

Creole



HeartBeat

November 2020

Issue #1

Special Feature

Gordon Henderson

October top
Local
DJs **10**

Creole Wear in the
Commonwealth of
Dominica

by DELIA CUFFY WEEKES

**Ian
Jackson**

TnT say no to Carnival 2021,
what does Dominica say?

Effect of Covid-19
on TK International and
Bouyon Music

by JEOFFREY JOSEPH

Dear Readers,

The creation of Creole Heart Beat sets out to capture the Creole Culture, and to allow the readers in Dominica and Diaspora an opportunity to understand what the Creole Culture can do for us as a nation. This publication seeks to capture the passion of our people, artists, fans and those people who not only entertain but also provide the support base. It will go beneath the surface as to the achievements of the artist; the understanding of the Culture and its history. Creole Heart Beat WILL NOT only look at the music. Our publication's greatest aim is to report on the character of the Creole Culture.

It will report on the fans, the burning desire to see our flags flying high on the International stage. We will bring to our pages a front row seat into understanding our creole culture. Creole Heart Beat will be delving beneath the surface to capture creole.

This publication seeks to bring our readers to a point that when they hear creole songs, listen to the creole language spoken and see the various arts and craft, they will comprehend the true benefits of our culture.

**PRIDE OF A PEOPLE. PRIDE OF A COUNTRY.
GREAT PEOPLE. GREAT PLACE.**



 @creoleheartbeat



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Owner
Leroy Wadix Charles

Publisher
Sa Kai Malade Karaibe

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karaibe

Production
The Marketing Edge



Proof Reader
J'aime M. La Touche

Contributing Writers
Gordon Henderson,
Ian Jackson, Jeffrey Joseph,
Delia Cuffy Weeks, Ma Boyd
Alex Bruno, Gregory Rabess,
Danejah Dane, DJ Smoove,
DJ Snow, DJ Median

Sponsorship & Advertising
Contact Information

767-616-3457
princewadix@gmail.com
creoleheartbeat@gmail.com
NBD A/C#100068031
N/O Leroy V. Charles



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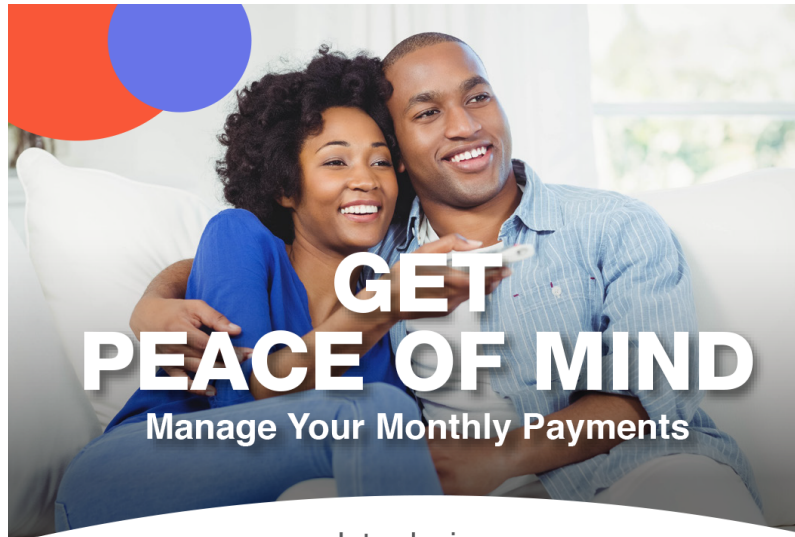
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IMPACT OF CADENCE-LYPSO ON CREOLE AND WORLD MUSIC



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In 1973 when the group Exile One was forced at a live performance to improvise its usual repertoire in order to make patrons dance rather than applaud as in a concert setting, not only was Cadence-Lypso born as a result, but a new and historic chapter in Creole and “world” was opened.

Although Cadence-Lypso began as a predominantly Creole language idiom, the group Exile One had a previous background of English language genres such as R&b, Afro-Funk and Reggae (spelt Reggay at the time before the owners changed the orthography for reasons of homophobia).

The song “Don’t bite the hand” from the first album of the group remained several weeks at the top of the Radio Antilles charts, a radio station which broadcast coverage swept the entire Caribbean with tremendous power and clarity.

Importantly, one must understand that the two countries which dominated music in the Caribbean were Trinidad on the English side and Haiti on the French/Creole side: Calypso and Compas Direct.

Jamaica’s Reggae was not yet in control. Byron Lee of Jamaica released an annual album of Calypso hits which topped sales in Jamaica. Spanish language music was appreciated to a certain extent mainly in the French Caribbean Overseas Departments.

In the mid-seventies, both Calypso and Compas Direct were suffering from musical fatigue from having not evolved for at least the prior forty years.

A new sound that did not depart too much from the core values of Caribbean music, in addition to capturing the admiration of the combined English and Creole audiences was a breath of fresh air - that was Cadence-Lypso!

Beginning at home in Dominica, the novelty of Cadence-Lypso forced almost every musical formation in the region and beyond to adopt this genre as the new standard. Every existing band on island, Belles Combo, Grammacks, Midnight Groovers,



even the much-established older Swinging Stars had to record Cadence-Lypso music to remain relevant.

Because of the demand for this music, scores of young Dominicans made their way to Guadeloupe with hopes of making careers, many names like Liquid Ice, Black Affairs and many more still linger on.

On this note, some Dominicans like to boast that every Dominican band would spot a distinctly different style forgetting that this is true about every genre: Haitian Compas or Jamaican Reggae are useful examples.

In 1976, the group Exile One spent two months in Haiti touring right across the length and breadth of that country. In those days, Haiti had two types of musical bands.

Orchestras with well over twenty musicians and small groups with no wind instruments called “mini jazz” such as Tabou Combo or the Gypsies at the time.

After the 1976 Exile One Haitian tour, mini jazz formats of Haiti were all forced to adopt horns like Exile One only to return some forty years later with the likes of Carimi.

Though most Caribbean hurricanes originate from the Cape Verde Islands, few know about this archipelago formerly Portuguese with their own music like the Funanah or the Mona made global by the late Evora Cesaria.

Despite the language barrier, Cadence-Lypso reigned supreme in the Cape Verde islands for almost two decades, so much so that famous Cape Verdian band,

the Cape Verde Show has been billed abroad as a Cadence-Lypso act.

Across the globe in the Indian Ocean, the islands of Mauritius, Seychelles and Reunion also embraced Cadence-Lypso. Many versions of Cadence-Lypso songs were recorded by local artists. In Reunion Island for example, certain Cadence-Lypso songs have entered the “national” musical patrimony to be featured at family functions such as weddings and religious celebrations.

This is a significant feat that has often been overlooked. Unlike the Caribbean, binary rhythms are not commonplace in the Indian Ocean. The beats are mainly of ternary forms.

Cadence-Lypso somehow penetrated that market while Compas and other Haitian forms only drew attention almost forty years later despite efforts from music promoters.

Reggae entered after Cadence-Lypso and probably because of a song titled “Dansez on Reggay” explaining the new beat and dance from an early Exile One album. The musicians in the Indian Ocean however fused their local Sega with Reggae to found their own Seggae (pronounced saygay).

The dominance of Cadence-Lypso in Martinique and Guadeloupe in the mid-seventies gave rise to a societal and paradigm shift in those islands. For the first time, music was considered as a possible profession and industry and the overwhelming dependence of Haitian, then Dominican music for dancing was considered and challenged.

Zouk was born under these circumstances.



The concept was identical to Cadence-Lypso even by the definition of the genre. The format was a carbon copy of the Saultone Orchestra, having a band and many lead singers including a woman. One song on the Saultone Orchestra's album introduced a syncopated beat that later became the mainstay of early Zouk.

One notable addition was the move from analog to digital recordings.

On the English Caribbean side, young people in Trinidad were turning away from Calypso in search of more modern forms of music. It is said that Ras Shorty I a Trinidadian Calypso singer started experimenting by mixing various forms of ethnic local music and sometimes sounds from the US.

Be that it may, when Ras Shorty I finally after many names for his music came up with Soca, he seemed to have paid more than passing interest for Cadence-Lypso. He recorded a song with Creole lyrics. This was followed by many leading Trinidadian artists recording Cadence-Lypso hits, of course with their musical accents.

Many young Trinidadian musicians were attracted to Martinique and Guadeloupe to become a part of the Cadence-Lypso legacy.

Cadence-Lypso music was distributed and consumed all over the world: Japan, Germany, Turkey, Colombia, Jamaica, Barbados, Africa to name a few but the most surprising country where that genre of music had a notable impact is Brazil.

Many Cadence-Lypso songs became hits in the Lusophone (Portuguese speaking) countries and Portuguese versions were recorded.

The song "Jamais voir ça" was recorded in Brazil by over eleven artists one of which having sold over three million copies.



