GUIDE FOR
GREAT HUTS GUESTS
WWW.GREATHUTS.COM

GREAT HUTS RESORT
PORT ANTONIO, JAMAICA
GREATHUTS.COM
INFO@GREATHUTS.COM

(876)993-8888 | (876)353-3388

facebook.com/greathutsresort twitter.com/greathutsresort instagram.com/greathuts
Dear Guest,

On behalf of the Great Huts family, I welcome you to the cliffside splendors of our oceanfront eco-village, designed to evoke the aesthetics of a lively, beautiful West Indian village. We pay homage to the Jamaican people’s African ancestors by celebrating Afro-Jamaican art and culture.

Your hut has been carefully furnished with amenities for your comfort. Once you’ve settled in, we encourage you to explore the many communal sites to be found in our enchanting eastern parish – both inside and outside the resort – as outlined in pages of this guide.

In keeping with the rustic character of the environs, our huts have no sealed windows and doors, which might allow small critters such as harmless lizards to enter. If you should find this – or any aspect of your stay with us – disturbing, please don’t hesitate to share your concerns with me or any member of staff. We are here to serve you.

We invite you to watch and participate in the cultural showcase we host every Saturday evening at 7:30, *The Journey*, which portrays the odyssey of the Jamaican people…from capture and enslavement to emancipation, independence and beyond…through drumming, music and dance.

Dr. Paul Rhodes, owner and designer of Great Huts, is also the co-founder and longstanding benefactor of the Port Antonio Homeless Shelter. Donations in support of this shelter – in cash or kind – are always welcome. Should you decide to take a scenic day trip down to the shelter, you’ll have an opportunity to meet the residents and see your generosity at work firsthand.

Once again, welcome to paradise! Relax, explore, eat your fill and make new friends. Learn about Jamaica, our people and all we have to offer. We hope you’ll embrace Great Huts’ unique vacation experience with relish, and we look forward to seeing you again very soon.

Dilton Bartley

General Manager
Great Huts is a socially responsible, tax-compliant Jamaican business dedicated to establishing and maintaining:

1) A vacation retreat where guests can feel safe, well cared for, relaxed and entertained.
2) A pastoral eco-system where animals, plants and rock formations are conserved through environmental protection and proper waste management.
3) A peaceful village that reflects the aesthetics, strengths and cultural integrity of a rural West African community.
4) A productive workplace whose workers look out for each other, learn new skills, and maximize their livelihood.
5) A wellspring of social action, rallying volunteers and funding to help the homeless of Port Antonio - cooperating with the Portland Rehabilitation Centre Management Group (PRM) - and to aid the elderly at the Port Antonio Infirmary (Alms House).
6) A place of learning, in collaboration with colleges and trade schools, where students can research professions in tourism, health care, social service and care for the elderly and homeless.
7) An open enrollment “campus” devoted to introducing visitors - local or international - to this island nation’s arts, culture and history through our Jamaican Arts Odyssey, Visions of Ethiopia (Rastafari), African History, Church Treasures, Jamaica Shalom and Cinema Paradise workshops, and to encourage visits to the capital city of Kingston at the heart of this wonderful culture.
8) A living memorial to the history and achievements of our ancestral African civilizations, and to the millions of black souls kidnapped from the Mother Continent and enslaved in the Caribbean and America.

Great Huts pledges to garner international recognition for these tenets of Afro-centricity, respect for nature, artistry in design and community service. Managers regularly discuss and evaluate these intentions with the staff — sharing responsibility for both successes and shortcomings — as they affirm their individual and collective devotion to the integrity of our products and services.
Portland Rehab Management is the only homeless shelter in Eastern Jamaica. We provide food, shelter, medicine, and rehabilitative services. Our clients have often been displaced by: mental health issues, physically debilitating conditions, abuse, and deportation.

Donate today on our website!

