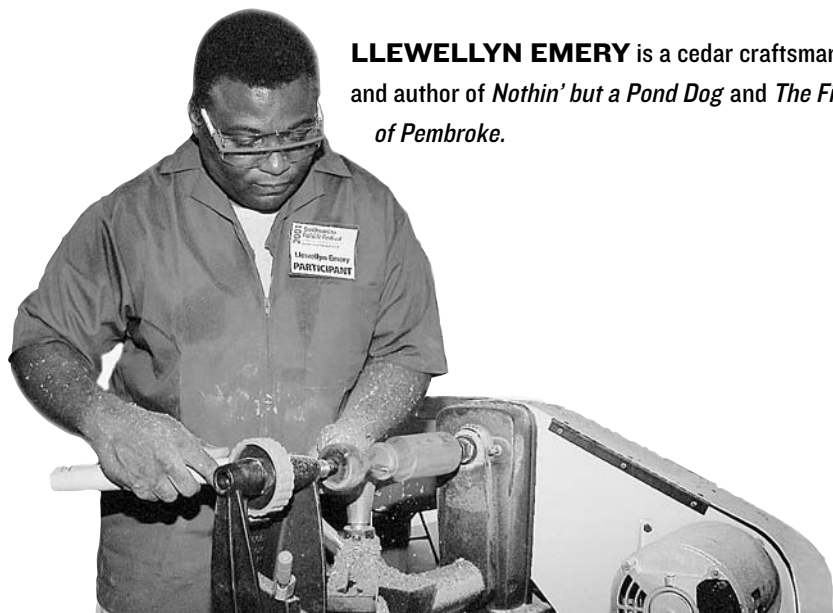
cedar logs by the truckload and at prices that would make any modern-day artisan green with envy. The reasonable price, however, allowed them to offer their wares to the stores at reasonable “souvenir prices.” Today, with supplies of the raw material rapidly dwindling, the value of the remaining cedar stock has skyrocketed and, while the ongoing programme of reforestation is enjoying encouraging success, the “glory days” of the cedar market have long passed. So have most of the “Old Masters.”

Now, each of a handful of surviving craftsmen struggles to preserve this important piece of Bermuda’s culture in his unique way. Chesley Trott, for example, is a renowned sculptor. His collection of elegant abstracts includes numerous cedar carvings. Fred Phillips makes fine cedar furniture featuring intricate dovetails, mortises, and tenons. Llewellyn Emery, one of the few remaining woodturners on the Island, specialises in exquisitely finished cedar gifts and souvenirs.

Examine any piece produced by one of these artisans and it’s easy to see the pride and passion they have for working with Bermuda cedar. Cedar is a warm, rich wood that’s full of character. So, a good finish enhances its natural beauty. But if the preparation is rushed, the finish won’t be up to par. Herein lies the challenge of working with cedar. It has been described as a complicated and obstinate wood with swirling, changing grain patterns. It needs to be pampered and fussed with in order to bring out the best in it. Thankfully, we still have a few artisans who are willing and able to ‘pamper and fuss with’ this national treasure, carving out a place for cedar in Bermuda’s rich and diverse culture.



Fred Phillips, furniture maker.



LLEWELLYN EMERY is a cedar craftsman, and author of *Nothin’ but a Pond Dog* and *The Fires of Pembroke*.

Gombey, Bands and Troubadours

By Ronald Lightbourne

THREE TRIBUTARIES FLOW into Bermuda's musical mainstream, giving it a rich and distinct identity: the music and dance drama of the Gombey, a prolific tradition of marching bands, and a heritage of singer-songwriter troubadours. Over time these tributaries have deposited a fertile soil in which Bermudians have nurtured their musical expression and the continuance of their creative traditions.

Gombey

The oldest of these tributaries is the Gombey. Research by Mrs Louise Jackson and others have established their uniqueness, and Dr Kenneth E. Robinson in his book *Heritage* says this of their genesis:

*The origins of the Gombey and local bands are lost in eighteenth century obscurity. Mention of the culturally distinctive Gombey, Gumbies, or Gumba appears unheralded in Bermudian Literature ... [but] not by way of recognizing them as significant art forms... It is the fact that mention was made of them that matters. (K.E. Robinson, *Heritage*, London: MacMillan, 1979, p.118)*

Courtesy Smithsonian Institution.



Musicians, Place's New Generation Gombey at the 2001 Smithsonian Folklife Festival in Washington, D.C.

We know that amongst the measures taken by Bermuda's Legislature following the 1761 conspiracy to revolt was the banning of Gombey dancing. One surmises that the government feared the decorative Gombey masks, which obscured the performer's identity, and allowed him to escape political retribution. In the Gombey we see an archetypal Bermudian entertainer: masked, in a group, performing dances that tell stories of resistance and survival. This is so even today.



Gombey masked dancer

Allan Warner, Captain of the Warner's Gombey, says that some of his troupe's dances refer specifically to Bermuda's connection with Africa. There are freedom dances, wherein dancers celebrate an absence of shackles and chains on the limbs. Other themes he depicts as African stories are "Johnny and His Spear," "Sampson and Delilah", and "Daniel in the Lion's Den." Other stories depict the Hunter's Return and pay homage to the earth and sky.