Creole Wear

in the Commonwealth of Dominica
by DELIA CUFFY WEEKES



Slavery (Pre Emancipation)

Dominica, like all the islands of the Caribbean went through a period where slaves were brought to work the fields in order to produce wealth for the colonizers. These slaves were considered property and clothing them was a matter of preserving the sensitivities of the plantation owners. The clothes were often hand-me-downs or rough garments made one-size-fits-all. These clothes were adjusted with string or vines, whatever was readily available.



Men wore long or calf-length pants with shirts tied at the navel since the buttons would have been removed for use in other garments. Pants were mostly khaki, blue, brown, black or made with a hardy material called gwo blé.

Plantation Worker



Plantation workers working out in the fields would be clad in dull-colored clothing made in one size. The adjustment to fit the wearer required a bit of creativity. The long dress was tied at the waist for support and at the hip for adjusting the length.

The pocket created when the excess material was pulled up was a good way to carry fruit and other goodies to be consumed later. The cotton square on the head was to absorb sweat while the straw hat provided a level of protection from the sun.

The children of the plantation workers were normally dressed in rough garments made from unbleached cotton. The outfit got its name from the three holes (twa tou) that were cut into the cloth to make space for the head and arms. The adjustment to the dress would be made by tying a piece of string around the waist. Scraps of cloth would be used as ribbons to adorn the hair.

Not all slaves worked in the fields. The lighter-skinned women and young girls were assigned to household duties which included meal preparation and service, laundry and child care among others.

Nanny

Women assigned to childcare wore a long-sleeved long dress with a white pinafore over it. This was to give the plantation owners that peace of mind that their children were being cared for under sanitary conditions. One can well imagine how difficult it would be to hide any strain on a white garment

House Maid



Women working in the kitchen or laundry wore dull coloured blouses and skirts with a white cotton petticoat underneath. The skirt had to be tucked up, exposing the white so there could be evidence that the wearer was clean. The head was covered with a piece of cotton.

Gaule

he gaule is a loose -fitting house dress that is worn even today. The short bodice is trimmed with lace. The dress falls loosely around the wearer and allows for a free flow of air. This dress was the regular wear for women after Sunday Mass and servants going to the market or running other errands would be dressed in this style. The fabric may be plain or printed.



Post Emancipation Pre independence

Freed Women Of Color



After slavery was abolished, the freed women of colour expressed their creativity in their style of dress. They had access to beautiful coloured fabrics and sewed stunning creations to be worn on special occasions. The head was tied with cotton cloth to imitate the bouffant wigs of the European women and the hat perch jauntily on to complete the ensemble.

Freed Man Of Colour



The freed slaves displayed their creativity by patterning their formal outfits on that of the plantation owners but rejecting the dull black, navy, and browns of the jackets. They chose (loud) patterns with broad stripes or plaids. Their jackets had no collar but had instead a row of buttons down the front. The jacket would be worn open or buttoned just at the neck. A choice of sash or cummerbund could be worn with the jacket. The outfit is completed with a fitted skull cap.

Independence

Jip



The jip is one form of the female National Wear for Dominican women. It consists of a chemise (cotton blouse), jipon a dentelle (petticoat with lace), jip (skirt), foulard (scarf) and a headpiece. The fabric for the elegant jip is usually flamboyant. The outfit is accessorized with gold.

Jip Kalandé



This outfit is one version of the jip, the National wear for Dominican women. It consists of the blouse, coloured skirt, lace petticoat, foulard and headtie. The fabric was hand painted with yellow fabric paint before being made into the jip, foulard and tèt anlè. The fact that it is painted gives it the name kalandé.

Dwiyet



The Wob Dwiyet is one version of the National Wear for Dominican woman. The long-sleeved dress has a train that is usually carried tucked in the arm pit or the dress is lifted and tucked into the waist ties. The dress is complemented with a lace petticoat (jipon a dentelle) a scarf (foulard) in a complementary colour and a headpiece (either tèt casé or Tèt anlè) the outfit is completed with gold accessories and black closed shoes. This dress can be worn from conception, through gestation and after childbirth.

Male National Wear



The basic national wear for Dominica males is a white shirt worn with black pants and a red sash tied around the waist and dropping at the left side. This outfit could be augmented with a waistcoat (madras or plain), a madras sash worn over the shoulder and fixed either in the sash on the right side, or over the chest and fixed on the left side. A madras jacket may also be worn, with the sash being replaced by a cummerbund. A bow tie or regular tie (plain or madras) may also be added to the ensemble.



Ou vwé dwiyet sala, I bel.
*Do you see this dwiyet?
It is beautiful*

Es ou vwé jip-la, I bel
Do you see the jip? It is beautiful

Wob Kwéyòl sala sé sa nou
This Creole outfit is ours
Tout fanm Donnitchen, tout fi
Donnitchen,
Every Dominican woman, every
Dominican girl

Sipozé ni la-wob nasyonal!
Should have the national wear!

This is still an elusive dream as many shy away from owning and wearing what is truly part of the heritage. It is the author's belief that there are many misconceptions and misunderstandings related to the owning and wearing of the National dress of the Commonwealth of Dominica, so this article aims to dispel the myths and shed light on the subject.

People claim that the dress is bulky and must be hot but nothing could be further from the truth. The fabrics chosen for the gwan wob are guided by the wearer's choice of fabric, skin tone and the purpose for which the dwiyet is made. Fabrics range from cotton to satin to brocade to lace. Fabric patterns include plain, flowered, striped, embossed, plaids, polka dots among others. The sleeves, back bodice and hem of the dress are lined in cotton or dacron,

The inner blouse which can replace the brassiere is also cotton or dacron.

The cotton lining absorbs the wearer's sweat and so keeps the wearer cool. The fabric on the hem weighs the dress down and adds to the elegance when the dress is starched.

The cotton and lace petticoat worn underneath, helps to keep the wearer's lower body cool as it is only attached at the waist and balloons out around the wearer, allowing the legs to be unencumbered and encourages a free flow of air.

The foulard or scarf worn over the shoulders should complement the colours of the dwiyet.

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Dwiyet (foundation) colour	Foulard colour
Red	Purple or Violet
Blue	Pink
Green	Yellow

Where the fabric is a mix of colours, identify the least visible colour and use it for the foulard.

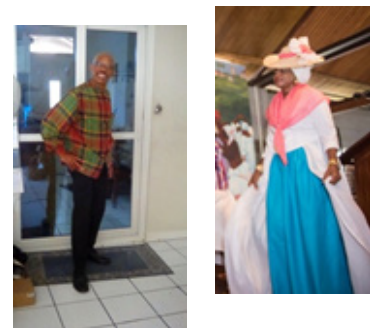
The ensemble is completed with either a tèt anle, tèt kalandé or a tèt kasé. Gold jewellery is worn with the outfit.

Putting together a complete dwiyet outfit can be costly but if we plan well, one can afford to own the national wear in time. The layered petticoat can begin with one row of lace and subsequent rows added later on. Different pieces of the outfit can be made separately and put together instead, to having to make one large investment and not even being certain of having your outfit in time because you waited too late.

The headpiece is best tied during the dried season and can become a family heirloom since it can last for many years if properly stored. Waiting till a few weeks or even days before Independence day to request that a headpiece be made is an almost certain recipe for disaster because in life there are no guarantees.

Culture is rather dynamic and the rules of fashion are constantly changing. People have more options in relation to fabric, patterns and colours. As the culture evolves we see many variations of creole wear on display during the independence celebrations. While some people remain conservative, others are bold and outstanding in their choice of fabrics and styles. We are witnessing the introduction of the formal jacket in bright prints, wearing of the decorated straw hat as part of the creole attire and an unending array of outfits for women and girls. Within recent time, many people have gravitated towards the use of African prints during this season,

While the author encourages the flow of creative juices, she warns against losing our Dominican traditional wear in favour of outfits made of African print. In fact the use of the African print is not the main issue – rather it is the substitution of style that pose the risk of our heritage being lost. Every Friday in the month of October is set aside for the wearing of creole wear. The last Friday however is reserved for the National wear and the author pleads with Dominican to make the effort to respect that. Imagine how spectacular the country would look with everyone or most people wear some form of the National wear. The point must be made that The National wear is creole wear but not all creole wear is national wear!



CENTINARIANS CORNER

Anastasio George



Anastasio George better known as "Ma Jazz" was born 22nd July 1919. She resides at Bath Estate. She was blessed with four children, four grandchildren and 8 great-grandchildren. She lived through the 1939 Great Depression; she was born one year after World War I ended and was a 26 year old young woman when World War II ended in 1945. Ma Jazz lived the natural life and has lived long because of what she ate. Her diet included codfish, fish, vio, tonton, farine and avocado, cocoa tea and Crapaud soup. She was a vendor at the Roseau market and would walk from Roseau to Morne Daniel to get mangoes. She also worked at the Newtown Lime Factory for many years. She loved carnival and was a giving person. She is currently 101!