If you would like to host a fundraiser or are interested in volunteering please contact us through the website!

www.prmhomeless.org | 1-876-993-9166
facebook.com/prmhomeless

The homeless of Jamaica need your help!
The Importance of African Arts and Culture
Within Great Huts’ Design and Educational Programs

Great Huts seeks to replicate a peaceful, harmonious West African village where our guests can find comfort, tranquility and inspiration. Animated by what I have read about African village life and seen in photographs, I have chosen to embrace Africa’s rich beauty and diversity within our four-acre complex, which occasionally prompts a guest to ask: Why? Why simulate an African environment in Jamaica? The answer is to be found among the people of Jamaica themselves.

Ninety-five percent of Jamaicans are descended from West and Central Africans who were bound and shipped like cargo across the Atlantic to Jamaica in the 16th through the 18th centuries. During that period Portugal, Spain and England were sending European commercial goods to Africa to be sold and traded for enslaved Africans, who were in turn brought to the Caribbean and its Meso-American Rimland, and to the eastern shores of North and South America where they were traded for abundant raw materials in high demand back in Europe. The pivotal and most dreaded leg of this Europe>Africa>New World>Europe “Triangular Trade” became known as the "Middle Passage.”

Most African-Jamaicans are descendants of the Akan, Igbo, Ibibio, Mandingo, Yoruba and other ethnic groups from Ghana, Togo, Benin and Nigeria, each with their own distinctive language and intricate manner of art, customs and belief. After their capture, these Africans were marched in chains to the slave forts of West Africa, herded onto ships for a long and harrowing – sometimes fatal – Middle Passage across the Atlantic where they were sold at slave markets into an enforced system of labor and violence. In the New World, Eurocentric plantocracies sought to repress expressions of African culture and communication, often in brutal ways. Plantation profits rested largely on control, repression, torture and dehumanization.

Despite the British abolition of slavery in 1838 slave-like conditions continued to persist in Jamaica for another half-century or more. At the time of Emancipation from British colonialism in 1962, African culture, religion, art, language and identity continued to be rejected and unappreciated by the majority of those who survived slavery—this despite enclaves of Jamaicans—like the Maroons and members of the “Bongo Nation” (African indentured laborers who arrived after Emancipation)—who prided themselves on their cultural connections to Africa. Jamaica’s first national hero, Marcus Garvey, played a major role in helping his people to reclaim a relationship to the ancestral continent. He drew attention to African achievements in art, architecture, and science and to the existence of African empires that predated the formation of Europe. Drawing upon Ethiopianist passages in the Bible, Garvey posited God as a Black man when he stated that “Even though God may have no color, I choose to see God through the spectacles of an Ethiopian.”

The father of modern Pan-Africanism, Garvey preached that peoples of African descent, wherever they may reside, shared a common history, identity and destiny and he encouraged the Black people to return to Africa, if not geographically then in their hearts. It was Garvey’s eloquence and influence,
coupled with the continuing impoverishment and marginalization of the black masses in his homeland that led to the emergence of the Rastafari Movement. Rastafari leaders Leonard Howell and Joseph Hibbert touted the Divinity of Haile Selassie, Emperor of Ethiopia — a direct ancestor of King Solomon and the Queen of Sheba, whose child, Menelik I, and the priests of ancient Israel brought the Ark of the Covenant to Ethiopia. The Rastafari acknowledged Selassie as the Messiah, and molded the tenets of Ethiopian Orthodoxy into a Judaic-Christian amalgam of theology and philosophy.

Early Rastafari communities like Pinnacle and Back ‘o Wall were often regarded as seedbeds for insurrection and criminality and adherents could be subjected to beatings or incarceration by the Constabulary, whose authority derived from the white British police force. Many Jamaicans, in fact, internalized the prejudices of their original white oppressors, openly disdaining anyone whose skin or behavior was “too black.” Light-skinned Jamaicans, usually descended from the miscegenation of slave master and slave, were considered superior, a lasting and pernicious indication of the racism that underlies Jamaica’s roots as a plantation society.

The Maroons of Jamaica, who established the self-governing communities of Moore Town and Charles Town near Port Antonio, are descendants of runaway slaves who fled to the mountains after the British wrested the island from Spain in 1655. Like the Rastafari, they are proudly Afrocentric in contrast to many of the assimilated, Anglicized (and repressed) members of the Jamaican majority. Their ancestors may also have survived the genocide of the original Amerindian population of Jamaica, the Taino people.

