



# MAINSHEET

SEPTEMBER - OCTOBER 2012



## SCHOONER BAY PROGRESS UPDATE

by ORJAN LINDROTH  
TOWN FOUNDER, SCHOONER BAY

The fourth quarter of this year will bring to a close more than four years of civil work at Schooner Bay. The complex and extensive program includes many innovative efforts that will benefit residents of Schooner for generations to come. It is important to reflect on the partnership with nature when assessing what has been accomplished. What has been kept is as important as what has been built. The dune and coppice are living systems that will pay dividends and are self-sustaining.

The vast scope of site work did not export or import any materials, but simply repositioned the available natural resources of the land in a more productive mix. Organic material that was underwater is now placed to nurture a vast and unequalled growing program to benefit all the homes to come. The harbour dredge sand has built a secondary

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## THE VILLAGE VOICE

by GLEN KELLY  
TOWN MANAGER  
& HARBOUR MASTER

It has been an exciting summer at Schooner Bay, marked by increasing harbour activity, residential construction, landscaping and infrastructure efforts, and an ever-growing stream of visitors. The village is vibrant as people move about purposefully, and the momentum generated by five years of hard work and dedication is paying off as a new community begins to awaken.

We have been especially encouraged by goings-on around the harbour, where the increasing presence of both recreational boaters and local marine life has exceeded

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## GOOMBAY!

by THE EDITOR

*In Anticipation of the Legends of Goombay Music & Art Festival at Schooner Bay, We Explore the Sounds and Significance of Bahamian Music With Radio Personality, Malcolm McKay.*

Music may well be, as Longfellow once suggested, "the universal language of mankind," but it is a language with many dialects. Of them, traditional Bahamian music – known as "goombay" or "rake-n-scrape" – holds particular charms for those interested in the culture and history of the region. In his comprehensive and scholarly volume, *Funky Nassau: Roots, Routes and Representation in Bahamian Music*, Timothy Rommen explains:

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**SCHOONER BAY VILLAGE**  
**SOUTH ABACO, THE BAHAMAS**

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## COMMUNITY



Guest House



Spider Lily



Blackfly Lodge



Beaking wave at Iron Shore

## SCHOONER BAY PROGRESS UPDATE

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dune which will ensure the permanence of the beautiful beach system at Schooner Bay in perpetuity. Marine life habitat has been preserved as has the forest habitat for the benefit of birds and land crustaceans and all other existing coastal life. The restoration of the indigenous vegetation on the coastal dunes has created a robust system far superior to any man-made coastal bulkheads. Hurricane Irene, whose eye passed directly over the harbour, could inflict no damage, and the beach sand accreted from the passage. Other communities did not fare as well under the same conditions.

The urban design of Schooner evolved from all the rich resources of the land. The half a million yards of excavation and fill raised the to-be-built areas to benefit from the constant sea breezes and protect from storm surges. Apart from building, suitable ground for construction elevation was important. The land was shaped to drain surface water to green spaces, creating a natural irrigation system and avoiding flooding

even under storm conditions. The harbour was designed to flush naturally every four days to ensure a vibrant and healthy marine ecosystem at the centre of our community. The farm areas and the sand cistern - with its two million gallons of capacity - have turned hitherto rocky and poor soiled areas into productive agricultural and horticultural land.

The macro systems described above create an environmental setting for the individual homes to thrive in. The micro systems for the homes themselves are built with the highest quality of robust underground networks providing power, water, waste-water treatment, a unique geothermal community cooling system and modern communication via fibre optics. The geothermal system of this scale is a first in the Caribbean region, and will reduce air conditioning energy demand by up to 50%. The electrical substation that has been built is of a higher standard and specification than any similar facility in the Bahamas. The reverse osmosis water supply

system and supplementary reservoir will - along with individual rain collection systems - ensure abundant and high quality water. As the landscape design of Schooner uses indigenous planting, valuable water resources are not wasted on landscape irrigation. The waste-water system in this phase uses a treatment plant that will be replaced by a leading edge environmental design (when volumes increase) using natural systems to clean and re-use waste water.

All electricity is supplied by underground cables protected from wind and lightning damage.

Communication via fibre optics connects Schooner to the world without relying on dated copper systems. Roads will be maintained as close to natural state as possible to allow water absorption and heat reflection. The trees planted alongside all roads will create shade to encourage pedestrian use. The harbour seawall uses high strength concrete panels in lieu of steel, and is more robust and attractive.

We are very aware of delays that have challenged the building of all these systems and the inconvenience they have caused to our homeowners. It is our

homeowners who will now take over and create the vibrant community that Schooner Bay will be for generations to come. They are why we have built Schooner, and we are working diligently to minimize any further delays. Unfortunately, we cannot always control events that affect the completion of our work. However, we are finally very close to completing the final phase of servicing, which will energize your homes along with the other services needed to allow the full enjoyment of your special properties.

By the fourth quarter we will all be able to look back on the work that has gotten us here with a feeling of accomplishment and optimism for the future. There is no other community in the country that benefits from the level of design and work we have achieved at Schooner. We thank you for your support and understanding, and assure you of our commitment to work diligently to complete all remaining utilities work by the early fourth quarter.

Sincerely,

Orjan







Schooner Bay Aerial



Parrot Painting by Antonius Roberts

initiatives and discuss new opportunities to help Schooner Bay and South Abaco grow sustainably together. Specific topics included localized business development opportunities, arts program in the schools, youth development programs and partnerships to enhance Sandy Point Airport and surroundings.

Meanwhile, our collaborations with Bahamas National Trust and Friends of the Environment have seen student researchers utilizing Schooner Bay as a base camp while documenting the Abaco Parrot in the National Park in South Abaco. The parrots have also become the new muse for Artist-in-Residence,

# THE VILLAGE VOICE

Continued from PAGE 1

even our optimistic expectations. Among the former, word has spread around the sailing community that Schooner Bay offers safe harbour and a port of interest that can help break-up the trip between the popular Sea of Abaco cruising grounds and points south. We've even hosted sailors transiting from as far afield as the west coast of the United States! As for marine life, we recently noted the arrival of our first Spotted Eagle Ray (*Aetobatus narnari*) in the harbour, a discerning guest whose visit signifies the maturity and stabilization of our harbour basin. Equally encouraging was the discovery of a juvenile permit in the basin, which was caught (and released) by Henrik from Finland.

A growing number of our land-based visitors are enjoying the activities provided by Froggy's Down-Island Adventures, in addition to guided fishing excursions with Blackfly's Captain Clint Kemp. The fishing has been excellent and you can read about some of our experiences on the website of Coastal Angler Magazine (<http://coastalanglermag.com/bahamas/?s=schooner+bay>), where we are occasional contributors. Homeowners have become a common sight as construction on a number of first phase houses on the island and harbour-front nears completion. Schooner Bay's first residents have been busy landscaping their properties, and the constant "greening" is having an incredible impact on village aesthetics. Grass has been planted on many of the residential properties, public spaces and verges throughout the village, and a multitude of native plants and towering coconut palms dots the maturing landscaping. Those who haven't visited Schooner Bay in the last few months will be surprised and awed by the continued maturity of our village landscape.

Other important community developments – both within the village and the wider South Abaco region – have gained momentum over the summer. We recently hosted the local commissioner of South Abaco and his team for a tour of Schooner Bay to review existing community partnership

Antonius Roberts, who has recently released a series of original oil paintings featuring these beguiling creatures. Roberts also hosted a Symposium in June where he collaborated with some of The Bahamas' most talented art students (and visiting artists from the United States) to create a public installment in Schooner Bay titled, *Piano*. Such artistic and academic pursuits in the village have reinforced our belief in the importance of the Schooner Bay Institute for the Arts and Environment as an engine for creative and intellectual discovery within the community.

Perhaps one of the most exciting developments in recent weeks has been the formation of a new partnership with Lightbourn Family Farms of Marsh Harbour. Mike and Jennifer Lightbourn are a young couple with a passionate commitment to sustainable agricultural practices and local food production. They will help manage Schooner Bay's ambitious farming operations, injecting their wealth of ideas and boundless energy into the community agricultural platform we have created.

Elsewhere, we have been busy finding elegant solutions to some of the more mundane aspects of community management, like waste collection and recycling and insect control. Schooner Bay environmental engineers have been making commendable progress on these fronts while maintaining the integrity of our holistic approach to sustainable development. We trust that such attention to detail will pay off in a superior living standard and community experience. To this end, we have been welcoming several new owners, and sales activity has been encouraging even through the traditionally slow summer period.

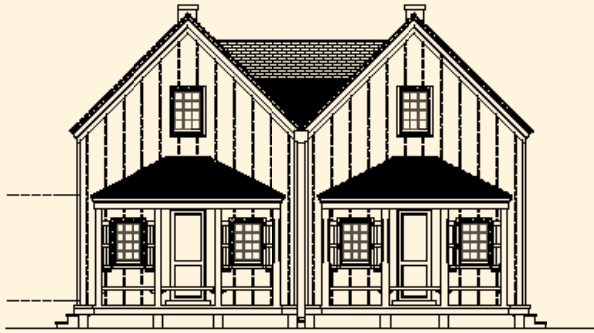
I could go on and on, recounting each little initiative and experience, and explaining how the snowball effect of community collaboration is making Schooner Bay more and more vibrant by the day. But, the best way to experience the excitement is to come see for yourself!