These narratives enacted by masked performers continue a tradition of social commentary. This begins to flourish in the 20th Century, and grows even stronger today, when performers no longer need to hide behind a mask to perform their songs of social and political commentary and challenge.

The Gombey are lively, colourful, and rhythmic dancers who move to the beat of drummers. Their costumes cover their bodies from head to toe and are decorated with tassels, mirrors, and other small items. They appear on the streets at Christmas, New Year's Day, and certain other holidays, often accompanied by a crowd of followers, who chant in rhythm with the drummers. The appeal of their performance leads to congested streets and slowed traffic, an effect they apparently have had for years. In 1837 an editorial in the *Gazette* read:

We fully agree with our correspondent that the savage and nonsensical exhibition of the Gumba, practiced here by the idle, should be done away with, as a thing not suited to a civilized Community, and highly dangerous to Passengers on horses or in carriages. (K.E. Robinson: *Heritage*, 1979, p. 124)

The Gombey drum ensemble consists of a bass, or "Mother" drum, typically home-made; and two or more side drums, sometimes snares. To begin the masquerade the mother drum will strike a series of beats, in four quarter time, initially one beat to the bar, then two, then all four beats, by which time the side drums will have joined in. The snare drummers play complicated riffs over the steady pulse of the mother drum, often employing call and response patterns, and striking the rim of the snare, as well as the skin. The result is an exhilarating, intoxicating, rhythmic mix which provides the impulse (or impetus) for both the dancers as well as the followers.

The captain sounds a whistle to punctuate the choreography. For example, the captain blasts his whistle in rhythm with the drums as he points to specific dancers whose turn has come to perform.

“Bermuda’s entertainers have rarely been concerned solely with entertaining. They also engage wider social issues in their music.”

The Gombeyes have enjoyed a remarkable shift in social status. Once marginalized by polite society, they now take pride of place as icons of Bermuda’s culture. Their images appear on postage stamps, our poets have praised them, the National Dance Company of Bermuda has performed work based on their dances, and sculptors have depicted them. Recently they performed in Carifesta, a Caribbean cultural festival last held in St Kitts. Since many Gombey crowds acknowledge cultural connections to the Caribbean and specifically to St Kitt’s, it was an occasion to compare styles and exchange ideas with that island’s Macajumbies. At the invitation of the Bermuda Government, the Gombeyes have even performed at a world financial conference in Davos, Switzerland—quite a change from the days when a government banned them.

This change merits attention here and fuller discussion elsewhere. It indicates a shift in social and political thinking about Bermuda’s African and Caribbean connections. It also indicates the social significance of the themes that communicate.

Bermuda’s entertainers have rarely been concerned solely with entertaining. They also engage wider social issues in their music.

Bands

Bermuda has a long tradition of banding. Military bands were part of the British Garrison at Prospect, and historical records tell of bands being invited to perform at Government House. For example, in the May before Emancipation, an aggregation called the Hamilton Band, a black ensemble, shared the honours with the band of the 71st Regiment at a function at Government House.

From the late 19th century until 1965, Bermuda had two militias, one black, one white; each had its own band. The militia men were amalgamated into a single Bermuda Regiment, and their bandsmen united into one band. This is the origin of the Bermuda Regiment Band.



Bermuda Regiment Band

Courtesy Smithsonian Institution.

The Salvation Army, North Village Community, The Hamilton Fire Brigade, and The Somerset Brigade Band all originated in the last century. All but the Fire Brigade Band survive today. Quite often it has been the case that bandsmen have served more than one of these outfits, with Salvationists, members of the NVC band, and the Somerset Brigade Band doing the national service in the Regiment Band.

The Somerset Brigade Band traces its origin to events of the Christmas season of 1929. That year Shepherd's Lodge asked two dance orchestras to come to their aid, as the group that usually led the annual procession was unable to do so. Pot Gilbert's and Clifton Robinson's orchestras responded by forming themselves into a single marching band for the occasion. This was so successfully done that it sparked the idea of their coming together permanently. This became a reality in February of the following year. In 1930, then, the Somerset Brigade Band was formed, and it has been in continuous existence ever since.

Dance bands, of course, existed before this date. There was a lively social scene even before the rise in Bermuda tourism early last century, and before the American Naval Station was established at Kindley Field. Tourism and the American military, however, changed the lives of Bermudian musicians considerably. The Officer's Club featured shows with first-class musicians from the United States. Entertainers such as trombonist Bobby Brookmeyer and singer pianist Shirley Horn gave local musicians an opportunity to know and work with these people. The work to be had in hotels was an even bigger influence on their development. All the major hotels had

Courtesy Smithsonian Institution.



Bermuda Regiment Band at the 2001 Smithsonian Folklife Festival.

Reggae Music in Bermuda

BY VEJAY STEEDE

The story of reggae music in Bermuda starts in the modest hills that stretch north from Victoria Street in the City of Hamilton to the jagged edges of earth that hang off of North Shore Road, Pembroke.