Gwendolyn Magloire was born on October 4, 1918. Married, with no children, she raised up Velly, Victor and Walter. In her younger days, Ms. Magloire owned a grocery shop. she was always an independent woman and worked for herself. Gwendolyn enjoyed making cake, bread and ice pops for sale at her shop and she also enjoyed gardening in her spare time.

She was raised in the Portsmouth Seven Day Adventist Church, and took part in many church activities. She has always been a jovial woman and advised persons to trust God. Her favorite saying was "Stay in God".

Effect of Covid-19

on TK International and Bouyon Music

by JEOFFREY JOSEPH



With over 21 years of toil and perseverance, TK International is facing a challenge it could never have fathomed.

The chaos which encroached on the world since the onset of Covid-19 has not left the band unscathed.

For years the band sacrificed blood, sweat and tears to climb the ladder of success and 2020 was proving to be that breakout year where the universe would align and all the hard would begin to bear fruit.

Booking deals, record label deals, an extensive roster of tours to familiar regions and many uncharted territories was on the horizon as we clearly saw the vision of grandeur in 2020. A step in the best direction was about to be taken.

However, the old saying became ever so true, 'Man proposes but God disposes', and it was His disposition that we would have to revisit the drawing board and try to function in this new normal.

With all events cancelled and most investors reviewing their undertakings, TK was left to fend for itself. The most vulnerable among the group were left with a mere fraction of their earning ability and saw a complete depletion of savings. For a brief moment there was an air of despair but this was another moment where we proved 'when the going gets tough, the tough gets going.

Through the assistance of our corporate partners including our endorsed flagship brand, Digicel, we were able to put on two successful virtual concerts which ensured that we remained relevant, gave the fans much needed musical relief and subsidized the meagre sources of income of the band members.

Currently the new Covid protocols restrict any significant events; therefore we are forced to create a few premium / exclusive events in order to secure the survival of the band, its members, the culture and the genre.

With the cancellation of festivals and carnivals in many of our stumping grounds, the production of new content has also been adversely impacted. The band has had to revisit the mode and mood of its intended material in order to fit within the scope of this new normal. This also has to be looked at in the context of the ability to generate income from this switch as the traditional seasons are no longer. We have already lost the customary post carnival and summer tours and now dreadfully head into another dry spell. Usually around this time the band would be engaged in activities in Miami and be preparing for the Independence, Christmas and Carnival seasons but these are no longer, at least in the foreseeable future. So despite the most optimistic approach we are humbled by the realities and pray for strength from the Almighty that our plight will not be overlooked by those who can assist and our efforts will not go in vain.

TK International will eternally be grateful to its supporters around the world and pray that they also have been able to tread these treacherous waters to one day reunite with their band.





Codfish Sancoche

Today we are doing codfish sancoche. As it is our creole week, we do different local foods.

You boil your codfish to make sure it is desalted. You have your coconut grated to make sure you extract the cream. Then you have your cristofin which you cut in the size you really want as well as your carrots. This gives flavor and beauty to your food. You call this enhancement. Now you have your onion and garlic which you put to stew in a little oil and butter. Before we used ocou in the days of my grandmother but since we cannot get ocou, we put a little curry for colour and flavor. You put all of this to stew.



Creole Cuisine by Ma Boyd

After it is stewed you add the codfish for the codfish flavor and your coconut milk. You put to simmer on a low fire to allow it to cook and melt itself nicely. If you care for a little thicken you add flour, if not, you do not add flour.

When you taste this thing, you surely want to eat it with green banana, dasheen, sweet potatoes and if you love rice – no problem – you can go right ahead. But, the main thing is breadfruit (tonton yampee) goes very well with sancoche coco mauwi (codfish with coconut milk). This is how it boils down.

Kweyol Words and Proverb

by Gregory Rabess

Proverb of the Month
Bèl Pawòl, Bèl Pawabòl

*Pa konnèt sé yon mové maladi..
literally..not knowing..is a bad
illness.*

In other words, a lack of knowledge is a great disadvantage. This may cause you to make bad decisions, ill-informed decisions. Worse still, you may get into trouble with the law. In legal matters, it is said that ignorance of the law is no excuse.

At independence time we tend to focus on who we are, our culture, our creole identity, our heritage and our history. A lack of knowledge of our history affects who we are, leads to no real sense of identity and causes us to reject our own culture. The key takeaway message here is know yourself, know who you are dealing with, inform yourself of what's going on around you and in the wider world. At the end of the day, knowledge is power.

Mo Kwéyòl Annou Fété Andépandans

Fèt Andépandans
Independence Celebrations

Andépandans Wivé Independence Opening Ceremony

Jou Nasyonnal Lapwiyè
National Day of Prayer

*Lanmès kwéyòl.....*Creole Mass
*Jounen Dwapo.....*Flag Day
*Jounen kwéyòl.....*Creole Day
*Jounen Eritaj.....*Heritage Day

Fèstival Mizik Kwéyòl Won Latè
World Creole Music Festival

Kwéyòl Bòdlanmè...Creole by the Sea

Laplas épi yon Diféwans
Market Day with a Difference

*Asanblé Jennès.....*Youth Rally

Gala Kilti Nasyonnal
National Cultural Gala

*Pawad Nasyonnal.....*National Parade

Jounen Sèvis Nasyonnal
Day of Community Service

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T&T say no to Carnival 2021, what does Dominica say?

by Ian Jackson



Prime Minister Dr. Keith Rowley made this announcement during the Ministry of Finance's Spotlight on Budget 2021 forum, held at Hyatt Regency, Port of Spain.

Around this time, Carnival band launches would have already started, in preparation for the hosting of the event on February 15 and 16 next year.

In April, then-culture minister Dr Nyan Gadsby-Dolly indicated that a final decision on the hosting of Carnival is still to be made, based on several factors, the critical one being the trajectory of the Covid-19 pandemic locally, regionally and internationally.

Yes, it is final and Dominica may just be thinking along the same lines particularly as our country's days collide. The total number of cases and deaths stood at 1,411 and 15 respectively in the twin island Republic at the end of September while Dominica had some 31 cases and no deaths. Per capita, we still seem to be doing better however how Carnival as a tourism product compares to that of Trinidad.

On September 1, Schools across Trinidad and Tobago reopened for virtual online teaching for the new academic year. In that country visitor spend is over 320 million annually in the last four years. Comparable figures are not readily available or accessible as is the norm in our country but it stands to reason that if the country could put the WCMF aside then Carnival celebrations will be a no, no.

WCMF is a greater foreign exchange earner than carnival that focuses more on local participation. While Carnival has touristic appeal, its biggest show for the DFC is really the Queen show,

which hardly breaks even or probably never. The calypso show is by far the most patronized but this is a signature event of the Dominica Calypso Association (DCA).

Participation in the street jump up is more about locals and visitors from the Dominican diaspora than about foreign exchange. The French participate to a limited extent, as they too observe celebrations around this same time and would sometimes have a small contingent come over to participate with a Lapau or a drumming ensemble for about half a day before returning to their country of origin.

As the name and branding implies it is really about preservation of an 'original mas', with a greater focus on the traditional culture than a focus as an income earner. Compare this to the WCMF, which is vigorously marketed as a tourism product with the engagement of international entertainers and advertising budgets aimed at visitor arrival and hotel bookings.

Now, can the staging of a show with three night of pulsating music be of greater significance in the cultural preservation of a people more than its heritage? Tourism and money vs Tradition and heritage. Doing away with or cancelling or postponing tradition is a more difficult decision to make than putting off a show. Culture and traditions are nurtured and engrained for decades and even centuries. Whereas, events as the WCMF though financially impactful, does not really represent a way of life of a people.

Calypso and carnival on the other hand represent the latter and so it is not an easy sell to cancel carnival all be it a toned down version. Maybe seating only, limited ticket sales and the observance of social distance protocols for

the calypso and queen shows should be considered. Who knows, the final decisions for the observance in Trinidad may just include some of these recommendations.

It would therefore be interesting to see if there is an announcement after independence for calypsonians to register or Queens to show an interest in participating in these two traditional events.

My personal recommendation would be to limit patrons seated at shows with social distancing and protocols observed and some virtual use of technology to market the events including parade of costume bands; all things being equal. **There should be no jump up or revelry on the streets of Roseau.**

However, if we go the Trinidad route where the event is more staged for tourism - a commercial venture rather than traditional - then carnival as we know it may never be the same again. Its absence would not cost the country much financially, but would be injurious to an art, which is already on the decline. We are reminded by calypsonian Karessa, "Calypso has never really left Roseau" and the same can be said of Dominica's Carnival, after well over half a decade.