# SCHOONER BAY FEATURED PROPERTIES

by JAMES MALCOLM

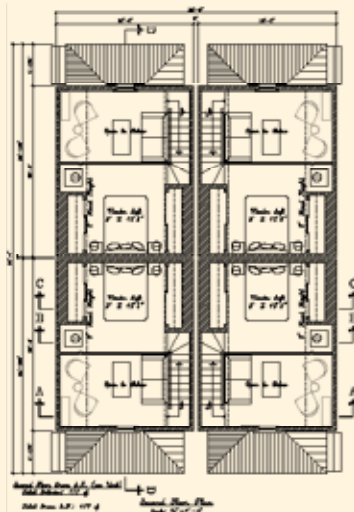
SCHOONER BAY DIRECTOR OF SALES, MARKETING & PUBLIC RELATIONS



*Penck Chenier - Ground & Bathing*  
Scale 1/8" = 1'-0"

We are pleased to offer two unique and affordable properties ideally situated across the street from the Harbour Master's office in the heart of the harbour village. The **Sail Loft** is a 500-square foot, two-story cottage ideal for single professionals, young couples or empty-nesters. The space would be customizable, but as currently designed features an efficient floor plan with living, dining, kitchen, water closet and laundry on the ground level, and a loft bedroom/mezzanine on the second floor. The property has high ceilings with exposed interior framing, allowing all wall spaces to be maximized for storage and displays. A 75-square foot porch with bench seating on the railing provides an outdoor space for entertaining and relaxing.

The **Harbour Cottage** offers similar features and design, but is more spacious with a two-bedroom, two-bath layout and 561 square feet of living space. Both residences feature views across the harbour and out to the open ocean. Estimated pricing for the unfurnished residences (including land, building and landscaping) is \$195,000 for the Sail Loft and \$265,000 for the Harbour Cottage. For transient owners, these properties have excellent rental potential, with an anticipated 12-15 weeks/year of prospective rental occupancy based on comparable Abaco properties. For those interested in learning more about these charming, economical and optimally-located residences, please contact James Malcolm at [james@lindroth.cc](mailto:james@lindroth.cc) or 242-376-9858.



# SMALL BUSINESS OPPORTUNITIES AT SCHOONER BAY

by JAMES MALCOLM

SCHOONER BAY DIRECTOR OF SALES, MARKETING & PUBLIC RELATIONS

Several commercial initiatives are currently underway in Schooner Bay, and many more opportunities await those wanting to live and work in our unique harbour village. At Schooner Bay, we are committed to providing small business owners the tools they need to succeed. To this end, we are pleased to announce that Tracy Kelly, owner/operator of **T's Island Delivery**, a Schooner Bay-based provisioning service, will also become proprietor of the **Harbour General Store**, a harbour-front market providing essential groceries and household items. As homeowners and guests continue to spend more time in the village, we are certain that this will become an increasingly important – and utilized – amenity.

Other small businesses operating at Schooner Bay

include **Abaco Nature Tours**, **Black Fly Bonefish Lodge**, **Froggy's Down Island Adventures**, **Islands By Design**, **Bahamas National Trust**, **Amanda Design**, **Lightbourn Family Farms**, **Flava Catering**, **Islander Home Services**, **Carib Procurement**, **Frederick's Agency** and **Antonius Roberts Gallery**. Opening soon, the **Cabana Beach Club** will be open for scheduled lunch service Fridays, Saturdays and Sundays at Schooner Bay. A number of other prospective retail, lodging and dining operations are in various stages of progress, with several expected to be formalized by year's end. Those interested in learning more about small business opportunities at Schooner Bay please contact James Malcolm at [james@lindroth.cc](mailto:james@lindroth.cc) or 242-376-9858.

## ISLANDER HOME SERVICES

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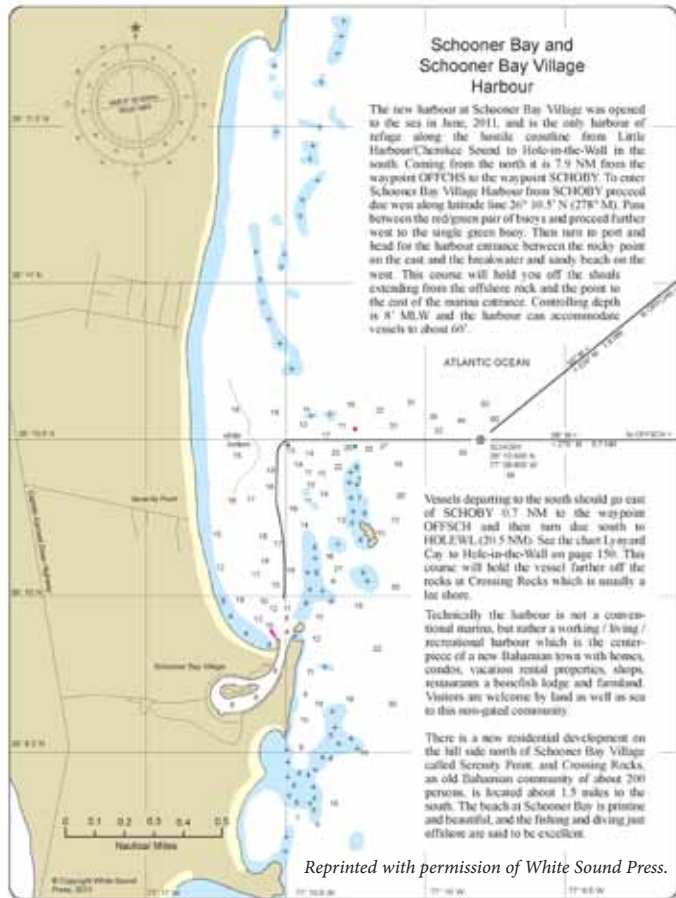
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# SCHOONER BAY NAUTICAL CHARTS FEATURED IN 2013 CRUISING GUIDES

by GLEN KELLY

SCHOONER BAY TOWN MANAGER & HARBOUR MASTER



The opening of Schooner Bay Harbour has seen a number of vessels visiting our new port this summer. With a clearly marked approach and 8-ft. mean low water depth, most boats under 70 ft. can easily access our harbour basin. With interest in Schooner Bay as a boating destination growing, a number of cruising guides and marine software programs will feature comprehensive charts in their 2013 editions to aid navigation into our port. Among printed guides, Schooner Bay charts can be found in *The Cruising Guide to Abaco*, *Bahamas Waterway Guide*, and *The Island of The Bahamas Boating & Fishing Guide* ([www.bahamas.com/](http://www.bahamas.com/)

*boating*), while navigational software featuring Schooner Bay charts includes *Nobeltec*, *C-Map*, *Active Captain*, and *Transas Navigation Systems*.

With the permission of Steve Dodge of White Sound Press, we have re-printed the above Schooner Bay chart from his publication, *The Cruising Guide to Abaco*. This annually updated book can be purchased at [www.wspress.com](http://www.wspress.com) and found in marine stores around Florida and The Bahamas. For those accustomed to reading nautical charts, we trust you'll find this interesting, and hope it may even tempt you to put Schooner Bay on your next cruising itinerary!



Schooner Bay Beach Cabana

## INKEEPER'S DIARY

*Hospitality Notes from Schooner Bay*

It has been a busy summer for the hospitality staff at Schooner Bay. With over 100 visitors and 25 marketing groups in the last couple months alone, we have been continually honing our hospitality operations and are proud to offer guests premium quality food and service in a comfortable, beautiful setting.

Recent visitors included a distinguished Nassavian couple whose children had returned from college in the U.S. for summer vacation. It was great to see the family reuniting and discovering Schooner Bay together, with days of adventure punctuated by excellent cuisine and plenty of rest and relaxation. In particular, the kids enjoyed water-sports courtesy of Froggy's Down Island Adventures. Froggy has recently added the motor vessel "Chester Nimitz II" to his fleet of paddle boards, kayaks, Sunfish and a banana boat. The Nimitz is a 14' Novurania tender that will serve as the principle adventure boat for snorkeling and exploring in Schooner Harbour and the nearby reefs.

Another new amenity for guests staying at Schooner Bay is our "Soupe on Sundays" at the Cabana. This beach-front Sunday brunch features Bahamian staples like Chicken Soupe and Boiled Fish prepared locally and served with tasty Johnny Cakes and honey. Bloody Marys, Mimosas, Bellinis and chilled French Rose make the perfect complement to this sumptuous and inspired brunch!

Our ability to offer a wide variety of cuisine and libations has been significantly enhanced by the services of T's Island Delivery, a new provisioning operation making daily trips to the food stores and markets of Marsh Harbour. This service has become indispensable to our hospitality operations, and we encourage homeowners and guests to also take advantage of this easy and efficient provisioning solution. You can find more information about T's Island Delivery in their ad on page 22 of this paper.