Commonly (and often affectionately) known as 'Back of Town,' this area has long been a hotbed of cultural innovation and creation. The fact that this area is the closest Bermuda gets to having a 'ghetto' should come as no surprise when one considers that reggae music has always exhibited significant themes of hardship, struggle and, ultimately, redemption. Bermuda's homegrown *riddims* (rhythms) have not strayed far from the tried and true formula that the Jamaican originators introduced the world to in the late '60s and throughout the '70s. Themes of history, struggle, religion, political trickery and redemption have dominated Bermudian reggae over the years

since a group of ghetto youths calling themselves Ital Foundation first started gathering, reasoning and playing the music they loved in the hills overlooking the Victor Scott Primary School on Glebe Road, 'Back of Town'.

Ital Foundation thrived throughout the '70s, gaining acclaim locally as a crowd favourite and internationally as a well respected and renowned roots band. The fact that their seminal LP, titled simply *Ital Foundation Volume I*, was also their last work is a tragic footnote in Bermuda's musical history. Ital Foundation's passionate pursuit of local and international recognition was in no small way responsible for

the introduction, promulgation and popularisation of what has become Bermuda's dominant musical form.

Reggae music in Bermuda has become a cultural tour-de-force. From the youthful angst and religious fervour of Youth Creation to the political expositions of Ras Mykkal, local reggae has visited every nook and cranny of our socio-political and socio-economic landscape. Legendary artists like Runksie, Ras Giorgis, Matic Rizzla, Carly Don and Junior C have registered chart hits throughout the globe, while local celebrities like the celebrated Jahstice Reggae Movement, the spiritually inspiring Fires of Africa and the Christian Sing-jay Geneman keep the home fires burning with considerable skill and originality. Christian reggae especially has enjoyed

a significant amount of support within our shores, with artists like Jamba, Septimus, a Jamaican born Dee-jay who records and performs throughout the island and has won awards throughout the Caribbean for his debut album *War Against The Devil*, and the aforementioned Junior C and Geneman getting a lot of attention.

The story of reggae music in Bermuda is a long and lively one. The future is perhaps not as bright as it once was with the spectre of the Hip-Hop juggernaut on the horizon, but the last 30 years or so have given us enough ground-breaking reggae music to ensure a continuing legacy of musical uprising within these narrow shores.

bands. The “house band” was usually all white and from overseas, and it was supported by a local black band. Work was so plentiful that some players could give up their day jobs.

Bermuda sported the Hedrick Lawrence Band, the Mark Williams Orchestra, the Melody Climbers, the Al Davis Orchestra, Berry Brown’s Orchestra, “Pot” Gilberts Band, the Kenny Iris Orchestra, Ernie Leader’s Orchestra, Triscott Scott, Sidney Otley Band, to name a few. There was an abundance of well-organized musical talent.

Several persons stood out for their musical excellence. Alto-saxophonist Clifford Darrell, trumpeter Ghandi Burgess, drummer Clarence “Tootsie” Bean, trombonist Kenny Iris, and pianist Lance Hayward, for example, all won the respect and admiration of their most discerning colleagues here and abroad. Duke Ellington was impressed by trombonist Iris Burgess. At the age of fourteen, Burgess, a child prodigy,

Church Music

BY RONALD LIGHBOURNE

In a locale that boasts more places of worship per capita than almost any other country in the world, religious music has been of special significance to the people of Bermuda.



The Apex Quartet at the 2001 Smithsonian Festival.

Courtesy Smithsonian Institution.

Bermuda’s churches, it must not be forgotten, have always played a tremendous role in the development of music in Bermuda. That role, they themselves may have seen as secondary to their main purpose of worship, but it is nonetheless true that Bermuda’s musical well being has been the beneficiary.

AME, Pentecostal, Salvationist missionary efforts in Africa and the Caribbean have kept the stock of gospel songs and ‘choruses’ replenished as music from those missions have found their way back to

Bermuda and into the repertoire of congregations and choirs.

It is impossible to accurately estimate the effect of hymnody, in its various forms, on the development of Bermudian songwriters’ craft. Most songwriters will have been to Sunday school, and will have encountered there the rudiments of rhyme, metre, and other elements of versification.

Often Biblical narratives formed the basis of these ‘choruses’; for example:

*The wise man build
his house upon the rock
(repeated)
And the rain came
tumbling down!*

won an American amateur talent show in Chicago. Lance Hayward spent the last twenty-five years of his life excelling in New York's most competitive musical milieu, a pianist other pianists and entertainers came to hear in New York's Greenwich Village. Clarence "Tootsie" Bean still roams the world's jazz venues, from London to Tokyo to New York, working with top-line artists.

Ghandi and Lance are considered by common consent to have been Bermuda's two greatest musical entertainers. They held one another in high respect. They worked together for a while in the house band at the Forty Thieves Night Club in its heyday, took turns at being president of the Bermuda Federation of Musicians and Entertainers (also known as the Musician's Union), and went on separately to distinguish themselves as bandleaders. When the Southampton Princess Hotel opened up in 1970, its house band of mostly Bermudians was led brilliantly by Ghandi. It backed a large Las Vegas style cabaret, supporting many top-line American artists.