TOP 10 LIST

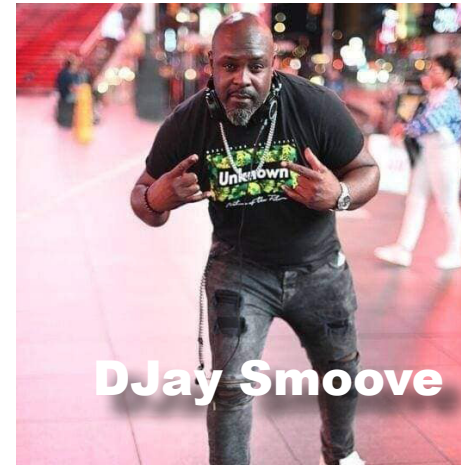


1. Kalihi - Put in That Work
2. Colton T - Hunt My Own
3. Triple kay - Keep It Triple
4. Shelly - Happy Place
5. Starsha - System Failure
6. Signal Band - On The House
7. Asa Bantan - Big Tree
8. Champion- Wake Up
9. Trilla G - Prayer
10. Carlyn xp - Foreigner

1. Stranger - Carlyn XP
2. Happy - Signal Band
3. Issa blessing - Signal Band
4. On de house - Signal Band
5. Prayer - Trilla G
6. Oho - TK International
7. Keep It Triple - TK International
8. Move - Asa Banton
9. Big Tree - Asa Banton
10. Suck d pussy - Ridge

Danejah Dane

1. Faze - Colton T
2. Inside - Shelly
3. Ba YO Maypwi - Asa Bantan
4. Keep it Triple- Triple Kay
5. Rigde-tonight, Kalihi Putting in that work
6. King in my scheme-Bruck out
7. Glory - Colton T
8. Magnum- Kalihi
9. Navy -It is a Pity
10. Hannah Francis - No Hurricane



DJay Smoove

1. Colton T : Faze
2. Signal Band : UNSTOPPABLE
3. Coded : appreciate
4. Knutkase: Doh Rush
5. Knutkase: 365 767
6. Carlyn XP : Stranger
7. Abiyah Yisrial : Calabash
8. Silk Asara : Sweet Reggae
9. Trilla G : Wax
10. Quan : Stop Drop & Roll It



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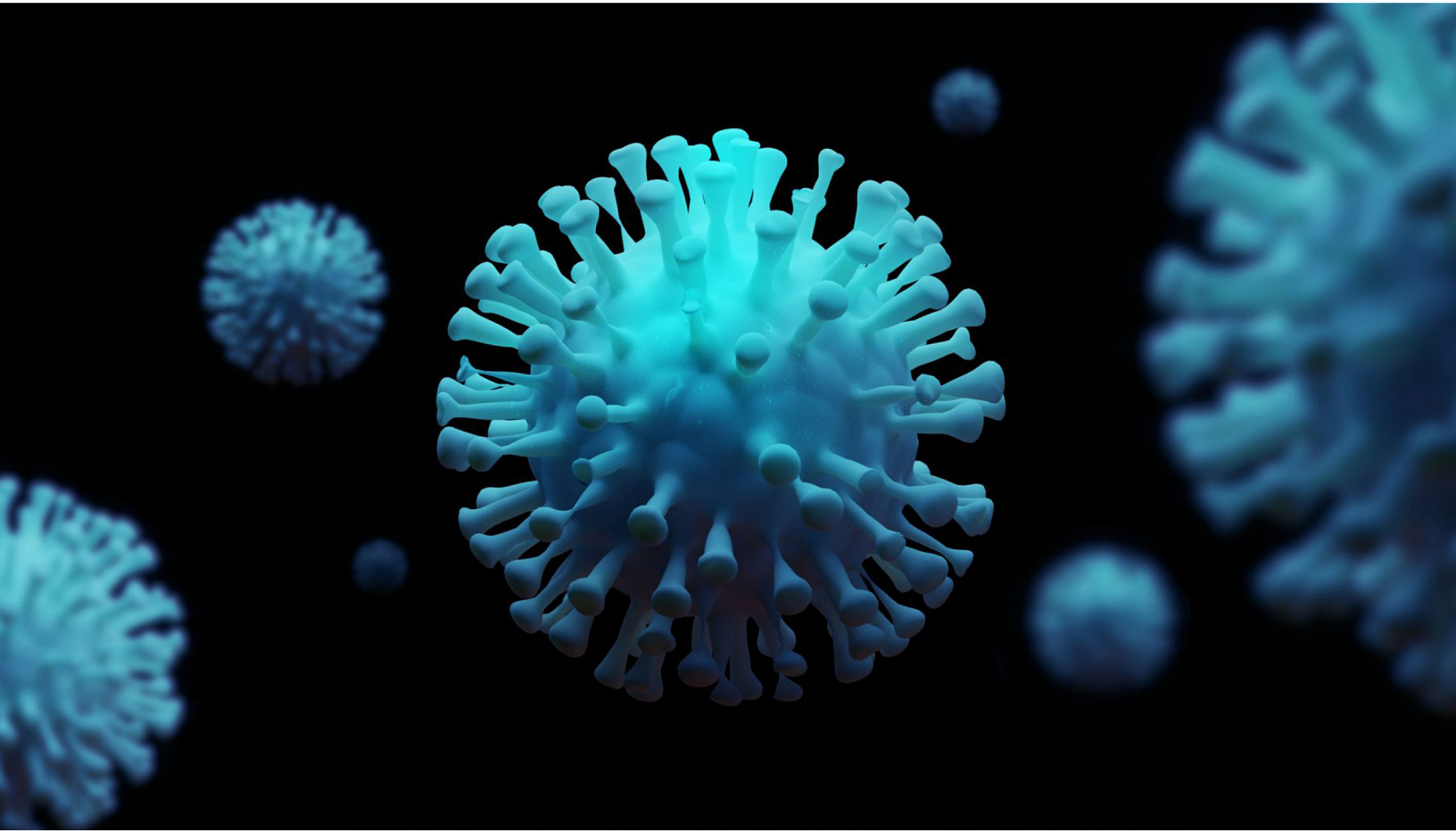
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COVID-19 NEGATIVELY IMPACTS THE MUSIC INDUSTRY



By GORDON HENDERSON

The music industry is the Cinderella of the Dominican economy. Any objective discussion surrounding the topic will inevitably elicit controversy.

By and large, the World Creole Music Festival (WCMF) is the closest activity in Dominica related to global industry standards. It serves both music and tourism.

The cancellation of the 2020 edition of the WCMF is the most obvious absence from the tourism and events calendar in Dominica, but what are the hidden implications?

For over two decades, this event which at first was shunned by some local intellectuals dubbing it, “a bastardisation of the culture” or even the National Cultural Council’s expressed fears that it would overshadow the National Day Gala, the naysayers were all proven wrong.

The global Creole culture birthed an amazing pivot and the National Gala was the largest ever seen that year in 1997, thus placing a special impetus to Creole month and the celebration of independence from then after.

Although, to my knowledge, the festival’s financial statements were never made public, two facts prevail. The festival which cannot and should not be assessed only by gate receipts, it is an overall profitable enterprise, and government thankfully being the main investor has raised the organizational budget from a meagre EC\$400,000 or there about to a figure in the millions as to the last edition to date in 2019. Hopefully, this was not because it was a general election year. (Hahahaha, we promised the inevitable controversial but objectively reasonable assumptions.)

Who And What Are The Primary Beneficiaries Of The Festival?

Both the public and private sectors benefit immensely from the World Creole Music Festival. Event Tourism has become a lucrative feature of the economy. It is also a proud moment of national pride for Dominicans at home and abroad.

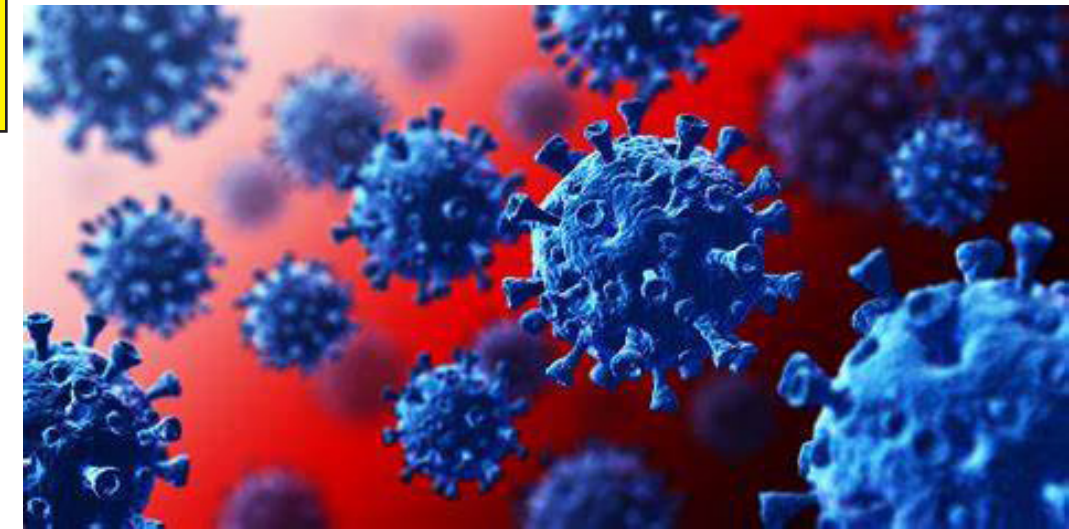
For many years now, available statistics show that Dominica’s most valuable tourists have been from the neighboring French Departments of Martinique and Guadeloupe with a combined population of about one million of which the WCMF attracts some two thousand patrons every year.