## THE INNKEEPER'S DIARY

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Speaking of libations, check out this recipe for our very own lemonade. It's the next best thing to actually visiting Schooner Bay!



### SCHOONER BAY LEMONADE

Ingredients:

- 8 cups 1-inch pieces seedless Schooner Bay Watermelon (from about 4 1/2 pounds)
- 2 cups fresh lemon juice
- 2 cups water
- Simple Syrup to Taste
- Ice cubes

Process all ingredients, except ice, in blender until well smooth. Pour over highball glass filled with ice, preferably crushed. Garnish with a mint sprig.

For added fun, leave room at the top of glass for 2 oz. of your choice of Vodka, Gin, or light Rum.



BEC Electrical Sub-Station



Reverse Osmosis Water Plant

# HOW IT WORKS

## AN OVERVIEW OF SCHOONER BAY UTILITIES

by KEITH BISHOP

SCHOONER BAY ENVIRONMENTAL CONSULTANT

**ELECTRICAL** – Electricity generated by Bahamas Electricity Corporation (BEC) is produced from two locations: the primary unit at Wilson City and the BEC plant in Marsh Harbour. This is transmitted via high voltage overhead lines to a Sub-Station located on site at Schooner Bay. The electricity voltage is stepped down and distributed via underground cable to transformers at various locations on property then sub-fed via underground cable to individual homes. Contracts for supply and metering will be directly between Homeowners and BEC, and billing will be as per BEC rates that are fixed countrywide.

**WATER** – As there is neither municipal supply nor any viable aquifer we have had to produce water by means of reverse osmosis. Salt water is drawn up through a well and run through membranes at high pressure that provide suitable drinking water. The

water is stored in a sterile tank, then pressurized and distributed to the consumer in underground pipes. Water production on site will be overseen by a properly trained individual and will be remotely monitored off site. At Schooner Bay, we have also utilized our primary pipe as a fire main; in the event it is required for this purpose, the system will automatically increase supply and pressure to feed the increased demand. In addition to this supply, houses will have a rainwater cistern with a filtration and ultra violet treatment system. Furthermore, a one million gallon cistern is buried beneath the palm grove atop the ridge, and will collect rainwater for landscape irrigation.

**WASTE WATER** - All waste water is collected and delivered to lift stations by gravity mains. The lift stations send the waste water under pressure by means of a forced main to a Fixed

Activated Sludge Treatment System (FAST) treatment facility that will biologically treat the waste water to a level where it is suitable for reuse in the adjacent farmlands. Any surplus water will be disposed of in a deep disposal well. As volumes increase, we will rely on an innovative natural system to biologically treat waste water in a multi-stage system that uses underground chambers and plants to purify water to a reusable standard without any associated odor.

**SOLID WASTE MANAGEMENT** - Schooner Bay has developed a solid waste management strategy which, once fully implemented, will be unlike any other in The Bahamas. By prioritizing source reduction and volume reduction and including recycling, composting and community participation as key facets of our approach, we believe we have created a plan that is consistent with our overarching commitment





# NEW AIRPORT TERMINAL OPENING THIS WINTER

by JAMES MALCOLM  
SCHOONER BAY DIRECTOR OF  
SALES, MARKETING & PUBLIC  
RELATIONS

to true sustainability. At Schooner Bay, the preliminary phase of the plan has already begun and includes the recycling of non-ferrous metals and composting of organic waste. The latter has provided consistent soil filler volume, which has helped enrich Schooner Bay's topsoil and greatly aided our intensive landscaping program. Longer term goals include greater levels of source separation, recycling of both ferrous and non-ferrous metals, white goods, paper and glass, with the ultimate objective of less than 5% of municipal solid waste (MSW) going to land fill.

## GEOTHERMAL COOLING

Schooner Bay has designed a geothermal cooling system utilizing cold ground water. A well draws cooler salt water from depth, which

is then run past a titanium heat exchanger. This water is then returned by means of a deep well, which is positioned some distance away to avoid thermal exchange. On the other side of the heat exchanger is a fresh water loop that feeds a cold water supply via underground piping past each home. Paralleling this loop is a return line that will return the used water back to the geo-mechanical plant. Connection of the home for this system is as simple as connecting a hot and cold line for a washing machine. The cold water is fed to the geo-pump, where the pump's blower circulates warm, humid air from the home across the cold air coil. The air is then blown through ductwork to cool the home, while the warmed water is returned to the geo-plant to

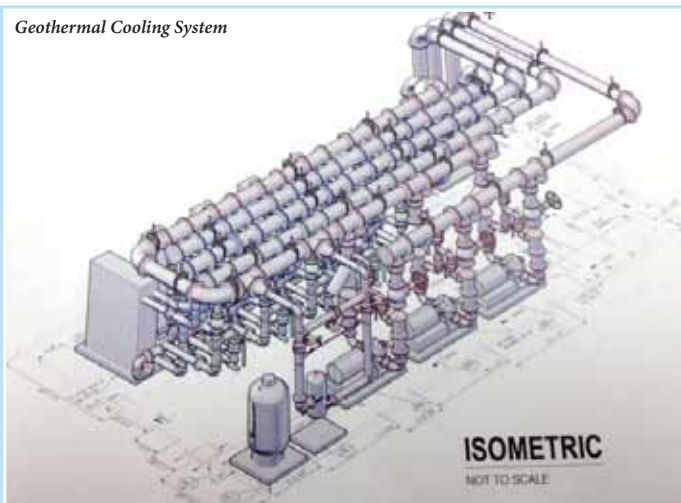
be discharged into a deep well.

**COMMUNICATIONS** - The developer has entered into a contract with Cable Bahamas for the supply and installation of fiber to the home (FTTH). Fiber optics will be installed from the existing service via underground conduits to a centralized distribution center, and then again by underground conduits to individual homes. Homeowners will enter into agreements directly with Cable Bahamas for the supply of voice, video and data services.



Marsh Harbour International Airport will receive a major facelift with the opening of a new, 10,000 square ft. terminal capable of handling up to 2500 passengers per day. International travelers using this convenient port of entry will enjoy a state-of-the-art terminal with modern amenities and spacious, comfortable facilities. International routes confirmed for the new terminal include Miami, Fort Lauderdale, Palm Beach, Orlando, Fort Pierce and Melbourne, while domestic service to Nassau and North Eleuthera will also be regularly scheduled. Additionally, future service is expected to Atlanta, Tampa, New York and Toronto.

Airport officials are targeting December 1st for the opening of the terminal, meaning holiday visitors will be among the first to utilize the new facility. At Schooner Bay, we are excited about this important upgrade, and believe that the new MHIA terminal will make visiting Schooner from abroad more pleasant and convenient than ever!





## CULTURE

## GOOMBAY!

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“[T]he term *goombay*, like its later update – *rake-n-scrape* – tended to designate the drumming as well as the whole range of music that generally accompanied social dancing from the late nineteenth century to the 1960s ... By the mid-1950s, [goombay] musicians ... had crafted a sound that, while drawing on calypso as a general, regional model, also incorporated Cuban, North American, and specifically Bahamian sounds, thereby localizing the style while retaining its panregional accessibility.”

Rommen is describing the popular music played in nightclubs in Nassau in the two decades following the Second World War, a period now considered “*The Golden Age*” of Bahamian entertainment. Though rarely heard today, goombay remains The Bahamas’ greatest contribution to the “universal language,” and a small movement to revive public awareness and appreciation of the genre is currently underway and gaining momentum.

At Schooner Bay, we are committed to helping preserve and promote this wonderful sound. This is consistent with

our commitment to the preservation of Bahamian heritage as seen in the architectural styles and village patterns at Schooner Bay, and complementary to Artist-in-Residence Antonius Roberts’s promotion of the visual arts in The Bahamas. Furthermore, it squares with our approach to nature and sustainability. For as Scottish writer Thomas Carlyle once mused, “If you look deep enough you will see music; the heart of nature being everywhere music.” Indeed, traditional Bahamian music reflects the rhythms of the land and sea, and is equally worth preserving.

One of the foremost proponents of the genre is Malcolm McKay, host of the weekly “Island Classics” radio show on Nassau-based Island 102.9 FM (Fridays from 12-2PM EST, broadcast on the web at [www.islandfmonline.com](http://www.islandfmonline.com)).

Along with music impresario and Island FM owner, Charles Carter, and legendary goombay drummer, Peanuts Taylor, Malcolm is helping to organize and promote the first annual Legends of Goombay Music and Art Festival at Schooner Bay. Malcolm was kind enough to grant us an interview sharing his thoughts and expertise on the subject. We hope that Malcolm’s insights inspire you to join us on January 26, 2013, for the Legends of Goombay Festival at Schooner Bay!

**Schooner Bay Mainsheet:** First things first, tell us about the Legends of Goombay Festival at Schooner Bay and how you got involved.

**Malcolm McKay:** I was approached by James Malcolm at Schooner Bay, who had been speaking with Charles Carter. Mr. Carter

owns Island FM, the radio station that airs my show, and he had gone up to Schooner Bay for a visit. They had the idea of hosting a festival to showcase Bahamian music, and I was asked to be the emcee. So that’s my involvement. The festival will be held the last weekend of January before the Super Bowl. I’m very much looking forward to it.