Robert Nestor Marley—who hails from the same Parish of St. Ann’s as Marcus Garvey, --became the world’s most famous Rastafari and is today known to millions for the reggae music he performed and recorded, a rhythmical and lyrically spiritual music that continues to resonate with masses around the globe. The Judaic philosophical underpinnings of Rastafari are unmistakable in Marley’s lyrics and his call to return to Zion (Ethiopia), whether literally or figuratively.

Other connections between the peoples of Africa and Israel abound. The Falashas of Ethiopia, brought to Israel through “Operation Solomon” 1991 and now living almost exclusively in Israel, were deemed by the Rabbinate of Israel to be the lost Tribe of Dan. They may also be descendants of Solomon and Sheba. The origins of Judaism can be traced to Black Egypt 3000 years ago, when Moses (who was married to an Ethiopian woman and was perhaps black himself as well) emancipated the Hebrew slaves and led the exodus to Canaan, Biblical Israel about 1350 BCE. The very origins of the multiracial Jewish people, likely originated in Black Egypt through the teaching of monotheistic Pharaoh Akhenaten and Moses may have been the chief priest of this religion in Egypt. The Falashas may be a remnant of the Jewish slaves who migrated to Ethiopia and did not relocate to Canaan (Israel). As geneticists now tell us, members of Black Lemba tribe of southern Africa are genetically related to the priestly caste of Israel, and are as likely to test positive for the ‘Aaron gene’ as any white European Cohen. Many Black Jews have resided in Yemen and North Africa for centuries, if not two millennia.

Today, more and more Jamaicans are embracing their African roots. Many of Jamaica’s self-taught or intuitive artists, from the late Kapo to Ethiopian Orthodox leader Everald Brown, are enmeshed in African art and culture. Many young Jamaican neoAfrican artists such as Mazola, Nakazzi and Gene Pearson have become enormously popular. An increasingly authentic Jamaican pop culture, although
still envious of things white, English and American, proclaims its love of Africa, a yearning for a spiritual
return to Zion (Africa generally or Ethiopia in particular), a shunning of Babylon (black subjugation and
corruption of the establishment) and a reclaiming of African roots and heritage. Modern scholars have
traced the origins of Jamaica’s internationally popular dancehall music to traditional African rhythm and
dance styles as expressed by Jamaican heritage groups such as the Manchionelle Cultural Group. This
group—which routinely performs at Great Huts—reenacts the stories of African life in freedom, the
chapters in captivity, the triumphs of Emancipation and Independence, and the redemption of the black
soul.

I hope this admittedly brief genealogy of the Jamaican people makes it clear why I am so inspired by
Afrocentric scholars and artists. Having acquired my parcel of virgin land on the cliffs of Boston Bay, I
wanted what I established there, as a humble but comfortably rustic family-friendly resort, to exemplify
the storied roots of the Jamaican people. The name, Great Huts, it should be noted, is an intentional
play on words that contrasts the relationship between formerly enslaved Africans and their white
overlords in the Great House. It is intended to suggest that much what is great about the Jamaican
people and their culture came not from the ‘Great House’, but from the humble ‘gates’ or huts where
Africans kept alive their resilient spirit and a creative life-affirming culture. Moreover, the overall
aesthetic seeks to honor the African ethos of living in harmony with nature as is today embodied in the
Rastafari “Ithal’ ethos. Here we find a sensibility that derives from the supposedly “dark continent”
where individuals “saw the light” centuries before the “natural” movements and environmental activism
that have finally been gaining traction in the so-called developed world.

By keeping pathways unpaved, using stone, mud bricks, bamboo and thatch construction, decorating
with painted African geometrics and West African fabrics, and displaying more than 250 objects of Afro-
Centric art by Jamaican artists, Great Huts aspires to contribute in a small but meaningful way both to
the love of Black culture and African history and to Jamaica’s significant role in perpetuating those
influences. The Middle Passage Memorial common pathway through the African Sunrise Hut is a
metaphor for the eponymous trans-Atlantic journey. The mural beside the swimming pool memorializes
the lost souls of the sunken slave ship, Sable Venus. The stone sculpture in the meadow is the
Cosmogram and Kulunga-line concept of the Congo, illustrating the African circle of life. And the
numerous clay sculptures of -and relating to- Marcus Garvey in our garden serve as a memorial to this
brilliant scholar and Black Pride leader.