This represents a considerable sum in departure taxes in a single weekend plus the various other hotel, VAT and other consumer taxes channeled into the national treasury.

Needless to state that hoteliers, taxi drivers, tour operators, restaurant owners, travel agencies, airline and ferry companies, roadside sellers, musicians, and many from a long list of actors within the business of tourism enjoy reasonable income from the WCMF.

Previous considerations for cancellation have been based on natural weather disasters based on factors of destruction and reconstruction of property and infrastructure.

The COVID-19 pandemic is a totally new situation of unpredictable proportions consisting of life-threatening health issues and escalating systemic loss of income for both the public and private sectors.



This cancellation can only be based on how two factors are managed: sanitary and economic, both of which keep the population alive. One cannot be sacrificed to the benefit of the other. On the sanitary side, borders are closed, and crowds are forbidden, so the old format has become extinct.

Notwithstanding, the “M” in the WCMF stands for music. As obvious as this may seem, this fact is often overlooked.

How has music been dealt with so far in this crisis?

The music industry is driven by creativity and innovation. As stated above, the founders of the WCMF were faced with numerous challenges by many who did not capture the vision.

Whether we wish otherwise, COVID-19 has provided one option which is a new vision. If urgent measures are not put in place for the safeguard of the music industry, music practitioners will either starve or seek survival in other areas of endeavour.

The salient point here is none of the merits mentioned here would be possible without music and music practitioners.

It is therefore logical to assume that unless music can be replaced by some other equally viable “product”, the WCMF will die.

If the expression, “practice makes perfect” holds any merit of truth then it is ever so true for musicians and others involved in the music industry.

This pandemic was declared in January 2020 and as we approach the end of the first year, nothing noteworthy has been done from a national standpoint to ensure some semblance of continuity. In this regard we have been in a what and see mode or at best using social media that has not been proven income generating for most of the former beneficiaries of the WCMF.



How can we save and maintain the WCMF?

From all reports, no scientist can tell the world today when or if this COVID-19 crisis will end and when it does, will life return as it once was.

Saving the festival is therefore clearly not doing things as they once were done, but ensuring two major points:

1. Continued investment in the WCMF.
2. Ensuring that past beneficiaries can when possible

CONTINUED INVESTMENT IN THE FESTIVAL.

If the investors are unwilling to invest in the festival, then they, not COVID-19 will have stopped the festival. Please don't blame our incompetence on the crisis!

The same budget as the 2019 edition should be allocated for the following one so as achieve similar or better results.

Any honest forecast on the future of the festival must take at least a brief look at its past.

This festival became a reality against all odds with a first edition in 1997 because of the persistence of essentially two men, Sheridan Gregoire of the then NDC and most of all Julius Timothy for the funding who was then Minister for finance who risked the government's funds with lukewarm support of his cabinet.

Government has always been despite sponsors, the largest investor in the festival.

We cannot deny that governments do change from time to time,

so when the government changed it appeared that the WCMF would be discontinued and replaced by a larger vision concentrating on Black American artists and English speaking artists from the wider Caribbean basin.

In fact, the power of Creole music withstood the resistance.

Eddie Toulon the late beloved Executive Director of the WCMF who in the "larger vision" concept was at first sidelined and threatened with an inquiry only to be recalled in to save the huge event that was meant in part to out stage the WCMF. The authenticity of Creole music prevailed!

The festival has become a singular Caribbean attraction.

SPREADING THE BENEFITS

We have briefly outlined the beneficiaries above, as well as the Return on Investment (ROI). Without exposing in detail, a national strategy with so many competitors watching closely we can say that much.

If the people/world cannot be brought to the festival, we can take the festival to the people/world.

The method will depend on our creativity and should be handled by professionals.



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Pierre Labassiere and the Song Masters Band: Proud Exponents of Dominica's Creole Jazz

I was honored to have been asked to work with Pierre Labassiere and the Song Masters Band of Good Hope. The times I spent around the Song Masters energy can never be duplicated, and the passion with which Pierre Labassiere executed his craft simply cannot be adequately represented in words.

The Song Masters play a style of music that I chose to refer to as Creole Jazz. Creole Jazz is a derivative from the wider Creole musical tapestry, which has quietly survived centuries of musical transformation – not just in Dominica, but worldwide. Because no one ever really owns music, artists simply place their imprint on the wide array of musical idioms; Pierre Labassiere and the Song Masters did just that.

Chesterfield “Bob” Seraphine contributed to the grounding of Creole Jazz, but it is Pierre Labassiere who provided its lamentation. Just listen to the treatment which Pierre gave to Chesterfield's Nou Vini Palé, or better yet, if you might have seen both men perform that song, live, it would do more justice to my analysis of these two Good Hope Creole Jazz Musical giants.

Pierre Labassiere was a passionate performer. He brought a sort of sorrowful happiness to Creole music in a way that only Pierre could. When Pierre sang, he cried, and when he laughed you heard a song. Pierre was a man of few words;

he spent lots of time in deep contemplation, but when the contemplation was over, words flowed from him like a raging river.

It was not easy, almost impossible, to manage Pierre Labassier and the Song Masters. I found that out the hard way, and now as I reflect, I understand why my brief stint as Band Manager of the Song Masters was as challenging as it was. My theory is that Pierre was an institution by himself and the Song Masters was another. It could not have been easy to manage two institutions with different personalities at the same time and with one plan.

When Pierre walked into the practice room, or onto the stage, the Song Masters became an entity beyond itself. Looking back at the time and reminiscing on the several conversations I had with Labassiere; the fights we had, the times we laughed, the moment we disagreed and the several times we agreed, I feel a big void now that Pierre is not here. When I remember Pierre gingerly jumping around on stage, or intensely performing his songs for the recording of the Song Masters album, it makes me feel good about what we had achieved.

Life comes with twists and turns and the mortal erase of Pierre Labassier is certainly a major turn. I mourn with his family, his friend and associates.

I mourn with the Good Hope Community and Dominica in general. The Creole World has lost a significant link.

I extend my deepest condolences and hope that the memories of Pierre Labassiere will only strengthen our resolve to do better by our creole culture and those who have struggled to maintain its form.

Roam well, Pierre.



Traditional Music of Dominica; Current Challenges, Embracing New Opportunities

by Gregory Rabess

The recent death of veteran accordionist Crawford Alexis has brought into sharp focus the vulnerability of one aspect of our traditional music - jing ping music. As one of Dominica's top accordion players, his passing exacerbates the shortage of accordion players and has created a vacuum in jing ping music particularly in the north of the island. There are approximately half a dozen accomplished accordion players on island currently. In recent times, legends such as Edney Francis of Petite Savanne and the musicians of the popular Giraudel Jing Ping Band have passed on. In addition to accordionists, there is a shortage of players of other instruments in the jing ping ensemble. A similar situation applies to other forms of traditional music.

Background and Social Context

It is helpful at this point to explain what is meant by traditional music. First of all, a tradition is taken to mean any practice or behavior handed down from generation to generation and has become lasting over time. Sennsé masquerade and koudmen are two examples in this regard. Traditional music is thus the music handed down over several generations and is usually associated with acoustic hand-crafted instruments.

The main forms of traditional music in Dominica are jing ping, bèlè, lapo kabwit, drumming ensembles and folks songs such as ballads, chanté mas, chanté bèlè, chanté nwèl, chanté séwinal among others.

The associated instruments include goat skin drums, boum boum (bamboo), chak-chak, gwaj(syak), horns, conch shell, flute, harmonica, guitar, violin, banjo and accordion.

Traditional music has a social context. It often accompanies rituals and festive occasions and communal gatherings. As in African traditions, Dominica's traditional music is closely integrated with dancing and singing. A bèlè session for example combines all three elements as standard. Jing ping music is traditionally associated with the traditional village dances or the dance halls in Roseau of the 1950s. Séwinal for example involves singing, jing ping music and a ritual of house to house serenading. Chanté mas functions on the streets of carnival, in lapo kabwit bands and during practice mas.

Traditional music is often juxtaposed with modern or contemporary music, music usually associated with electronic instruments and more recently digital technologies, in other words, the music of the modern era. The distinction between traditional and contemporary music tends to be blurred in light of many efforts being made to fuse the two and replicate the sound of traditional instruments using synthesizers and digital technology. Kadans-lypso, bouyon and zouk are excellent examples of this fusion. Some artistes particularly in the French departments of Guadeloupe and Martinique do incorporate traditional instruments in their recordings and live performances. Such fusion projects however all within the

realm of contemporary music rather than the traditional.