**SB:** Can you tell us a little bit about traditional Bahamian music? What type of music are we talking about?

**MM:** Well, the genre that I like is goombay. Goombay is considered a type of beat, and they use proper musical instruments like a guitar and drums - a few different types of drums – and also brass and flutes and things. It’s a merengue dance beat. And then there is rake-n-scrape, which is the same beat, but the definition is that it’s played on homemade musical instruments like the saw and the washboard and old spoons and things of that nature.

**SB:** And how long has this type of music been played in The Bahamas?

**MM:** Oh, I would say, since the Victorian era, because remember, you had to



Malcolm McKay, Goombay Aficionado





## GOOMBAY!

*Continued from PAGE 8*

entertain yourself! And it was very common right up into the 1960s and '70s for middle class people to learn a musical instrument. They'd take lessons; usually the piano. We don't do that much anymore, but making music and listening to music used to be a much more important part of daily life and culture.

**SB:** Who are some of the most notable goombay artists from the so-called "Golden Age"?

**MM:** Blind Blake Higgs and George Symonette were the two big boys of the 1950s. Then there was the Lou Adams Orchestra. Lou Adams actually started with The Chocolate Dandies of the '40s, before forming his own band. The Lou Adams Orchestra then played from the '50s onwards and are still playing today. They're one of the last acts still out there. King Eric and his Knights; they were another one of the longest-standing bands. They were together from the late 1950s all the way up to 1991 or 1992.

Let's see ... The Montague Three was an incredible band, and then came The Montague Three Plus One in 1961. They played at the Montague Hotel from 1960-1969. They had two of the best vocalists The Bahamas has ever produced: Pat Rolle, who is still living, but just recently announced to the world he is not singing anymore. I just heard that today and I hope it's not so. He was with The Montague Three from 1960-1965, and then Donald "The Voice" Butler became the vocalist. He was given the nickname "The Voice" by his peers,

including Ronnie Butler, who is considered the godfather of Bahamian music today.

Ronnie Butler started out as the vocalist with King Eric and his Knights and then he formed Ronnie and the Ramblers in the mid-'60s and was at the Nassau Beach Hotel in the Out Island Bar for a very long time. Up in Harbour Island, the Percentie Brothers were a very well-known band from the 1960s. I think there were five brothers and they made three albums.

A beautiful voice, though he wasn't an act, was Charlie Adamson. He recorded one album in 1957. Just him and his guitar. Count Bernadino is still with us. He made about seven albums that I know of, and he was at the British Colonial Hotel for decades.

He went to Trinidad and learned to be a Calypsonian. He was able to make up songs about members of the audience on the spot. He'd just look at you and spontaneously come up with some witty little song. Then there was Richie Delamore. He was a real talent, had an amazing voice. An incredible singer and incredible entertainer, though he was his own worst enemy.

Another band from the '60s that put out quite a few albums was Duke Errol and His Lords. That's the

same Duke Errol that tutors me. Another fellow called Duke Hanna had a band over in Small Hope, Andros, I think at the Small Hope Inn or something like that. He wrote and produced some very good songs. One of the songs, "Small Hope," won the first prize – blue ribbon – for the best Goombay song of that year in 1966. In the '70s, Eddie Minnis, who is a songwriter and an artist – a painter – would team up with Ronnie and the Ramblers and has written quite a few albums.

Now I think it's Eddie Minnis's Greatest Hits Volumes 1, 2 & 3! He's been a very witty songwriter over the decades and still to this day.

One of the greatest singers and guitarists was a woman called Eloise Lewis. She had the Eloise Trio. She wrote a

tremendous song called Chi Chi Merengue in 1958. It hit the U.S. top ten pop charts! She's an amazing singer. Another of the great nightclub acts with an orchestra was Freddie Munnings, Sr. He had The Cat and the Fiddle and The Zanzibar nightclubs in the '50s and the '60s. Harry Belafonte sang at The Cat and the Fiddle. So did Nat King Cole. You also had Peanuts Taylor, who is famous for his drumbeat and for being a promoter. Sir Stafford Sands made him a cultural ambassador and

sent him around the world to entertain. He actually found two Haitian singers – Andre Touissant and Guy Durosier – and brought them to Nassau where they both sang at Buena Vista, which was a restaurant and hotel. Peanuts Taylor, when he was with George Symonette, also played there.

Nancy Oakes, who was the daughter of Sir Harry Oakes – said to be the richest man in the British Empire – became a hotelier when she inherited the British Colonial after her father's murder. Nancy Oakes went to Trinidad in 1960, and she brought back steel pan musicians and limbo artists, and that was the first time those things were incorporated into the Bahamian music scene. Incidentally, the original British Colonial was the largest wooden structure in the British Empire, and it burnt to the ground in 1922. It took three days to put the fire out. Then it was rebuilt in concrete, and I think in '25 or '26 it opened its doors again.

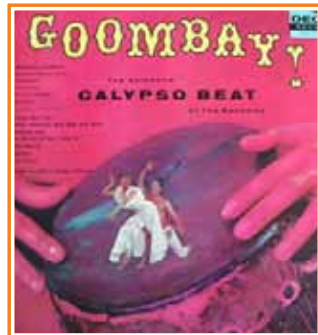
**SB:** Wow, so a lot of music was being made. Anyone else we should mention?

**MM:** John 'Chippie' Chipman was a drummer who played with Peanuts Taylor. He's an excellent drummer and is still with us today. Oh ... and the most googled Bahamian on the planet is a guitarist called Joseph Spence.

**SB:** But, he was never a part of the Nassau scene, was he?

**MM:** No, he never had a show. He was a fisherman. But, the Smithsonian Institute heard about his guitar playing and they sent somebody down to Andros to record

*Continued on PAGE 10*



## GOOMBAY!

*Continued from PAGE 9*

him in 1957. His music is very raw, very organic, but it's wonderful. The story goes that the Smithsonian people were searching for Joseph Spence around Andros, and one evening from across this village they heard a couple people playing the guitar. So they followed the music and when they reached its source they found an old man sitting alone on a porch, smoking a pipe, playing guitar. That was Joseph Spence. When he played the guitar, it was like two people were playing. He had tremendous depth and talent. They recorded him and made an album; you can Google it or listen to some of the songs on YouTube.

**SB:** Were many albums being made in this era, or was most of the music live?

**MM:** The names that I've mentioned obviously recorded their stuff and sold some albums, but most of it was live. Most of these musicians played in nightclubs on Bay Street, or in the hotels. And the musicians in the hotels would play until a certain hour and then walk to the nightclubs "Over the Hill" and start playing there. That was the scene. The height of the nightclub era in The Bahamas was the 1960s when there were over 55 nightclubs open nightly on the island of New Providence. Some of the nightclubs didn't open until midnight.

**SB:** So what happened? Unless you tune into your show, you don't often hear this music anymore. Why has it faded out?

**MM:** Yes, well, a big part of the music was the nightclubs.

Those were the venues and that was how this type of music was consumed. So when the nightclubs went away, the music went with them.

**SB:** So what happened to the nightclubs?

**MM:** The nightclub era died for a number of reasons. When the bridge to Paradise Island opened in 1967, the multinational corporations - the hotels there - picked the best bands and were able

as Nassau grew, crime occurred ... so people didn't feel as safe going to some of these places at night.

And finally ... air conditioning. These places weren't air-conditioned, these 'Over the Hill' nightclubs. It was hot! I remember a story my uncle told me. Of course everyone back then wore a coat and tie and ladies wore dresses. And my uncle kept two of every kind of suit that he owned. So he would dance up a storm, be soaking wet,

**SB:** So how did you first become interested in goombay music, and how did your radio show, Island Classics, get started?

**MM:** Well, it certainly goes back to my youth, when Bahamian music was played at my parents' cocktail parties. They had collected many of the albums from the '50s, '60s and '70s. So I've always grown up with Bahamian music. A lot of music has been played in my house, most of it on an old record

*Nightclub scene from the Golden Age of Bahamian Entertainment*



to pay them more than the owners of the nightclubs. So that's one reason. Another reason why it faded out was because of television. You could suddenly receive a signal from Miami, and it was easier and cheaper to be entertained in your living room than to be forced to go out for entertainment. A third reason was the establishment of a middle class. People had mortgages to pay and didn't have enough extra monies in their pocket to go out on the town. Then

come home, shower, put on the second suit - the same type as the first so nobody would know - and he'd go back out on the town and meet his friends at whatever club they were going to. And some of these nightclubs - particularly the ones that opened at midnight - they didn't close until the sun was up.

**SB:** Sounds like fun.

**MM:** Indeed, I think it was!

player in a room we have downstairs called The Bahama Room Bar. Then when I went away to boarding school, I made myself a couple tapes of Bahamian music to keep me going during the midwinter darkness and depression when there was 18 inches of snow on the ground!