*The rains came down
and the floods came up
(repeated)
And the house on the
rock stood firm.*

Or, the Spiritual,

*Li'l David play on
yo' harp,
Hallelujah.*

*David was a
shepherd boy,
He killed Goliath and
he shouted for joy!*

For many island song-writers, these songs will have served, perhaps unconsciously, as models for their later work. The strict separation of the secular from the sacred notwithstanding, it is not

hard to see how, along with radio and recordings from North America and the Caribbean, church music with its basic harmonies and clearly defined cadences will have contributed to the development of music on the island.

On the radio currently can be heard a recording, made in the US by a popular Gospel group; it is called 'Caribbean Medley', and is made up of just those 'choruses' that travel the mission circuit. Now they arrive via radio broadcasts, and CDs; but they travel an old route.

By this time Lance Hayward had already left Bermuda, leaving behind his male voice chorus, the Mu-En Chorale. He had initially formed the group to teach instrumentalists to sing, so as to make them more sympathetic accompanists for the vocalists. The group also attracted men with fine voices who had not been professional entertainers. The Mu-En Chorale became the outstanding vocal ensemble of its time. They continued to perform for years after Hayward

left for New York using only arrangements he had made and taught to them. By the late 1970s, Lance had begun forming and rehearsing his New York choir of blind and sighted people, the Lance Hayward Singers, whom he eventually brought to Bermuda on a concert tour.

That was Hayward's third chorus. His first was in the forties. He composed music for the libretto of Robert Hayward, a distant cousin, and he trained and conducted the choir they called the Hayward and Hayward Singers.

Troubadours

When they started hiring blacks to play in the hotels, it was to play calypso, so that the serious musician again didn't have a chance. A guy would grab a guitar and learn four chords and some calypso tunes and that was it. And they played opposite the house band which was always white — American and later British. So it really drove the instrumentalist to go home and put his instrument in a case and forget it. But there were a few of us who doggedly persisted. It all happened because the powers that be didn't want black bands in their hotels. At one time there were 10 black bands with seven or eight players in them.

— Lance Hayward, quoted in *Jazz on the Rock* by Dale Butler

Despite Hayward's placing calypso in unfavourable comparison to "serious" music, he himself was a master of the form. In the effort to keep working, not everyone grabbed a guitar. Kenny Iris, the trombonist who caught Ellington's attention, continued working, but as a pianist! However, Hayward does locate the moment when, and the reasons why the troubadours came on the scene. Although they were required to invent "national" costumes, calypso shirts (the mask of that time, in

order to perform), Bermudian musicians insisted on being heard. Even in unpromising conditions, by being adaptable, ultimately they were successful.

Calypso is a narrative form that takes whatever is topical as its subject. One critic calls the calypsonian "the great leveller," singing with courage and wit. Trinidad is the home to the calypso, but Bermudian musicians took it, as they took blues and jazz, and put it to work for

Courtesy Department of Communication and Information.



Stan Seymour performs for tourists.

them. It took its place in the Bermudian repertoire, where it met the ballad, and even the country and western song. Bermuda's music is nothing if not eclectic.

Among Bermuda's troubadours, pride of place goes, arguably, to the Talbot Brothers whose hit "Bermuda Buggy Ride" brought them wide recognition in the USA, and made them the group tourists most wanted to see. The song was a swing ballad and was actually written, according to Roy Talbot, the surviving member of the group, in a buggy en route to Tom Moore's Tavern. A young student from Yale was in the buggy, and he seems to have had a hand in the evolution of the song. On arriving at their destination, the musicians rehearsed the song until it was ready for performance that very day. It's been riding along ever since.

Hubert Smith composed "Bermuda Is Another World" in response to a competition, and it became probably the most performed and most recorded Bermuda song of all time. Stan Seymour, who worked with Smith for a while, shyly tried out a little song he wrote that spoke about the way young people sped around on their motor bikes, and he found himself with a hit on his hands. Sidney Bean was another prolific singer-songwriter of songs that feature Bermuda. "Bermuda's Still Calling You," "This Is Bermuda," and "Bermuda's Still Paradise" are just a few of his.

Gene Steede has played many roles as an entertainer. His versatility has earned him the sobriquet "Bermuda's Natural Resource;" he is an expert congista, a first-rate tenor and a guitarist, but it is his skill as a songwriter that assures his standing as a Bermuda troubadour. All subjects are grist for his mill, and no style is alien to him. He has composed songs in gospel, ballad, calypso, and even country-and-western styles, and has performed them to his own guitar accompaniment.

Many musicians received their instrument instruction from community religious bands and military bands, but there have always been excellent teachers as well. The late Mr Joseph Richards of Somerset stands out among them as one who left his mark on many. If he had taught only Lance Hayward and Dr Gary Burgess, his contribution would still have



Not the Um-Um Players at the 2001 Smithsonian Festival.

Courtesy Smithsonian Institution.

been outstanding; but he touched many more lives, including students at the Berkeley Institute, where he spent his entire teaching career. Among the excellent teachers also is Ghandi Burgess, who can point to Lloyd Williams, Shine Hayward, and Dr Milton Marsh as some of his better known students.