Current Challenges

Let's now consider some of the issues and challenges confronting traditional music. For starters, the social context that drove traditional music has largely changed. Community yard spaces have given way to on-stage presentations. Traditional dances have been replaced by blocko(rama) and outdoor festival type activities. Village feasts have evolved too, losing some of their traditional character. Traditions such as koudmen and séwinal which underpinned work songs (chanté twaway) and séwinal songs (chanté nwèl) respectively are no longer commonplace. How then do we fit in traditional music into the present social and cultural context? The new traditions and cultural events such as Jounen Kweyol and WCMF are examples of how this can be done.

The continuity of the music through the generations is a major issue. Older musicians are passing on and their skills are not being sufficiently passed on to the younger generation. In some respects, young people are not interested in learning to play traditional music. Much influenced by modern genres, they opt for learning to play electronic instruments. In cases where young people become interested in learning traditional music skills, they are put off by the lack of instruments and the high cost of instruments such as the accordion.

In addition, training opportunities have been inadequate or lacking despite the efforts of the Cultural Division and some cultural groups.

Some types of music traditions tend to be concentrated in specific communities. This is not a bad thing in itself and can be advantageous to the communities in question. Lapo kabwit bands for example are concentrated in Roseau and several rural communities with a strong carnival tradition notably Grand Bay, St. Joseph, Mahaut, Marigot and the Kalinago Territory. Bèlè is concentrated in a few communities such as Grand Bay and Paix Bouche and Castle Bruce. Séwinal, once a widespread tradition in most communities in Dominica, is now concentrated in Atkinson and the Kalinago Territory.

The challenge in this regard is to extend such traditions into other communities, widen the base of practitioners and thus ensure sustainability.

It would appear that some cultural extension work needs to be undertaken by the institutions involved in culture and festival development and promotion namely the Cultural Division, the Dominica Festivals Committee and the Department of Local Government in order to address this issue. Song traditions also face some challenges.

As explained previously, the social context which fed them have changed or disappeared altogether. Creole song groups a la Siffleur Montagne Chorale, have become dormant and are no longer in vogue. Song lyrics and composition have stagnated somewhat despite the presence of Independence song competitions. Musical arrangements are problematic. This is particularly evident in vocal harmonization by chorale groups. This issue is made even more pronounced by the poor mixing of chorale groups in recordings. The Cultural Division has recognized these issues and has sought to address this through vocal training and song writing workshops. This included a one-off bèlè songwriting workshop. The Division has also released several compilation recordings of traditional music. It has also established the Dominica Institute for the Arts (DIFA) a specialized institution offering training programmes in the arts. The recent spate of major natural disasters in Dominica has posed even greater challenges for traditional music. In many cases, instruments were destroyed and these are costly to replace.

Music performance opportunities have been reduced. Musicians have turned to other occupations and even emigrated in some cases in order to survive.

This situation has been made even worse in light of the current COVID 19 pandemic

Embracing New Opportunities

Despite these challenges, there have been notable efforts aimed at preserving, developing and creating new opportunities for traditional music. The Cultural Division, for example, has invested quite significantly in purchasing accordions for on-lending to jing ping bands. The Division also holds training workshops in the playing of traditional instruments and music. It also engages traditional musicians to train adults, school teachers and students and to perform at its many events. All this generates income for traditional musicians and opens up more training opportunities for those wanting to learn traditional music.

The Cultural Division also carries out significant documentation and research into traditional music. It has produced video documentaries on jing ping and bèlè and several compilations of recorded traditional music. It has also provided modest financial support for recording projects of cultural groups and individuals. The more notable cultural groups also stage events and carry out in-house training at the community level in an effort to attract new and younger membership.

The private sector too has engaged traditional musicians at various events. Jing ping and lapo kabwit bands have benefited from this. Tourism and Community festivals have grown in scope and have provided income for traditional musicians and groups. The current intellectual property environment also has the possibility to generate income. All this has created a range of opportunities for musicians and for traditional music generally.

The COVID 19 pandemic too has created new opportunities for traditional music. While the imposing of lockdowns and social distancing Many schools have been unable to access training simply because of the limitations of public transportation which makes it difficult for traditional music tutors to travel to carry out training. Virtual training sessions allow training to be carried out in schools simultaneously and importantly, allow schools untouched by existing training programmes to access training. In addition, sites such as You Tube contain thousands of training videos and thus serve as an important training resource for students and musicians. Dominica holds a leading position in the Eastern Caribbean in terms of traditional and contemporary music. While traditional music maintains a strong presence in the present cultural landscape, it faces major challenges arising from modernity, natural disasters and more recently, the COVID 19 pandemic. This does not augur well for the future.

New opportunities are presenting themselves however. It is only by embracing and taking advantage of such opportunities that the current challenges can be overcome and the future of traditional music can be guaranteed.

There are a range of strategies to be employed and many stakeholders involved in the process. The need for training cannot be over-emphasized. It is by training the young ones from an early age, in the schools and in the communities, that the best success in perpetuating traditional music can be achieved. g measures has limited the staging of live performances and mass gatherings, this has also led to an increase in virtual events and posting of videos on sites such as Facebook and You Tube. Independence Celebrations, the zenith of traditional music experiences in Dominica, is largely a virtual affair this year. Virtual events and performances do allow traditional musicians to reach wider audiences, even global audiences. They open up a range of possibilities. In order to maximize such opportunities however, traditional musicians need to become more computer and internet savvy, expand their repertoire and be even more creative in their presentations.

Another key opportunity created by the pandemic is in the area of virtual training. The Cultural Division now carries out virtual training programmes in the arts.

This allows for the expansion of training in schools. Many schools have been unable to access training simply because of the limitations of public transportation which makes it difficult for traditional music tutors to travel to carry out training. Virtual training sessions allow training to be carried out in schools simultaneously and importantly, allow schools untouched by existing training programmes to access training. In addition, sites such as You Tube contain thousands of training videos and thus serve as an important training resource for students and musicians.

Dominica holds a leading position in the Eastern Caribbean in terms of traditional and contemporary music. While traditional music maintains a strong presence in the present cultural landscape, it faces major challenges arising from modernity, natural disasters and more recently, the COVID 19 pandemic. This does not augur well for the future. New opportunities are presenting themselves however. It is only by embracing and taking advantage of such opportunities that the current challenges can be overcome and the future of traditional music can be guaranteed. There are a range of strategies to be employed and many stakeholders involved in the process. The need for training cannot be over-emphasized. It is by training the young ones from an early age, in the schools and in the communities, that the best success in perpetuating traditional music can be achieved.



Government of the Commonwealth of Dominica

WELCOME TO THE NATURE ISLAND OF THE CARIBBEAN

DOMINICA

TRAVEL PROTOCOLS FOR SAFE ENTRY INTO THE ISLAND

TRAVEL PROTOCOLS FOR COUNTRIES WITHIN THE CARICOM TRAVEL BUBBLE

Protocols for Pre-Arrival

- Submit a health questionnaire online at least 24 hours prior to arrival in Dominica (website) at <http://domcovid19.dominica.gov.dm/>
- Travellers must present notification of health clearance to travel to airlines prior to boarding and upon disembarkation in Dominica.

Disembarkation and Testing:

Travellers will:

- be required to sanitize their hands at sanitization stations as directed;
- be required to undergo a health assessment to include a temperature check;
- be required to undertake a Rapid Diagnostic Test, and subject to a negative test result, the following will apply:
 - Travellers will be conveyed to Immigration for processing and to Customs for screening;
 - Luggage to be sanitized upon arrival at airport when taken off conveyor belt.

Upon clearance from the port, travellers from countries within the CARICOM Travel Bubble must adhere to the following:

- Submit to scheduled and unscheduled checks by medical professionals.

TRAVEL PROTOCOLS FOR MEDIUM- RISK COUNTRIES

Protocols for Pre-Arrival

Compulsory requirements for all arriving travellers. All travellers must:

- Submit a health questionnaire online at least 24 hours prior to arrival in Dominica (website) at <http://domcovid19.dominica.gov.dm/>
- Upload a negative PCR test result where samples were obtained within 24-72 hours prior to arrival.
- Travellers must present the following to airlines prior to boarding and upon disembarkation in Dominica:
 - Negative PCR test result where samples were obtained within 24-72 hours prior to arrival.
 - Notification of health clearance to travel.

Upon clearance from the port, travellers from medium risk countries must adhere to the following:

- Traveller will be monitored for 14-days at their place of residence
- Optional to 14- day monitoring, a PCR test can be done on day 5. If the result is negative, there will be no further monitoring at their place of residence.
- All travellers must submit to scheduled and unscheduled checks by medical professionals.

TRAVEL PROTOCOLS FOR ENTRY INTO DOMINICA

General protocols and guidelines upon arrival:

- Travellers are required to wear face masks at all times during the arrival process up to and including departure from the airport.
- Travellers must observe physical distancing.
- Travellers must practice good respiratory etiquette and personal sanitization.
- Travellers must follow all instructions of health care staff and officials.