In 2001 or 2002, a friend told me to tune into Island FM and I did, and I liked the music that they were

*Continued on PAGE 11*





## GOOMBAY!

Continued from PAGE 10

playing. They were the only station playing Bahamian and Caribbean music. So I got a machine that converts music and records onto a master CD, and I made a CD from my collection. I sent it to Charles and Eddie Carter at Island FM and a few days later they called me and invited me out to lunch. So we chatted, and Charles Carter was amazed that someone of my generation knew so much about these musicians from another era, from my parents and grandparents era. So he said, 'you should have a radio

'well, Malcolm, I've been a journalist for 45 years and I've never paid for an interview and I don't think you should either. So instead of having a recorded show, why don't we do it live and invite the artists in?' And that's how Island Classics began.

From there, I had boxes of records that needed to be downloaded onto my iTunes, and I bid on eBay for old records. Because what happened in the '50s, '60s and '70s is that tourists would want a souvenir of their time in The Bahamas so they would buy a record of the band that played in their hotel or the nightclub



show and interview these old artists,' so I bought myself a tape and microphone and went around. Duke Errol Strachan, who once worked for my grandfather, was very helpful tutoring me in the very colourful musical history from the '50s onwards.

So from there I started to interview more musicians, and I was up in Harbour Island and one of the Percentie Brothers wanted to be interviewed, but he wanted to get paid. I didn't think that was right, so I didn't interview him. I went back to Charles Carter and I said, 'some of these artists want to get paid,' and he told me,

they went to. And what happened, was their sons and daughters and grandsons and granddaughters would inherit this stuff - probably in a box or an old trunk up in the attic - and they wouldn't care for the albums, so they'd put them on eBay and we'd find them and bring them back to The Bahamas.

**SB:** So you must have an impressive collection of this type of music?

**MM:** Yes, I probably have the largest private collection I'm aware of. I do share with Island FM, of course. I just want the music to be heard. So, for example, when

ZNS (The Broadcasting Corporation of The Bahamas) had a computer crash a few months ago and they lost all their Bahamian music, I was contacted, and even though they're our competitors, I gave my library to them with the promise they'd be playing it on one of their radio stations that they say is all Bahamian music ... an AM station.

**SB:** Very generous. Why is it so important to you that this music is heard?

**MM:** I mean, it's our own Bahamian culture. It's our culture! We're being over-run by Yankee cultural imperialism. [laughs] You have it on the TV and radio being bombarded at you. I just got interviewed by The Guardian 96.1; it's a talk show. We played a dozen songs and we were talking about them. And the technicians were College of The Bahamas students. And they said to me after the show was recorded: "I like the songs." I thought they would know the songs, but not know the artists. But, they had never even heard of the songs. They had never heard of the song, *The John B Sail!* The Beach Boys brought it to the world as *The Sloop John B* on their album *Pet Sounds*. It literally went global. That's a Bahamian song! And so, for our cultural identity, we need to educate the public and our young people on Bahamian music.

**SB:** So what would you say to someone who is interested and wants to listen to this music? What's the easiest way to access it?

**MM:** Well, of course you can tune into my show. Island Classics is on live Fridays from twelve noon to two

o'clock EST and then re-aired on Sunday evenings from six to eight. If you're in Nassau, the radio station is 102.9 FM. From anywhere else in the world, you can hear the show broadcast live on Island FM's website: [www.islandfmonline.com](http://www.islandfmonline.com).

Sadly, however, there are very few music stores on New Providence. I'm not sure about Abaco. I'd say that if you like the music and would like to get it, get in touch with me through Island FM, and we'll try to get you some songs. I do know that Island FM sells Ronnie Butler and Eddie Minnis CDs for fifteen bucks each, and that's a pretty good place to start.

I can also tell you that Island FM is coming to Abaco in October to educate Abaconians on Bahamian music. I'm going to go up there as well. They're setting up some sort of special antenna so we can broadcast Island FM in Abaco while we're there.

**SB:** Speaking of Abaco ... Any notable musicians or musical history from this part of The Bahamas?

**MM:** There was an artist-slash-lawyer-type - Cay Gottlieb - he's sadly no longer with us ... but, he was a great Bahamian songwriter and singer. His best piece was a song called 'Daybreak'. He actually wrote it in the '70s when he was with King Eric and His Knights, and he played it with them, and then he did it a couple times on his own. That's a lovely song. It was very popular.

**SB:** Thanks, Malcolm. We look forward to seeing you in Schooner Bay in January.

**MM:** Me too, my pleasure.



# ARTIST'S CORNER

*Artist-in-Residence, Antonius Roberts, recently hosted a group of Bahamian art students and visiting scholars for a three-day symposium that culminated in the creation of a new public art installment at Schooner Bay.*

*Two of the participants reflect on the memorable collaboration:*

## A SACRED SPACE AT SCHOONER BAY

by VERONICA DORSETT

ART MAJOR, COLLEGE OF THE BAHAMAS

As the conversation began, we were immersed in a setting of extraordinary potential, intellect, and most importantly, camaraderie. The journey began with a slow gallop toward what would become the very genesis of a collaborated history as we entered an unfamiliar environment ready to embrace any and every challenge 'together'. My mind was racing through thoughts of uncertainty, excitement and intimidation as we arrived in Schooner Bay, Abaco, because I knew I was about to become part of something that was much bigger than myself.

We wasted no time in conjuring up thoughts of what we wanted to create, and thus the idea to build some form of a temple or sacred place was born. I felt relieved that we had laid the first stone and from there, our ideas ran wild - literally. As we came upon the sight, which was essentially 15 feet or so above our own heads, we knew that this would be no easy task. And oddly enough, although our tools were machetes and our canvas was a large area of shrubbery and bushes, we were like kids in a candy store cutting away what would become a pathway to the 'temple'. I found those initial cuts into the bushes quite exhilarating because the possibilities were endless. By the end of Day 1, we not only had a clear cut idea, but a clear cut path as well. Little did we know by 10am the next morning, our solemn path would become an 8-foot wide line, all thanks to a Caterpillar D8 tractor!

Our expectations were superseded as we drove to the site on Day 2 to find not even a D5, but a D8 drawing a beautiful line up to the sight of the temple. Talk about kids in a candy store – forget the candy, we were practically in Disneyland! It was amazing to be so close to such a powerful machine and beyond that, the thought of “drawing” a line without a physical pencil just threw



Symposium Participants

my mind into overdrive. By the time the D8 had finished clearing the top of the hill, we were able to fully experience the long walk up to the site; it was simply rewarding.

There was much left to be done at the site now that our path had been tenderly carved out. However, even as we continued to work there were quiet moments where each of us in our own time stopped working to simply breathe and take in the view. To me, those cycles of breath placed a blessing on the site and thus, the birth of a sacred place was unveiled.

By Day 3, we knew that our sacred place would continue to be a work in progress, and together we had laid the foundation. The most defining moment of our journey to the temple was the final placement of stones, which, in my opinion, made the site and the path come full circle. As soon as I saw the name that John, Tom and Antonius had placed on the stone at the very beginning of the path, I knew that the missing key had finally been found. All I could think was, “THAT’S IT! I LOVE IT!” The high I felt was beyond me and even as I continued to shout how much I loved the name, as I came to the top of the hill and entered the temple, I felt a calm, a sigh of relief. I felt the circulation of my own breath, and I could hear the music of the trees around me. The site was named, “Piano”.

I can’t begin to thank Antonius Roberts, John Cox, Tom Ashcraft, Peter, and Marielle Barrow enough for allowing us to be a part of such a pivotal journey. The experience was truly once in a lifetime – I mean, honestly, where else would we have been able to draw with a D8!





# PIANO

by MARIELLE BARROW

PHD CANDIDATE, CULTURAL STUDIES, GEORGE MASON UNIVERSITY

Overlooking the lay of the land, Piano urges reflection, contemplation, re-connection to an inner space. Resident artist, Antonius Roberts, led the group to a perch above the houses, the harbor, and the limestone roads of the Schooner Bay Village. It was earmarked for a central feature of the community, the Temple.

On the occasion of the third Schooner Bay symposium this year, a diverse group came together to create art. The team included resident Schooner Bay artist, Antonius Roberts; Curator of the National Art Gallery, John Cox; two professors from the School of Art at George Mason University (GMU), Virginia, Peter Winant and Tom Aschcraft; Popup Gallery prize winners, Veronica Dorsett, Stephen Schmidt, Christina Darville and Yutavia George; Schooner Bay's Director of Community Development, Clint Kemp and myself, a PhD student of Cultural Studies at GMU. Creating civic art took on an alternative form to studio practice, where solitude and silence often dominate a process of deliberation, mark-making and evaluation. While silence was integral during the course of the three days, creating art was about community building through dialogue, learning through practice, decision-making through collaboration. The success of the group hinged on team members' willingness to listen to others, to let go of a sense of self-importance, to be keenly aware of their relationship with the physical

environment and to re-kindle a sensory existence.