Some of Bermuda's ablest musicians have moved away to places that offer better opportunities for their talent, and they have made a mark there. Among them are educator/opera singer Dr Gary Burgess, Dr Milton Marsh, Al and Arnold Butterfield, Clarence "Tootsie" Bean and his son and protégé Sheldon, bassist Clarence Burroughs, flautist Lloyd Williams and arranger-pianist Ross Simons, to name a few.

Today's Bands and New Troubadours

Today, Bermuda's musicians continue making music, despite a dearth of venues in which to perform. They no longer need to hide behind a literal mask, as the Gombeys did, or behind a figurative mask as segregation-era entertainers had to do.

They hear the music of North America, South America, Europe, Africa, and the Caribbean. The new bands and troubadours engage personal, local, and global themes and carry on the work of the old musicians, but in their own way. Calypso inspired Bermuda's troubadours, but now it is reggae that catches the attention and helps shape the way they think, compose, and perform. A profusion of studios and home recording equipment hums with the creativity of a new generation. No longer does a troubadour find it necessary or even practical to limit instrumentation to the guitar. Today's troubadours want to tell Bermuda's stories to the world, seeking distribution deals that will carry their messages to the four corners of the globe.

Bandleaders such as Shine Hayward and Winston DeGraff carry on where the band-leaders of yesteryear left off. One has a sense of optimism knowing that, even though times have changed, Bermuda's music is still in good hands.

And of course, there are, as there have been since time immemorial, the Gombeys!

RONALD LIGHTBOURNE is a musician, arranger, writer, and music educator at Bermuda's Montessori School. He was an advisor and music presenter to the 2001 Bermuda Connections Programme at the Smithsonian Folklife Festival and is a compiler of the Bermuda's *Musical Connections* CD.

Discussion Activity Ideas for Use With the Bermuda Connections CD

by Diana N'Diaye

FOLLOWING ARE SOME ACTIVITY AND DISCUSSION IDEAS, plus a few sample lesson plans written by music teacher Elizabeth Fortune, for use with the audio CD. Articles by Ronald Lightbourne and Vejay Steede in the Introduction chapter provide background information on Bermudian music. Both of the writers are also teachers in Bermuda's schools. Songwriters compose lyrics according to whatever strikes their fancy and often include references to local traditions and holidays. Songs composed by teacher Joann Adams about Bermuda kite flying will inspire young songwriters to look to their environment and traditions for material. These can be found following the lesson plans. (See Arts of Performance chapter for more on Bermuda's songwriting and Gombey traditions.)

Troubadours

The songs of Bermudian singer-songwriters or troubadours charm listeners as they remark on familiar situations or conditions in a particular locale or time. The lyrics of the songs "Bermuda Buggy Ride" (track 1) sung by the Talbot Brothers and "The Diddlybops" (track 3) by Stan Seymour both comment on the pleasures (or perils) of popular forms of transport in Bermuda during the 1940s and 1950s, when the songs were composed. (See Arts of Performance chapter of the Handbook for lyrics to "Diddlybops.")

In what ways would you update these songs to reflect on transportation in Bermuda today?

Reggae captures the attention of young people in the first decade of the new millennium just like calypso did for young people growing up at an earlier time. Reggae artists like Ras Mykkal (CD track #14) and Runskie (CD track #13) continue the troubadour tradition of social commentary of musicians like Stan Seymour and others who used the calypso song as a way to comment on issues and conditions of the day.

Listen to the calypso and reggae recordings on the CD. Notice when the same phrases are repeated. Pay close attention to how the lyrics are rhymed.

Think of issues about which you'd like to comment. Try using the calypso form to express your thoughts. Can you use the reggae form to make the same statements?

How about expressing your thoughts in a ballad style or in a rap song? Experimenting with song styles is an excellent way to learn to appreciate different types of music and to learn about the songwriter's art.

Bands and Gombey

Military bands like the Bermuda Regiment, community bands like the Somerset Brigade Band and the Salvation Army Band, and the musicians of the Gombey tradition all use percussive instruments to beat out rhythms connected to specific ways of moving.

Compare the percussion instruments used by band musicians and Gombey musicians. How are they similar? How do they differ?

Note the music produced by the two types of musical groups. Listen closely to the rhythms of bands and Gombey. Try marching to the music of the band, then try moving to the music of the Gombey. Do you notice similarities? Differences?

The two styles of music and the ways one moves to them are very different. The Gombey music reflects influences from Africa via the Caribbean, and marching band music is influenced by European band traditions. Both Gombey music and military music are expressive traditions of Bermuda and both are embraced by Bermudians all over the island.

Sacred Music

There are several traditions of music in Bermuda used to express reverence for the divine. From church to church, and even within the same place of worship there may be different types of music performed at different times. On the CD, there are at least three sacred music selections. The Apex Quarter sings a cappella—the members use their voices in harmony without musical instruments to create music in “There Is Joy in that World” (CD track #5). The congregational singing from Rehoboth Church of God comes out of a long tradition of singing as part of the worship service. Bermuda is fortunate that many traditions of sacred music (beyond those on this CD) can be heard on the island. These different types of sacred music also reflect Bermuda's connections with the world.