Children under five years of age will not be subject to testing, however, all children under 5 years old belonging to family cluster cases will be subjected to PCR testing on advice of the Medical professionals.

TRAVEL PROTOCOLS FOR LOW-RISK COUNTRIES

Protocols for Pre-Arrival

Compulsory requirements for all arriving travellers. All travellers must:

- Submit a health questionnaire online at least 24 hours prior to arrival in Dominica (website) at <http://domcovid19.dominica.gov.dm/>
- Upload a negative PCR test result where samples were obtained within 24-72 hours prior to arrival.
- Travellers must present the following to airlines prior to boarding and upon disembarkation in Dominica:
 - Negative PCR test result where samples were obtained within 24-72 hours prior to arrival.
 - Notification of health clearance to travel.

Upon clearance from the port, travellers from low-risk countries must adhere to the following:

- Travellers will be monitored* for seven (7) days at their place of residence.
- All travellers must submit to scheduled and unscheduled checks by medical professionals.

*Monitoring is defined as interviews and assessments (in person and via telephone) by Public Health Professionals. Should circumstances arise during the period of monitoring, travellers may be required to undergo PCR testing.

TRAVEL PROTOCOLS FOR MEDIUM- RISK COUNTRIES

Disembarkation and Testing:

Travellers will:

- be required to sanitize their hands at sanitization stations as directed.
- be required to undergo a health assessment to include a temperature check.
- provide confirmation of the health questionnaire and negative PCR test results.
- be required to undertake a Rapid Diagnostic Test, and subject to a negative test result, the following will apply:
 - Travellers will be conveyed to Immigration for processing and to Customs for screening;
 - Luggage to be sanitized upon arrival at airport when taken off conveyor belt.

Upon clearance from the port, travellers from medium risk countries must adhere to the following:

- Traveller will proceed to secondary screening area
- A Rapid Diagnostic Test will be administered on arrival
 - If Rapid Test is positive, a PCR test will be administered immediately and traveller will await the results in a Government approved facility (at travellers expense).
 - If Rapid Test is negative, traveller will be transported to mandatory quarantine at a Government operated quarantine facility or Government-certified private property for a minimum of 5 days.

COVID RISK CLASSIFICATION BY COUNTRY

Travellers from within any classification must have travelled directly from the country of origin and have been in that country/ territory for at least 21- days prior to arrival. If in transit countries are not within the same classification, the classification of the country with the highest risk will apply.

RISK CLASSIFICATION	COUNTRY
CARICOM TRAVEL BUBBLE	Barbados, Antigua and Barbuda, St. Vincent and Grenadines, St. Lucia, Grenada, St. Kitts and Nevis, Montserrat, Anguilla
LOW RISK	Norway, Finland, Iceland, New Zealand, Curaçao, Bermuda, BVI, Cayman Islands, Greenland
MEDIUM RISK	Canada, Sweden, Italy, Singapore, Nigeria, Switzerland, Guyana, Trinidad and Tobago, Jamaica, Belize, Turks and Caicos Islands
HIGH RISK	United States, Brazil, India, Haiti, Russia, South Africa, Peru, Mexico, Colombia, Chile, Spain, Iran, France, United Kingdom, Germany, Argentina, Japan, Dominican Republic, Ecuador, Bolivia, Panama, Aruba, Suriname, Sint Maarten and Saint Martin, Guadeloupe, Martinique

• All countries not listed will be dealt with on a case-by-case basis upon directives from the Ministry of Health, Wellness and New Health Investment.
• Country risk categorization will be reviewed and published on a weekly basis.

TRAVEL PROTOCOLS FOR LOW-RISK COUNTRIES

Disembarkation and Testing:

Travellers will:

- be required to sanitize their hands at sanitization stations as directed.
- be required to undergo a health assessment to include a temperature check.
- provide confirmation of the health questionnaire and negative PCR test results.
- be required to undertake a Rapid Diagnostic Test, and subject to a negative test result, the following will apply:
 - Travellers will be conveyed to Immigration for processing and to Customs for screening;
 - Luggage to be sanitized upon arrival at airport when taken off conveyor belt.

Upon clearance from the port, travellers from low-risk countries must adhere to the following:

- Travellers will be monitored* for seven (7) days at their place of residence.
- All travellers must submit to scheduled and unscheduled checks by medical professionals.

*Monitoring is defined as interviews and assessments (in person and via telephone) by Public Health Professionals. Should circumstances arise during the period of monitoring, travellers may be required to undergo PCR testing.

PROTOCOLS FOR TRAVELLERS FROM HIGH RISK COUNTRIES

Protocols for Pre-Arrival

Compulsory requirements for all arriving travellers. All travellers must:

- Submit a health questionnaire online at least 24 hours prior to arrival in Dominica (website) at <http://domcovid19.dominica.gov.dm/>
- Upload a negative PCR test result where samples were obtained within 24-72 hours prior to arrival.
- Travellers must present the following to airlines prior to boarding and upon disembarkation in Dominica:
 - Negative PCR test result where samples were obtained within 24-72 hours prior to arrival.
 - Notification of health clearance to travel.

Disembarkation and Testing:

- Traveller will proceed to secondary screening area
- A Rapid Diagnostic Test will be administered on arrival
 - If Rapid Test is positive, a PCR test will be administered immediately and traveller will await the results in a Government approved facility (at travellers expense).
 - If Rapid Test is negative, traveller will be transported to mandatory quarantine at a Government operated quarantine facility or Government-certified private property for a minimum of 5 days.

PROTOCOLS FOR TRAVELLERS FROM HIGH RISK COUNTRIES

Disembarkation and Testing:

- A PCR test will be administered to the traveller on Day 5 after arrival.
 - If the result of the PCR test done on Day 5 is positive, traveller will be admitted to COVID Isolation Unit until released by an authorized Health Professional. Hospital fees will apply.
 - If the result of the PCR test done on Day 5 is negative, traveller will be deemed medically cleared at the discretion of medical officials.

DEPARTURE FROM DOMINICA

Travellers must be aware of the testing protocols of their final destination and the countries through which they will transit.

Process for obtaining a PCR Test to leave Country

- Call 611-3905 to make an appointment.
- Obtain a requisition from the District Medical Officer.
- Pay for the test at accounts department in Dominica China Friendship Hospital.
- Present receipt to secretary at office of Primary Health Care Services.
- Have test done at Roseau Health Centre.
- Anticipate at least 48 hours before results are available.

PROTOCOLS FOR TRAVELLERS FROM HIGH RISK COUNTRIES

Disembarkation and Testing:

- Payments are to be made upon arrival at Government operated Quarantine facility or COVID Isolation unit. All testing and quarantine fees are illustrated in the matrix below.

TEST OR SERVICE	Cost XCD	Cost USD
PCR test	\$100	\$40
First night Quarantine Fee	\$400	\$150
Each additional night at Quarantine	\$225	\$90
Meals - Breakfast	\$15	\$6
Meals - Lunch	\$20	\$8
Meals - Dinner	\$20	\$8

*COVID Isolation Unit Hospital Fees will apply if your cases require such.

- All travellers must submit to scheduled and unscheduled checks by medical professionals.

DEPARTURE FROM DOMINICA

- Vehicles will only be permitted to enter the air and seaport with the driver and persons due to travel.
- Travellers must wear face masks at all times during the departure process until departure from airport.
- Travellers must observe physical distancing.
- Travellers should practice good respiratory and personal sanitization.
- Follow instructions of health care staff and officials.

IF ANY TRAVELLER HAS HIGH TEMPERATURE, HIGH RISK ALERT FROM QUESTIONNAIRE OR POSITIVE RAPID TEST

- Traveller will proceed to secondary screening area
- A PCR test will be administered to the traveller. (The cost of the PCR Test is XCD\$100 or US\$40 per test)
- Traveller will be transported to mandatory quarantine at a Government approved facility at traveller's expense, awaiting PCR results.
 - If the PCR test result is positive, traveller will be admitted to COVID Isolation Unit until released by an authorized Health Professional. Hospital fees will apply.
 - If the test result is negative,
 - Asymptomatic:** traveller will be monitored for the remainder of 14-days at their place of residence and submit to scheduled and unscheduled checks by medical professionals.
 - Symptomatic:** traveller will be placed on self-quarantine for three (3) days at their place of residence, after which they will be monitored for the remainder of 14-days and submit to scheduled and unscheduled checks by medical professionals.

Penalties according to the Laws of the Commonwealth of Dominica will be levied to any traveller committing an offense.

Government of the Commonwealth of Dominica

The Dominica Government reserves the right to change these procedures as deemed necessary so as to ensure the safety of all travelers and residents. All updates will be provided accordingly.