Peter Winant and Tom Aschcraft from GMU are also members of the Working Man Collective, a collective of three artists who engage communities in building new symbolic and physical markers and dynamics of community. Their thinking and practice merged seamlessly with the artistry of Roberts and Cox. In birthing shifts in the expected modes of art practice, conversations took form around every corner, at every meal, at every juncture. Dialogue dominated the process and through it a sense of a collective sacred emerged. The exercise of walking on the beach to collect objects, debris spit out by the sea, proved to be a process of thought rather than an action of gathering and collecting raw material for the art object. The idea of art making as 'space-making' rather than object production was introduced, leading to further dialogue and scoping out of the Temple site. Conversation in this new direction opened the opportunity to employ new tools of art - a Caterpillar D8 tractor and a roller, rakes, shovels, pick axes, machetes and boulders.

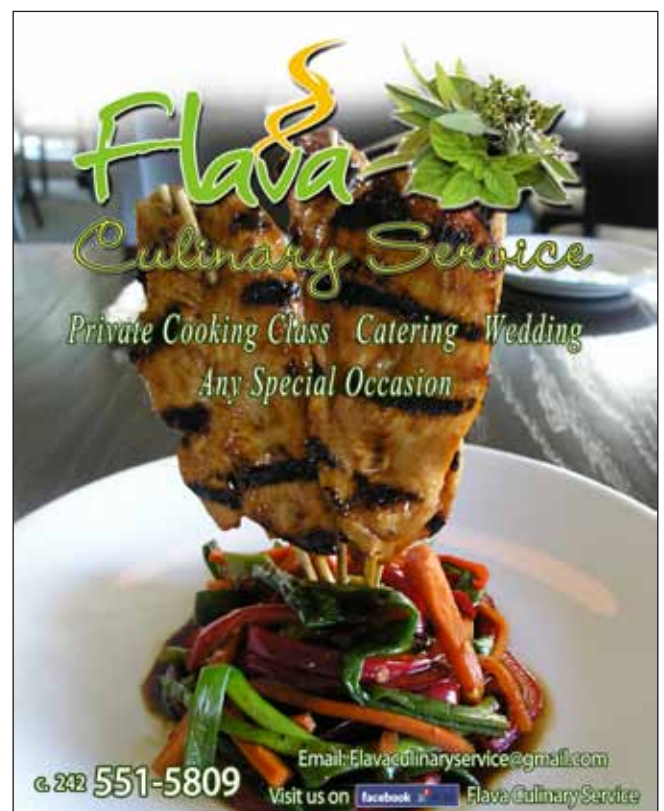
Clearing the site with the powerful machines of modernity created access to a still undetermined objective. Through these tools, processing of conversations and witnessing the awe-inspiring craft of an invisible hand spread out in greens and blues before us, the promise of



creating an object of art paled in significance. Drawing attention to the signifiers of the land - the flora and fauna - became the objective of this arts practice. Clearing with machetes and rakes allowed us to shape a space for pensiveness for the wider community and ourselves. Tracing the natural contours of the land, the group created stonewalls and seats that eventually delineated the site. The process allowed us to appreciate and re-learn the tender balance between

individual achievement and community success.

Navigating the diverse possibilities and potential for creation took us on a journey that required the quieting of internal clamor and external noises of modernity. In musical terms, we moved from the forte to the fortissimo, and finally to the restful softness and contemplative tenor of Piano. The Temple site, Piano, is an invitation to reflect, a space that welcomes community.



# TOWN FOUNDER ORJAN LINDROTH SPEAKS AT HARVARD SEMINAR

*Lindroth's Abridged  
Comments Re-printed with  
Permission of Harvard  
University*

"Any good land development is based on seeing the environment as an asset, not a liability. I think the fundamental problem that we've experienced in The Bahamas over the last 40 years is that land development is driven by financial markets. I think Professor Thomas-Hope talked about qualitative analysis. You cannot do a land development without qualitative analysis, and that should come first. And that, in fact, gives you the financial plan.

That's what we've done at Schooner Bay. We didn't know what the project would look like until we studied the place, and what we could use of the place, and so on. So in fact, this view that environmental responsibility is expensive is completely unfounded. I can demonstrate that we found more value in what we kept than what we're building and selling, which is not understood. That's one of the problems with how we approach development.

What we're trying to do here is get some ideas and directions of how to fix this. We had a lot of help from the Minister in doing what we did, because we broke

every rule. It's not a gated community. It has beach access. We have a 40-to-one range of house price, which is unheard of. We don't build on the beach; we preserve that for everybody. So in theory, this didn't work, but in fact it's the only that's working.

So I think that we need to understand that anything that is approved in The Bahamas should have a high environmental component attached to the planning process. We need to look at our zoning and so on, and our building codes, which have been imported from the outside and don't really apply here 100 percent. I think we should also understand that the urbanization model of

The Bahamas is going to be different, because we have a lot of land and water and very few people – unlike the Chinese, who have to live vertically. I don't think, for example in Nassau, that we need to; we could look at a five storey building limit like in Paris.

I think this is a great start. I think that we're coming into a new era of development. The crisis has taught us that. The old model is clearly dead – and it's dead for a good reason."



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## NATURE

## WE ARE WHAT WE BUILD

*Thoughts from the Schooner Bay Institute***WHY ARCHITECTURE MATTERS**

Architecture is ubiquitous ... and meaningful. As Larry Speck, a popular professor at the University of Texas, tells his first year students: "You can choose to listen to rap music or not. You can choose to go to operas or not. You can choose to go to football games or not. But, you cannot choose not to be involved in architecture. Your whole life will be embraced by and consumed in architecture."

The places we live and buildings we construct say a lot about who we are. It is the self-referential nature of architecture and urban design that so charges the public's emotional response to the built environment. Most people feel proud of their city's architectural gems, while harboring strong feelings of distaste – or even shame – about perceived architectural blights.

These are intensely personal responses to inanimate objects. Addressing the crowd at the opening of the new east wing of Vancouver City Hall in 1970, Prince Phillip pronounced: "I declare this thing open – whatever it is." His son, Prince Charles, was even more severe when asked his opinion of a mooted extension to the National Gallery in London. "What is proposed," explained the Prince of Wales, "is like a monstrous carbuncle on the

face of a much-loved and elegant friend."

The dismissive airs of the entitled? Perhaps, yet isn't it reasonable that the British royal family would have strong views on this subject? Wouldn't it make sense that individuals tasked with cultural guardianship would care deeply about what happens to such important cultural symbols as museums and civic institutions? As Professor Speck contends, "architecture is a physical embodiment of who we are as individuals and who we are collectively as a culture." In fact, one could construct a simple narrative of the changing values and circumstances of a society by relying solely on analysis of shifting architectural trends over time.

**CULTURAL SYMBOLISM IN RUSSIAN ARCHITECTURE**

Take Russia, for example, whose rich and complex social and political history makes its architecture particularly evocative. The ascendant, tented-roof style churches of Ivan the Terrible's reign (1533-1584) could be said to represent the ambitions of the nascent Russian state as it moved away from medieval Byzantine influences. The Romanov dynasty that emerged after the Time of Troubles (1598 – 1613) built decorative and elaborate

structures with giant, gilded cupolas, buildings that looked beyond a difficult past and proclaimed the splendor of the new Empire. Under Catherine the Great's reign (1762-1796) Russia became a major force in European political affairs, and neo-classical Italian architects were brought in to refine and sophisticate the vernacular style. This trend continued through Nicholas I (1825-1855), whose introduction of a wider variety of European influences into the Russian canon spawned a worldly

and diverse style known as eclecticism.

Following the Russian Revolution (1917), the new Soviet apparatus denounced all classical heritage in architecture and ushered in a movement known as formalism, a sort of literal approach to design eschewing abstract or symbolic meaning. This evolved into the conservative monumentalism of the Stalin era, by which time the spiritual, whimsical

*Continued on PAGE 17*



*Upstart Ambitions*



*Totalitarian State*



*Imperial Glory*





## ECOSYSTEM SERVICES: AN ANCHOR TO WINDWARD

*Continued from* **PAGE 16**

and historical references present in the aspirational architecture of Imperial Russia had been replaced by cold, monolithic structures proclaiming the dominance of the state. Most recently, following the fall of the Soviet Union and the acceptance of more laissez-faire commercial values, gleaming glass skyscrapers have sprung up along Moscow's skyline, marking Russia as a global center of capital.

### ROMAN AQUEDUCTS & THE ORIGINAL GREEN



*Pont Du Gard*

Historical structures - in Russia, and indeed, everywhere else in the world – speak volumes about the societies that built them. They represent their hopes and aspirations, their fears and misgivings, their spiritual and worldly priorities, their values and perspectives, their material wealth and technological proficiency and their historical pride or self-consciousness. Consider the Roman aqueducts of antiquity. The image below shows the Pont du Gard in modern-day France, one of the world's best-preserved Roman aqueducts.

Built in the first century AD, no mortar was used in its construction; the thousands of individual blocks – some weighing up to six tons – were cut so precisely that friction alone holds them together. The bridge descends less than an inch over its entire span, for an average gradient of 1 in 18,000, showing the remarkable precision achieved in a structure comprised of over 50,000 tons of limestone. It's easy to marvel at this structure simply in appreciation of its form, but consider also its function. The Pont du Gard delivered 44,000,000 gallons of water per day to the Roman colony of Nemausus.