How many distinct kinds of sacred music can your class identify?

Bermuda's Musical Connections

by Ronald Lightbourne, VeJay Steede and Diana N'Diaye

TRACKS 1 – 2

Gombey Music

Bermuda Gombey music is mentioned in pre-emancipation accounts, and so has been in existence a very long time. (The word “Gombey” derives from a West African word meaning “drum”.) Much later, in the early 1900s people coming to settle in Bermuda from St Kit’s and the Bahamas added the masked dance traditions they brought from the Caribbean. Over time as newer Gombey musicians learned to play from the more experienced musicians in the crowd, adding their individual flairs, the music took on a unique Bermudian style different from the music which inspired it. Gombey music brings together the instruments and drumming cadences of the British Military bands and the interplay of many beats and polyrhythms rooted in the music of the Caribbean and West Africa. Instruments in a Gombey crowd include snare drums a bass drum, cow bells, and a whistle. Other objects, such as mineral bottles used as flutes, are sometimes added.

This CD includes music from two crowds, Warners’ and Places’. Note on each of the two tracks how the beats change patterns. This is usually initiated by blasts from the captain’s whistle. Each pattern played on the drum is an instruction to the Gombey dancers to begin a different dance step. In this way the Gombey musicians lead the crowd.

1. Daniel in The Lion’s Den

Allan Warner and the Warner Gombey

Recorded in Steve Easton Studio

Gombey drumming to accompany a masquerade. The choreography depicts the Biblical story. “Mother” drum, snare drums, and the captain’s whistle.

2. Gombey Drumming Rhythms

Places Gombey

Recorded at Smithsonian Folklife Festival, Washington, D.C., 2001.

TRACKS 3 – 4

Bands

Military style bands patterned after the marching bands of the British Isles have been enjoyed by Bermudians for many generations since the settlement of the island as a British colony. The tracks on the CD contain music from three different types of traditional bands on the island.

3. Mary Anne

The Bermuda Regiment Band

Recorded at Smithsonian Folklife Festival, 2001

The Bermuda Regiment Band is the official band of the island. In addition to its role in playing at government functions, the band marches along Front Street and through Court Street on Bermuda Day and during the Christmas and Easter holiday seasons accompanied by the

Bermuda Pipe Band, organized by Bermudians playing in Scottish Highland style. “Mary Anne,” one of the popular pieces in the band’s repertoire, is a rendition of a calypso song from Trinidad. In the choice of this song to play with Highland pipes and with the Regiment Band, the bandleaders saw a way to evoke Bermuda’s Caribbean connections.

4. Somerset Brigade March

Somerset Brigade Band

Composed by Director, Major S. Lowe

This march, played by the Somerset Brigade Band, was composed for them by their current bandmaster, a former Bermuda Regiment Director of Music, Major Lowe. Formed through the amalgamation of two Somerset dance bands for the Christmas procession of Shepherds’ Lodge in 1932, the Somerset Brigade Band has also enjoyed a mutually beneficial, if informal, association with the Bermuda Regiment Band, in that several of its members were, or currently are members of that outfit. The Brigade still serves the Somerset community at church and social functions. The band has visited England, Canada, and the USA.

TRACKS 5 – 7

Sacred Music

Bermudians perform sacred music from several British, United States, and Caribbean sources including congregational, gospel, and African American a cappella (voices only) quartet styles. These three tracks are examples of three distinct sacred music styles performed on the island.

5. There is Joy in That Land

The Apex Quartet

Gary Bean, 1st tenor and lead. Robert Symonds

2nd tenor lead. Eric Whitter, 1st and 2nd tenor.

Harry Bean, baritone, bass.

Traditional devotional song

Recorded at Smithsonian Folklife Festival, 2001

Sung by The Apex Quartet to their own arrangement, in the a cappella style that has its origins in the United States, the singing style of this quartet features the harmonization of male voices ranging from tenors, through baritone and bass. This quartet came into instant being when the choir director of Bethel African Methodist Episcopal Church asked the members to sing in a concert, while touring in the northeastern United States and Canada nearly thirty years ago. They have been singing together ever since. The Apex Quartet, apart from being in constant demand in Bermuda, has performed in the Caribbean, the USA, and Canada, and has been featured on Central China TV.

6. Gospel Medley: There Is Power; I Know It Was the Blood; Holy Ghost Power Is Moving Just Like a Magnet

Rehoboth Church of God, Apostolic

Congregation and Praise Team

Brother Dean Burrows, Praise Team Leader

Ronald Lightbourne, keyboardist

This music, sung in praise of God, is wholly directed by the Praise Team Leader, who alone selects the sequence of songs to be sung according to how the spirit moves him. The music therefore has an improvisational quality about it. With a few changes for the customs of individual churches, this type of music is representative of that typically heard in congregations of black Bermudian worshippers. Singing is always accompanied by the congregation’s hand clapping and

by tambourines, and in this case, electric bass, drums and piano. The songs themselves circulate among the various missions in the USA, the Caribbean and Africa, and range from traditional Spirituals, to composed songs on CDs currently getting air play on Gospel radio programmes.