Ministry of Health, Wellness and New Health Investment, Dominica

COVID-19 HOTLINE:
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NatureLovers



Visit Dominica

Bwè é Manjé **Drinks and Food**

Bwè	Drink
Labyè	Beer
Potè	Stout
Wonm	Rum
Ponch	Rum Punch
Diven	Wine
Ji	Juice
Chodo	Egg Nog
Léjim	Vegetables
Salad Fwi	Fruit salad
Pwovizyon	Provisions
Braf Pwéson	Fish broth
Vyann pafimé	Smoked meat
Lanmowi	Codfish
Akwa titiwi	Ttitiri Akra
Pélaw	Pilau
Yanmpen woti	Poast breadfruit
Poulé boukanné	Barbecued chicken
Zèladenn	Turkey wings
Koubouyon	Court bouillon
Kalalaou	Callalou
Sanngkotj	Sans Coche
Bouljaw	Minced Codfish
Pwa wouj	Red Beans
Pwa angol	Pigeon Peas
Lanti	Lentils
Tanmadoz	Tomatoes
Fawin epi zaboka	Farine and Avocado Pear
Leti	Lettuce
Chouponm	Cabbage
Kawot	Carrot
Patat	Potato
Yanm	Yam
Chou	Tannia
Babawlé	Type of wild yam

Greetings **English to Creole**

Annou Salyé
Let's Greet

Sa ka fèt
What's up?

Mwen la
I am there

Kouman ou yé?
How are you?

Mwen byen
I am fine

Dédé
Bye

Pa two mové...kouman ou menm?
Not too bad...how are you?

Ki nouvèl nou?
How you doing?(literally what's your news?)

Eben jis yon lòt lè.
Well until another time.

Tout moun byen.
Everyone is fine

Sa kont fanmi-a?
How is your family doing?

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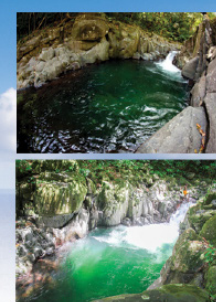
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Chaudiere Pool 1

The high altitude village of Bense where you can enjoy a panoramic view and go on an ultimate adventure hike to the Chaudiere Pool for a swim. If you are one who like adventure then take a slide down the Natural water slide and if that is not enough then you can jump 15-20 feet into the pool.



Hampstead River 2



Hampstead River originates from the Northeastern part of the Northern Forest Reserve and flows into the Atlantic Coast. The mouth of the river is situated around the area of Hampstead and close to the villages of Anse de Mai and Calibishie.



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Beaches 3



Anse De Mai, Official Port of Entry



This fishing village is located in a picturesque bay. It is an official port of entry and one can sometimes get day-trips to the nearby French island of Marie Galante. Reached after a pleasant drive from Portsmouth or from Melville Hall

Anse Salter Beach



Lalille Beach, Anse De Mai

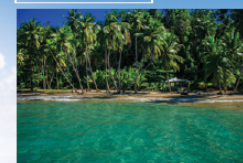


Mai Batti Beach



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Batibou Beach 4



Now world renowned, Batibou has recently received the ultimate recognition, as "one of the 50 best beaches in the world".

Already a popular tourist destination, and situated a km inward from the main road, Batibou has now been officially acknowledged. On the way down to Batibou, a mere 100 yards up the access road from the beach, is a pretty fall of clear, spring water, tumbling down a rock face, the "Batibou Waterfall". The source of this fall is an approximate 100 yards upstream.



Hampstead Estate 5



Methodist Church, Hampstead

The historic buildings are located within the Hampstead Estate, a large estate on the ocean, which is presently partially being used for agriculture. This complex of historic buildings is tied to a river, and is right along the main road on the northern coast. There is active coffee production at the site, and the historic buildings are used for storage, across the road, is another building used for this purpose. In the past the buildings were used for sugar and rum production, as well as cocoa, lime, bay oil, and coffee processing.

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Red Rock 6



Red Rocks, a very unusual coastal formation of smooth red earth that has been compacted and shaped by both ocean and weather. As well as the beauty of the formations themselves, you can explore a cave, short trails along the coast to further formations and a black sand beach along the margins of the Pointe Baptiste Estate, and fabulous views back across the bay to Calibishie, Morne Aux Diables and the northern interior. This is a magical spot at dusk when the sun sets behind the mountains.



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Indian River 7

Be transported in minutes from the urban environment of the town of Portsmouth to the warm embrace of nature by taking a tour up the scenic Indian River. Experienced boatmen in hand-oared river boats will take you up slow-moving river at a leisurely pace, so that you can appreciate the many types of wild life and plant life along the swampy river bank.

See for yourself where scenes from Pirates of the Caribbean were filmed. Up the river you can visit the renowned "Bush Bar" and try our signature rum drink, smoked fish and a variety of other drinks, juices and tasty local cuisine!

Horseback Riding 8



There may be no better way to experience the Nature Island than on horseback. On your ride, you'll encounter an endless array of wild and cultivated tropical flowers, ornamental plants and exotic fruit trees. Dominica's mountain trails weave through one of the world's last remaining oceanic rain forests where nature truly comes alive. Horseback riding can also take you along the beach, through the countryside, or to cultural and historical sites across the island. Saddle up. There's so much to see!

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Diving 9

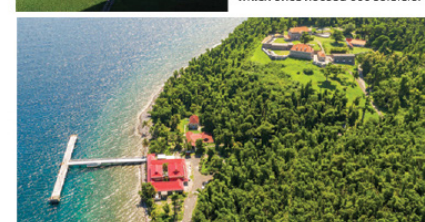
Dominica's majestic mountainous landscape is as spectacular underwater as above. There are approximately 20 dive sites to explore including caves, swim-through, volcanic vents, coral gardens, and much more. Marine life is plentiful offering many rare species including seahorses, flying gunnards, and batfish! Diving in the north of Dominica, you will feel a wonderful sense of discovery.



Cabrit National Park 10

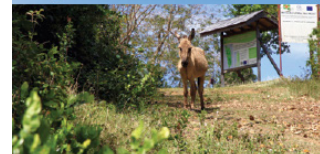
Cabrits National Park occupies 1,313 acres and protects tropical forests, coral reefs and wetlands. It is located on a scenic peninsula on the north end of the island, just beyond the town of Portsmouth.

While you're there, make sure to visit Fort Shirley, the British garrison which once housed 600 soldiers.



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Segment 12 - Waitukubli Trail 11



The Bourne to Penville Trail

Segment 12 - Bourne to Penville With Morne Diablotins behind you, WNT Segment 12 takes you through the foothills of Morne Aux Diables, to the village of Vieille Case (a filming site for "Pirates of the Caribbean 2") and on to Penville. Sweeping views along the Atlantic coast show off Dominica's rugged beauty throughout this trek.

Attraction in Bourne at the start of this segment: Brandy Falls

Walking Time: 7 hours

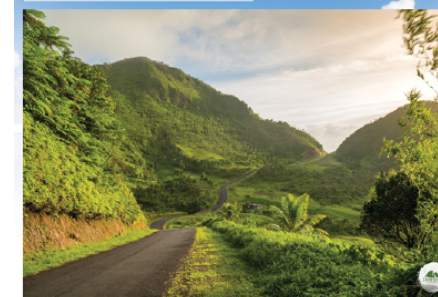
Hike Level: Difficult - Recommended for strong hikers who are very experienced.

Distance: 9.5 km



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Segment 13 - Waitukubli Trail 12



The Penville to Capuchin Trail

Segment 13 of the Waitukubli National Trail is much drier than all other segments and introduces the northern coastline of Dominica. It is 6.6 km long and starts at Capuchin. It is said to be a moderate hike requiring approximately four (4) hours to complete the segment. There is a volcanic terrain which is covered with dry forested woodland and traverses a steep area in history and culture.

During a hike on Segment 13 one can take a view of the French Islands of Marie Galante, The Saints and Guadeloupe. The Tafia Falls is also located on the Segment. Segment 13 has its own rich biodiversity with singing birds, jumping frogs, colourful and radiant bloom of flowers, crawling insects and towering trees. The Segment culminates at the Canna Heritage Park in Capuchin where an Interpretation Facility is currently being constructed.

Areas of Interest:

- Lost Grand Fond Village
- View of Neighbouring French Islands
- Tafia Falls
- Canna Heritage Park

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Answer these questions

- A Post picture of yourself and where you reside (Dominica community or diaspora)
- B How long have YOU been listening to the programs?
- C What YOU love about creole music?
- D What is YOUR favorite creole music genre?

All participants will automatically be a member of the Fanclub Names will be placed in a draw. Special prizes will be given to the lucky winners for Independence to include:

- Night for two at Atlantique View Resort
- Prize from Courts
- Prize from Digicel
- Prize from Fine Foods
- Prize from DFC
- Sign Man
- Paben Serrant



Hit Parade Creole
(Every Fridays from 8.00pm to 12.30 am)

Cadence Zouk Festival
(Every Saturdays from 3.00pm to 8.00pm)

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