Honore Balzac contended that “the events of human life, whether public or private, are so intimately linked to architecture that most observers can reconstruct nations or individuals in all the truths of their habitats from the remains of their monument or from their domestic relics.” So what can we surmise about a culture that, nearly two thousand years before the advent of commercial electricity, built a structure as massive, beautiful and functional as the Pont du Gard?

Obviously this was a sophisticated and wealthy society. One with a highly organized and stable form of governance, no doubt. It was likely a healthy society by the standards of the day given its

steady supply of clean water. The myriad fountains and bath houses such a structure would feed suggest a culture that valued aesthetic beauty and public amenities. Abundant water supply likely permitted irrigation for landscaping and adequate local food production. And keep in mind, this wasn't Rome, with a population approaching 1,000,000, but rather an outlying colony with a population of approximately 50,000. One studying this aqueduct could easily conclude that Nemausus was a lovely city and Rome a great society.

In his important book, *The Original Green*, Schooner Bay collaborator, Steve Mouzon, contends that sustainable buildings are “lovable, durable, flexible and frugal.” The Pont du Gard, which over the years has inspired such luminaries as Jean-Jacques Rousseau, Henry James and Hilaire Belloc, is certainly lovable. Its very existence two millennia after construction affirms its durability. It served as a toll bridge in the 18th Century and is today a major tourist attraction, underscoring its flexibility. And while the aqueduct might have cost a fortune to build, 44,000,000 gallons/day of gravity-fed fresh water supply over the course of hundreds of years must have justified its construction costs!

### SCHOONER BAY SUSTAINABILITY: THE SOLAR PORCH

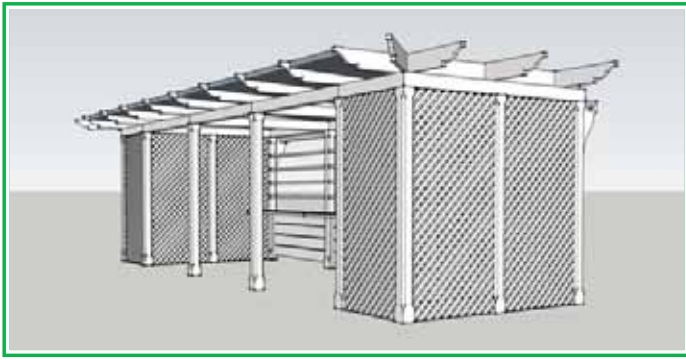
This got us thinking about what might be inferred about our own town were future historians to stumble upon our early efforts at Schooner Bay. In fact, we've begun using this as a sort of litmus test when analyzing new building plans, be they for residential construction, commercial units, outbuildings, utilities, public spaces or whatever else we put into the ground. What values and priorities do the proposed building project? One recent design in the works is our “solar porch” (pictured below). In a country with as much sunshine as The Bahamas, solar energy makes sense. While it may not be a panacea – solar panels are expensive, demand a large area for installation and require specialized installation and servicing – selective and efficient application of this technology is one important component of our holistic approach to sustainability in a sub-tropical climate.

But, what to do about the aesthetics of solar panels? Home installation disrupts the harmony of a traditional roofline and shingle pattern, while solar farm installation in a private garden or community field jars the natural landscape. Our solution is the solar porch: a simple, traditional, arbor-like structure that could either stand alone in a garden or public space or abut a household or outbuilding. A bench, or table and chair installation, would create a shaded space for relaxing, working or dining, while shelf and work-bench installation would create a functional garden shed and storage space. The trellised enclosures on the sides create storage space and permit the growth of flowering vines, integrating the structure into the natural landscape. The roof-timber construction lets the solar panels be discreetly inlaid, while the overhanging joists allow for a second row of panels while also creating a sheltered eave.

What might be inferred about our community through analysis of such a structure? The concept that architecture must

*Continued on* **PAGE 18**





Schooner Bay Solar Porch

simultaneously maintain its integrity and evolve to incorporate technological progress? The idea that coherent design traditions need not be sacrificed at the altar of environmental responsibility? An emphasis on community gathering spaces and “outdoor rooms” that take advantage of a pleasant climate? The desire for functionality, flexibility, beauty? Might we be considered creative, pragmatic, even enlightened? Alas, we can only hope! Time will ultimately tell.

### ORGANIC ASPIRATIONS

Antoine de Saint-Exupery once suggested that “perfection is achieved, not when there is nothing more to add, but when there is nothing left to take away.” We love the solar porch not for its complex ingenuity, but for its essential simplicity. It is an uncomplicated, attractive structure that serves a number of important purposes while seamlessly melding cutting edge technology with traditional aesthetic patterns. It satisfies Mouzon’s four principles of sustainable buildings; indeed, it is lovable, durable, flexible and frugal by nature. Though small in scale, the solar porch represents the broader approach to development that motivates all we do here at Schooner Bay.

It’s been said, “nothing is more constant with nature than that she puts into operation in the smallest detail that which she intends as a whole.” As we try to build sustainably, beautifully and in harmony with nature, we adhere to this philosophy, and we aspire to nature’s ideals. That, in a word, is Schooner Bay Sustainability.

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# FROGGY'S DOWN ISLAND ADVENTURES

## THE ART OF FREEDIVING

by TITO "FROGGY"  
BALDWIN

SCHOONER BAY DIRECTOR  
OF LAND & SEA ACTIVITIES

The art of freediving has existed for thousands of years. Haenyo Koreans were some of the earliest known divers, descending to great depths to gather shells and sponges to use in trade and commerce. The Japanese Ama divers practiced a similar tradition, collecting shellfish, lobster, octopus, sea cucumbers and pearls in the sparsely populated regions of their archipelago. Growing up in The Bahamas, we view spear-fishing as a rite of passage into manhood. As young men, we dreamed of joining our island founders in the silent hunt for grouper, hogfish and of course - come August 1st (when the season opens) - crawfish! Put all three together and you have a Bahamian Grand Slam. Add a couple of conchs in the boat

and you'd swear a Bahamian had gone to heaven! Since spear-fishing is the historical foundation of freediving, our Bahamian culture too has a long tradition with the art.

For free divers, the attraction lies in being in the underwater world without the noise of SCUBA tanks and bulky equipment strapped to your back. It is a complete immersion of mind, body and soul into the elements in which we were born. Abandoning life on the surface as we know it and descending to the depths of the sea, we find a sense of gracefulness, motivation and challenge. We can direct all anxiety and attention to our feelings inside, while reflecting on the beauty and allure of the ocean. We find that moment when the body and the sea become completely intertwined, wrapped in a dance of conscious and unconscious

ambitions. Our pulse rate drops, time loses significance, our breath gives energy to our mind and body, allowing them to expand physically and spiritually into the void of the sea. Nothing else matters; not even the presence of a reef shark or a curious barracuda can break our concentration. Very few people in the world have the opportunity for such a powerful experience.

Just recently I met a great couple from Canada that pulled into the harbour for an overnight stay on their way north. After a few minutes of conversation it was obvious that they were serious water enthusiasts who had a deep connection with the sea and love for our Bahamian waters. It didn't take them long to convince me to join them on their boat for a little adventure, and to help them discover the art of freediving. They had two days to spare, so the plan was to introduce the

concept of freediving and try a couple introductory dives on day one, before attempting to increase the depth of our descents on day two.

When I decided to teach Marc and Isabelle the art of freediving - or apnea - in the warm waters of Abaco, I admittedly found the whole approach quite difficult to imagine. Despite my sheer fascination and love for freediving, some aspects of it can be difficult to rationalize. I now had to convince complete strangers to forget all they had learned about breath-holding descents, to plunge into the alien world of the deep ocean, and to ignore their bodies urge to flee to the surface for air. Freediving is a solitary - you could even say selfish - pursuit. As you descend into yourself and the sea, the experience cannot be shared with others. It is only a relationship you hold secret with the sea. How was I to teach this feeling to two complete strangers?

*Continued on* **PAGE 20**





familiarize them with lung expansion. Their bodies parallel to the sandy seafloor, I could feel them turning inward and starting to relax.



## DAY 1: THEORY AND 51 FT.

We set out on a glassy calm summer morning in the Sea of Abaco; the day couldn't have been more perfect. Abaco hosts many opportunities for the SCUBA and freediving enthusiasts. We have an incredible barrier reef, alive and teeming with energy, and crystal clear waters that are more often than not calm and warm.

After we were comfortably tied to our buoy, I started to explain the theories of freediving and the importance of relaxation, technique and, of course, concentration. The human body is resilient, and certain adaptations stemming from the mammalian dive reflex enable our body to endure the pressure and lack of oxygen that occurs under dive conditions. I explained the effects of long breath holds and our bodies' natural reactions as they descend to the bottom of the ocean.

We discussed various disciplines and styles of freediving and what our goals were for the day. I emphasized the importance of meditation, and explained how it guides us through breathing cycle techniques.

This led to a discussion of three-compartment inhalation techniques, and we practiced diaphragm breathing - expanding the rib cage on either side and finally filling up your chest in an attempt to fully maximize your air intake. I explained that these are ancient breathing techniques developed by Pranayama yogis and first introduced to apnea by the renowned freediver, Umberto Pellizari. I emphasized the importance of relaxation and concentration, and explained that apnea is about ignoring your body's demand to breathe, a concept inconceivable to most people.