The Solomon Tower adjacent to the Pharaoh Bar has a mural of the Queen of Sheba and Solomon – with
a Hebrew inscription from the Second Book of Kings – of symbolic significance to Rastafari and Jews
alike. As is the interior mural of the Queen of Sheba above the entrance, depicting how she might have
constructed her palace or synagogue when she brought Judaism to her people in Ethiopia and Yemen.
Our extensive library of nature and general topics, and the adjacent shelves of African and Judaic lore,
invites our guests to read and learn. Our educational programs on Rastafari Faith, African History,
Jamaican art featuring the work of intuitive Afro-centric artists, and our Cinema Paradise Film Festival on
Black Film are additional ways in which Great Huts champions to the retention and reclamation of
African culture in Jamaica, the “Jewel of the African Diaspora.”
We would like our guests to be charmed, even intrigued, by these details. Acknowledging colonialism and enslavement isn’t meant to foment anger or resentment, or to evoke unpleasant memories. It serves to acknowledge the past as portal to the future. Our aim is to offer an ambience for reflection and self-awareness, as well as for relaxation and fun in the sun. The Sankofa Bird painted on the Cliffside tables is a symbol of the importance of looking back on history as we progress forward. As inscribed in the Yad Vashem Shoah Memorial in Jerusalem: “Remembrance is the path to redemption. Forgetfulness, the gate to exile.” This is a fitting reminder, not just of the fate of six million Jews, but of the 15 million killed in the African Holocaust as well.

“One Love! One Heart! In this great future we can’t forget our past” - Bob Marley

Paul Shalom Rhodes, M.D.
Designer and proprietor of Great Huts
Co-founder and medical director of the Port Antonio Homeless Shelter
Associate Clinical Professor of Medicine, George Washington University
Uncommon Common Areas for the Enjoyment of All Great Huts Guests

*While your bedroom may be small, many venues and vistas await your visit*

**THE LOBBY** – Library, Television, Dining, and Gallery of Afro-Centric Jamaican art

**THE SAFARI DECK** – Plenty of seating on the bamboo sectional sofa. Dinner and entertainment. Great for reading and surfing the net, although wireless connections are strong throughout.

**THE PHARAOH** – Great for cocktails and conversation. Art by Mazola and Nakazzi

**THE TOWER OF SOLOMON** – Adjacent to Pharaoh’s bar and the Ron Williams dormitory. This mystical Rastafari place hosts a mural of Solomon and Sheba.

**CLIFFSIDE YOGA DECK** – Early morning, midafternoon or late evening, bring your yoga mat and enjoy the fresh sea breeze as you become one with nature.

**THE GAZEBO** – Positioned beside the Yoga Deck, this spot offers the perfect spot for rest and relaxation.

**SNAKE TRAIL** – Winding cedar board walk along the cliff, with seating and swings. No real snakes.

**THE MEADOW** – Seating overlooking the Cosmogram of the Congo, surrounded predominantly by Sea Grape and Noni trees.

**THE FOREST AND APIARY** – Nature trails in the woods opposite the Zebra Gate.

**CLIFFSIDE HIKING TRAIL** – Approximately one mile long, adjacent northern property after the white villa. Caution: the coral cliffs are very sharp.

**CLIFFSIDE INFINITY POOL** – Provides an amazing view of the sea along with table for dining and hammock for rest and relaxation.
SANKOFA – Cliffside dining and star gazing

THE ROYAL LOUNGE – Accentuated by concrete sunbeds and beautiful artwork this area is great for meals, reading, and get-togethers

THE GREAT HUTS PRIVATE BEACH - Tidal pools, Sea Chairs, great views, beach beds, hammocks and a beautiful bar are distinct features of our beach.

SOCCER FIELD and jogging – 5-acre public property just south of public Boston Beach.