TRACKS 7 – 14

Troubadours—Island Song, Calypso and Reggae

Bermuda's music reflects the fact that for many years its economic well-being was based on welcoming and entertaining tourists on the island. Many Bermudian musicians earned a living performing in hotels and inns. These songs were composed for, about and on occasion with tourists in Bermuda. Reggae, which has its beginnings in Jamaica, has become a world-wide music of social commentary. Bermudians have adopted this musical form including Jamaican verbal styles, and have created melodies and lyrics to voice local concerns. Calypso occasionally played a similar role for Bermudian musicians in the 1940s and 1950s. The reggae songs in this section were all composed and sung by Bermudians, and comment on a range of political, social and environmental issues.

7. Bermuda Buggy Ride

Performed by the Talbot Brothers (circa 1934), featuring Blackie Talbot's voice

This song was actually composed in a horse drawn Bermuda buggy en route to Tom Moore's Tavern, where it was immediately rehearsed. Although the Talbot Brothers included the accordion in their instrumental line up, the solo in this American-made recording is by an

unknown studio musician. This group was the first of Bermuda's singing groups. Their popularity was immense both in Bermuda and in the United States, especially in New England.

8. Bermuda Is Another World

Composed by Hubert Smith

Performed by Gene Steede and The Bermuda Triangle Band

This ballad, by the late Hubert Smith, legendary bandleader and singer/songwriter, was the winning entry in a Department of Tourism contest, and is sung by another of Bermuda's legends, Gene Steede, "Bermuda's Natural Resource." Gene is a songwriter, guitarist, comedian, and conga drummer as well. For many decades now, Steede has represented Bermuda, performing in the Caribbean and North America, live and on television, epitomising the Bermudian entertainer's art of hospitality. He is accompanied by The Bermuda Triangle Band, which consists of Leon Smith on bass, Gerald Davis on drums, George Smith on guitar and Ron Lightbourne on piano.

9. The Diddlybops (And the Goose-neck Handlebars)

Composed and sung by calypsonian Stan Seymour, known also as Lord Necktie

This was a frequently requested number on radio stations when it first appeared in 1962. Stan wrote this novelty song while he was a member of Hubert Smith's Coral Islanders, and tried it out on a tourist audience. He invited them to imitate the sound of the bikes' warning buzzer — "Beep-beep" — and it became a hit with the tourists and Bermudians alike. On the recording Stan Seymour accompanies himself on guitar and mouth organ.

10. Lost In Bermuda

Stan Seymour, composer, vocals, accompanist

This song gently satirizes the long-winded way in which Bermudians are said to give directions. Stan first learned about calypso from a West Indian co-worker, and his use of “next” instead of the standard Bermudian English “another” reflects this. Nowadays many younger Bermudian songwriters, and youth in general, use Jamaican Nation Language, particularly in reggae. The earlier calypsonians of Stan’s vintage, however, drew more heavily from the Trinidadian vernacular.

11. That’s How It Is In Bermuda

Stan Seymour, composer, singer, accompanist

Lord Necktie’s lyrics catalogue the delights of Bermuda, perhaps for people who have heard of Bermuda but have not ever been here. Seymour, besides being a calypsonian, also draws on the English tradition of the “Skiffle” musician, who accompanies himself on several instruments. Seymour uses mouth organ, guitar, and bass drum, with a foot pedal in performance.

12. Concrete City

Ital Foundation

Throughout the seventies, life was (and still is really) quite hard for the residents of the northern part of Bermuda’s capital city, Hamilton. The derelict surroundings and acute lack of “big money” charm once earned the area the invidious moniker “back of town” (a term that has since been appropriated by the residents of the area and turned into an affectionate term). This piece is Bermuda’s answer to the Bob Marley classic “Concrete Jungle,” and perfectly captures an extremely prevalent sentiment amongst black Bermudians in the late seventies, a time when civil unrest was far from an uncommon occur-

rence. The crux of the song comes when the city is turned into a metaphor for the plantation (which was not existent in Bermuda due to our small size, we had nothing more than farms), and the plantation stretches right across the entire “24 miles” that makes up our little island home. This song is an exceedingly powerful and important piece of our musical, and social, heritage.

13. Hurricane Emily

Runksie

The late 1980s saw the arrival of the most destructive natural force to ever hit Bermuda, until the arrival of Hurricane Fabian in 2003. Hurricane Emily literally renovated the landscape of our little island, ripping shorelines away, relocating roofs, boats, cars, trees and a slew of other things and causing an estimated 35 million dollars worth of damage before it faded into the horizon. Philando “Runksie” Hill was a teenager whose international hit “Pirate Population” was tearing up the reggae charts from New York to Jamaica right around the time Emily hit. It just made sense for Hill to tell the story of the legendary storm that carried away everybody’s belongings and scattered them across the island. “Emily take it, Emily take it, everything me used to own Emily take it” ... the chorus says everything really. The fact that Hill also decided to describe the island and her culture in the fourth verse of the song add to the essential status of the piece. Runksie has been a local legend since he first dropped “Pirate Population;” he is an undeniable pillar of our reggae music industry who has enjoyed international success more recently with the outstanding 1999 hit “Reggae Ambassador” “Emily” was a quite popular novelty hit back in the late eighties, and remains one of the most

deliciously detailed local flavored reggae songs ever recorded.