I could see on their faces they were up for the challenge and eager to get started! I had chosen one of my favorite freedive training sites in Fowl Cay. The warm, clear water beckoned us in. After our safety brief we calmly enter the inviting waters. Marc and Isabelle set up for their first training descent, a simple 15 ft. dive just to practice breaking the surface and

Our next attempt was a 30 ft. dive to practice fin kicks. They accomplished this with ease, remaining in an almost hypnotic state of relaxation. I was impressed. Marc and Isabel took to freediving with a calmness and composure that suggested a deep connection with - and love for - the sea. We soon found ourselves over the mini drop wall, where we descended to 51 ft., a depth that they never thought was possible, and that I did not anticipate them reaching on our first day!

## DAY 2. 72 FEET

The next day was equally as exciting and beautiful as the first. We again reviewed the safety briefing and I emphasized the importance of remaining calm and resisting any sudden urges to rush to the surface. We headed out over the edge and did a few warm up dives to 35 ft., then one dive at 50. Now was the big challenge: 72 feet! I warned them not to be alarmed by the strain on their bodies, that their diaphragms

might contract, and that the key is just easing into it. They started their breathing cycles again and closed their eyes while gently rocking with the water, a moment of peace and tranquility. They inhaled one last time and turned upside down, descending towards the bottom, hypnotized by the rhythm of their fin kicks, feeling the water through their fingers, ignoring the urge to breathe. Finally, they reached the bottom. But, this was only the half-way mark; they had to return to the surface with equal calm and focus. It is this last half of the journey where all they have practiced will determine the success of the dive.

It's a profound moment when you realize one breath is more than enough; that it's just about learning to utilize breathing in the correct way. When Marc and Isabelle broke the surface from their descent, taking their first breath of air after being submerged for almost two minutes, I could see on their face a newly discovered love of the art of freediving. I felt my own passion for freediving renewed by their enthusiasm.

To know that you can keep swimming even after your body demands more breath, and achieving calm and serenity while doing this, is unlike any feeling you will ever experience. This is the art of freediving. Conquering your fears is never easy, nor is rejecting all of your body's over-practiced urges and impulses. But, the reward is complete peace and equilibrium, and discovery of the surreal workings of our bodies as we act as wondrous silent observers of the open ocean. Such is the art and love of freediving.







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# FISH TALES

by CAPTAIN CLINT KEMP

PROPRIETOR, BLACK FLY BONEFISH LODGE

DIRECTOR OF COMMUNITY DEVELOPMENT, SCHOONER BAY



One of the great joys of fly fishing is introducing someone to the sport. When that someone is a young person it is especially rewarding. I had the privilege recently of introducing Bronson Russell, an eleven year old fish-hound, to the sport that I learned at his age. Bronson is an exceptional young man with a passion for fishing that runs deep in his DNA. He has grown up in a fishing family and spends every waking moment on the water. For Bronson, fly fishing opened up a whole new world of angling possibilities. From mastering the fly cast to stalking tailing fish on the shallow flats, he was hooked. What a joy to watch the process unfold!

brought up without a close connection to nature. My soul was smiling to see this young man so obviously enjoying and connecting with his natural environment. Learning to cast a fly rod and tie his first fly were experiences that strengthened his bond to the natural world and enhanced his understanding of nature's order.

Bronson said to me that the day was "like learning to fish all over again." Yes, it was.

We may not have caught a fish that day, but what did happen was life changing for a young man, and an old man.

Good Tides,  
Capt, Clint Kemp

In his wonderful must-read book, "The Last Child in the Woods," Richard Louv describes the effects of "Nature Deficit Disorder" on the growing number of children



# THE PARROTS OF SOUTH ABACO

by JOSHUA KELLY

SIXTH GRADER, AGAPE CHRISTIAN SCHOOL



August 21, 2012 was the day that I, Joshua Kelly, witnessed a trip to the national park with Zach Fitzner, Jenna Motz, Lucy Nepstad and, at the head of the parrot crew, Caroline Stahala. We split up into three groups; Zack was on his own checking nests on roads 14 & 15, Lucy went alone to check nests on roads 36 & 37 (and found a new nest to check next year), while Ms. Caroline, Jenna and I went looking for baby chicks.

We removed chicks carefully from their cavities (holes that parrots use for nesting), and while they were outside, we banded them. Oh, and if you ever see a parrot with a skinny purple band over a thick silver band on its left leg - and on its right leg, any color combination - please tell someone at the National Trust. Before we banded the parrots, we had to weigh the parrots.

The first thing after banding was to take blood for research. The way we did it was like the opposite of when you get your medical shots. We would numb its lower wing vein - which is where we get the blood - with a medical wipe, then we used a needle and syringe to draw the blood. After receiving enough blood, we took out the needle and replaced it with a small cotton ball tucked under the wing to clot before we returned them to their nest.

We then transported the blood into a small vile that had all the parrot's information on it, which was sent off for research. Finally, we returned the parrots to their cavities by placing the chicks into a cloth bag and lowering it into the holes.

Please save our beloved parrots!



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## QUOTES

*"Writing about music is like dancing about architecture."*

– Laurie Anderson

*"The city is built  
To Music, therefore never built at  
all,  
And therefore built forever."*

– Alfred Lord Tennyson

*"A city of green buildings does not  
make a sustainable city. We need to  
address wider issues such as waste,  
water, transport and energy supply  
and their interface with buildings,  
whilst at the same time reducing  
our impact on the environment."*

– Keith Riley, MD, Veolia  
Environmental Services

*"Nature always tends to act in the  
simplest way."*

– Daniel Bernoulli

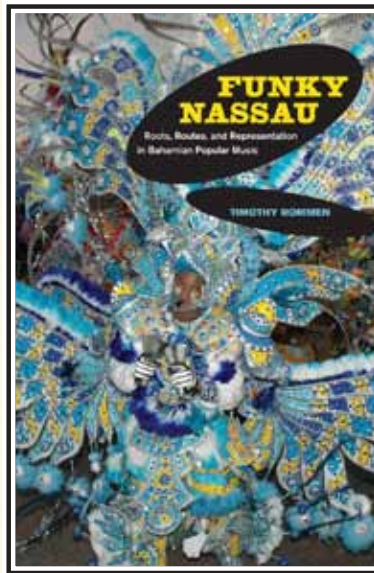
*"Until man duplicates a blade of  
grass, nature can laugh at his so-  
called scientific knowledge."*

– Thomas Edison

*"We are like tenant farmers  
chopping down the fence around  
our house for fuel when we should  
be using Nature's inexhaustible  
sources of energy — sun, wind  
and tide. ... I'd put my money on  
the sun and solar energy. What a  
source of power! I hope we don't  
have to wait until oil and coal run  
out before we tackle that."*

– Thomas Edison

## MEDIA



### FUNKY NASSAU: ROOTS, ROUTES AND REPRESENTATION IN BAHAMIAN MUSIC

By Timothy Rommen

Anyone interested in this issue's article about Bahamian music should check out Rommen's definitive work on the subject, available on Amazon as both e-book and hard copy. Focusing on popular music in the second half of the twentieth and early twenty-first centuries, in particular rake-n-scrape and Junkanoo, Rommen finds a Bahamian music that has remained culturally rooted in the local even as it has undergone major transformations. Highlighting the ways entertainers have represented themselves to Bahamians and to tourists, Funky Nassau illustrates the shifting terrain that musicians navigated during the rapid growth of tourism and in the aftermath of independence. Recently

published and full of interesting anecdotes and interviews with Bahamian musicians, Funky Nassau is a must-have for music lovers.

### LIVING NEIGHBORHOODS WEBSITE

<http://www.livingneighborhoods.org>

Living Neighborhoods is the website of Christopher Alexander, Emeritus Professor of Architecture at the University of California, Berkely, and author of the seminal work on architecture and urban design, *A Pattern Language*. Living Neighborhoods is a comprehensive, web-based catalogue of codes, tips, ideas and best practices for anyone "intent on planning or building a thriving neighborhood." It is a treasure trove of insights and one of the most important and authoritative references on thoughtful development.

### TED TALK: HOW WE CAN EAT OUR LANDSCAPES

[http://www.ted.com/talks/pam\\_warhurst\\_how\\_we\\_can\\_eat\\_our\\_landscapes.html](http://www.ted.com/talks/pam_warhurst_how_we_can_eat_our_landscapes.html)

What should a community do with its unused land? Plant food, of course. With energy and humor, Pam Warhurst – cofounder of local food-growing initiative, Incredible Edible – tells the story of how she and a team of volunteers came together to turn plots of unused land into communal vegetable gardens, and to change the narrative of food in their community.







# TIME TO SIMPLIFY



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*lifestyle and a myriad of experiences will cater to all, including tranquil beaches, nature trails, the arts, farming, eco-adventures and unlimited fishing. With the harbour now open and dockage available, this blossoming community, even in its early years is delightful. Welcome to sustainability. Welcome to tradition. Welcome to Schooner Bay.*



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