CHIEF CUDJOE COUNTRY STORE – Located next to our lobby providing gifts, art and personal items. Seating and dining on roof
Dr. Paul's Picks
FOR GREAT HUTS GUESTS

1. Great Huts Saturday Night Cultural Show
2. Morning Yoga with Mangal Jot
3. Mini-course on Nutrition with Kukuwa
4. Massage By Antoinette or Ishanna
5. Reach Falls Guided Tour
6. Rafting on The Rio Grande
7. Boat Tour Along The Coast - Great Huts to Blue Lagoon and back
8. Visit to Frenchman's Cove Beach
9. Visit to and Swimming at the Errol Flynn Marina or Trident Resort
10. Enjoying Great Huts' Library - Recommended Reading Catch and Fire and the Philosophy and Opinions of Marcus Garvey
11. Enjoying Great Huts' Films - Recommended Viewing - Life on Debt, Marley Biography and Marcus Garvey Biography
12. Visit To Our Homeless Shelter with Luddy
13. Rock Scrambling Below The Cliff - Beyond The Sea Pools (dangerous)
14. Snorkeling Along The Cliff And Entry Into Sea Cave (dangerous)
15. Day Trip To Kingston - Jamaica National Gallery & Marcus Garvey Museum
The GreatHuts Master’s Collection
Sylvester is an intuitive or self-taught sculptor and potter with a studio and gallery in Hopewell, just outside of Montego Bay. As you drive along the coast his quirky and unusual work, displayed as a sculpture garden is certain to catch you eye and is well worth a stop. In a small chattel house where he both produces and sells his masterpieces you will find the artist himself busy at work on his latest piece. He uses local clay dug from his own back yard pit and fired at the same location on wood fire. Many of his pieces take the form of “Spanish Jars” which are antique clay vessels used to carry water or wine on Spanish ships 300 years ago and which still are found in many of Jamaica’s plantation homes. Sylvester uses a similar form but alters the vessels in a variety of ways to reflect biblical stories with a local twist. Some of the faces for example are Rastafarian, but also reminiscent of ancient Greek masks. There are some pieces which allude to the slave trade and the many souls who travelled to these shores in chains on ships; others tell biblical stories depicting the Adam and Eve creation story with a childlike simplicity common in folk art. His free form sculptures are also metamorphic and open to multiple interpretations. In many cases the faces are self- portraits and he also uses text to elaborate on the themes he is depicting.
Mazola Wa Mwashighadi is one of the most fascinating sculptors on the Jamaican landscape. Originally from Kenya he has lived in Jamaica for over 18 years traveling back and forth to his homeland. His great grandfather was a rainmaker of the Dawida tribe, a guardian of the community performing rituals and sacrificing for rain. And so Mazola himself is a bit of a shaman, creating power objects which evoke mystery and magic. He paints, sculpts, and creates assemblages, collages, installations involving layers of process including music and language in his performance pieces. He sees himself not just as an African, but as a universal visionary sharing ancient wisdom and insight not just with his works but exemplified in the way that he lives and practices his craft. His is a unique language delicately and deliberately contrasting the ancient and the modern which become harmoniously one. His art is infused with personal meaning and honed expertly with skilled craftsmanship and a touch of poetry. He sees himself not just as an African in Jamaica creating work as an expression of his racial/national identity but as part of a universal world citizenship, using his work as a vehicle to communicate and propagate his own personal philosophies and beliefs.
Gene Pearson is one of Jamaica's most widely known and collected master ceramicists, painter and sculptor extraordinaire. He is a seasoned veteran who has travelled and exhibited his work internationally and is known for his unique style and personal aesthetic. He was one of the second generation of artists to come out of the Jamaican School of Art, founded by Edna Manley, working collaboratively with such masters as Chris Gonzales Dawn Scott and Cecil Cooper, and has established a recognizable and distinct style which influenced many generations of artists in Jamaica and the wider region, me included. There is a tradition of mask-making in Jamaican art and a continued dialogue between the various artists who play with ideas and cross-fertilize each other’s styles in an ever evolving language that has become recognizable as the Jamaican School. His masks have distinctly African influence and are sometimes self-portraits, incised with lines and rhythmic tribal markings and fired in many different techniques, including Raku firing (an ancient process practiced by Japanese monks) This process involves 2500 degrees heat at which point the kiln is opened and the pieces removed and placed in sawdust. This creates radical and unpredictable glaze surfaces, colors and crackles that have become the signature of the Raku process. He lives and works in a lovely two story studio which he built in Red Hills in Kinston and also in California. Many of his greatest pieces were reproduced in Bronze and remain in his permanent collection in his Jamaican home gallery.
…… and as for me, Nakazzi, I am an artist, dancer, dreamer and lover of all things natural, organic, beautiful and wild. I am a seeker of knowledge. I choose materials for their metaphysical properties and evocative qualities and for the evidence of life I see in them. Nature is my greatest inspiration and I create to express my innermost thoughts and emotions, exploring layers of meaning and metaphors, examining issues of identity, race, gender, and spirituality through the alchemy of transforming matter. I am also a scientist, a philosopher and a forager, enjoying long walks along the beaches or in botanical gardens where I collect my natural treasures. These are then carried back to my “queendom”, an idyllic home-studio overlooking the city with a breathtaking panoramic view of the Blue Mountains. Both of my parents were artists, writers, political activist, and revolutionaries in their time, and so they gifted me with a most extraordinary childhood journey, that has created the very fabric of who I am. My mother, Dawn Scott, one of Jamaica’s most loved and celebrated artists, was notorious for her eccentric ways and colorful personality. Her installation “A Cultural Object” was nicknamed “the Ghetto”, a ground breaking piece and landmark in the history of Jamaican art. (Many claim that I am her direct clone but I think this comes from the fact that she was so perfectly matched with my father it terms of heritage, intellect and vision.) Ikael Tafari, born Micheal Hutchinson, Barbadian by birth but Jamaican by choice, came to the UWI in the early 70’s as a Barbados Scholar and together they were seminal members in the founding of the Rastafari tradition. He returned with me to his childhood home in Barbados to pursue his doctorate in Philosophy and Political Science, rising eventually in political power to become the Commissioner of Pan African Affairs, the first Rastafarian to work in the Office of the Prime Minister and as an Ambassador to Africa. Theirs was quite a legacy and I have been blessed with the privilege of being their daughter.