14. Excuse Me Mr. Speaker

Ras Mykkal

Ras Mykkal exploded onto the local music scene in 1998 with a brand of politically charged Dub Poetry that enjoyed unprecedented and immediate popularity. The political scene had been fidgeting restlessly for some years before Ras, but when Ras kicked the door down, the political left was right on hand to benefit from his politicized Bermudian pop. November 1998 saw the inauguration of the first PLP (Progressive Labor Party) government in Bermuda's political history; some Bermudians interpreted the election as breaking the stranglehold of the old slave masters. Two years later political disillusionment brought Ras back to the House of Parliament to address the Speaker with this musical reprimand, and the people started talking again. The issue at hand was the laws governing the distribution of alcohol and the enforcement of "drunk driving" laws. His points are clear and sharp with a hint of sarcastic wit mixed in for delicate entertainment value. Many of the concerns Ras articulates here echo public sentiment, and have made quite an impact on our increasingly sober society. The question at the core of the discussion is the devastating "What is alcohol's value to our society?" Indeed Ras, what?

TRACKS 15 & 16

Humour

For decades, Bermuda has enjoyed a rich variety of social commentary from its entertainers. This was the calypsonian's

stock in trade. More recently there have appeared groups and individual artists furthering this tradition on their own ways. The pieces recorded here show two different styles; the protest songs in reggae style of Ras Mykkal, and the satirical works of a troupe called Not The Um-Um Players. While Not The Um-Um Players draw on the rich resource of British satirical masters like Monty Python, Peter Cooke and Dudley Moore, Ras Mykkal's mentors are the pioneering Linton Kwesi Johnson and contemporary Jamaican masters like the late Mikey Smith, and others. This partly accounts for Mykkal's choice of dialect. The dialect Not The Um-Um uses is mostly Bermudian, with social, loving reference for St David's Island and her people.

15. Bermuda Is Still a Colony

Not The Um-Um Players: Bruce Barritt, Fred Barritt, Peter Smith, Tim Taylor, and Chris Broadhurst (guitar)

This song satirizes Hubert Smith's "Bermuda Is Another World" by juxtaposing a number of interesting facts about Bermuda, comparisons with other British dependent territories, and the writers' own piquant observations, set to an adaptation of H Smith's well-known song.

16. Bermuda Word Chant

*Not The Um-Um Players
Bruce Barritt, lead*

This chant cleverly strings together popular Bermudian sayings. The explanations of these peculiarly Bermudian sayings such as "Chingas!" or "B'y no B'y" are both wickedly funny and deadlly accurate.

TRACK 17

Jazz

Bermudian musicians and local audiences have had a strong attraction to and participation in jazz since the 1920s.

17. There's No You

Ghandi Burgess, trumpet, with The Lance Hayward Quartet. Lance Hayward, piano; Clarence "Tootsie" Bean, drums; Maxwell "Mac" Smith, Milton Robinson, guitar

This is a fine example of the instrumental jazz ballad, in which a soloist plays a lyrical, emotive style. Ballads sung, not only by female vocalists, became the vehicle through which instrumentalists often expressed their inner feelings. This recording brought together the best Bermudian instrumentalists of their time; some say ever. The standards they set have never been surpassed. Despite the technical shortcomings in quality of the original recording, this number has been included for its musical and historic importance, as it is believed to be the only one in which the two giants of Bermuda jazz, Lance Hayward and Ghandi Burgess, are to be heard.

TRACK 18

Choral Music

Sacred choral music has been a part of Bermudian tradition since the time of the first settlers on the island. In his 1816 *Narrative of a Mission*, Methodist Reverend Joshua Marsden remarks that the Bermudians of African descent "have in general fine clear voices, and strong retentive memories: they possess a

musical ear, and a real facility in catching a tune: hence the singing was soon very respectable." (Robinson: 1979). Wesleyan Methodists and Seventh Day Adventists, as well as members of other religious affiliations, sang without musical accompaniment as part of church liturgy. Although most choral singing remains in the church, secular choral traditions such as the selection on CD Track #18 composed by Lance Hayward for Mu-En Chorale, are an ongoing part of Bermuda's musical heritage.

18. Bermuda Blue

The Hayward and Hayward Singers

Lyrics, Robert Hayward. Music composed, arranged conducted, by Lance Hayward.

Soloist Lillian Outerbridge

This track, transferred from a 38" long play recording made in 1947, is a fine example of Lance Hayward's choral work. He went on to found The Mu-En Chorale in Bermuda, and the Lance Hayward Singers in New York. Although not represented on this CD, the Mu-En Chorale has a special place in Bermuda's music history. It was an all male chorus, made up mainly of members of the Musicians and Entertainers Union. Lance Hayward formed, directed and arranged for this chorus, whose purpose, he stated, was to give instrumentalists experience in singing, in hopes that they in turn would become more sympathetic accompanists. Although not of the highest acoustical quality, this track is included as much for historical as for musical reasons.