After completing my first degree in London, and a year of pre-med in Brown University, Rhode Island, I returned to my birthplace Jamaica to the School of Art where I discovered my passion for sculpture quite unexpectedly. I am a world traveler, an interior designer and have explored every aspect of creativity as I continue to evolve daily, inspired by the notion of change.
It takes a Community to Raise a Village

Great Huts occupies a four acre cliff-side seafront of the former Cayfield Estate, equipped with power and water supply systems, internet, phone service, emergency generator, solar heating panels and septic systems. Paul S. Rhodes, M.D. – founder, designer and proprietor of Great Huts – thanks you for visiting. He also wants to acknowledge the hard work and dedication of the Great Huts staff, consultants and associates listed below, whose passion, skill and diligence have contributed to the love and maintenance of our resort.

MANAGEMENT Dilton Bartley and Kerrian Walker

FOOD AND BEVERAGE – Leslene, Darrian, Dalva, Rushawn, Paul, Opal, Tanya, Sherlando, Annakay, Daniel and Andre

HOUSEKEEPING – Karlene, Maxine, Sophia, Julette

GROUNDKEEPING AND HANDYMEN – Jowayne, Alton and Clayon

SYSTEMS ADMINISTRATOR – K-Andre Harris

WEBSITE – Zach Wagner

SECURITY – Michael, Lenrick, Winston and Vanguard Security

FINANCIAL CONTROLS – Dr. Stephens

ARTISTS – Mazola, Sylvester, Nakazzi, Gene Pearson, Hopeton Cargill, Kingsley Thomas, Roger Pringle

AFRICAN CULTURE CONSULTANTS – Jake Homiak Ph.D. and journalist Paul Williams

BUILDER/CARPENTER – Calvin Wiggins

STONE MAN – Rocky (Milton Harris)

PLUMBER – Walford Wallen

ELECTRICIAN – Denton Williams

FURNISHINGS – Gilbert Nicely

BAMBOO FURNISHINGS – Johnny Hamilton

UPHOLSTERY AND FABRICS – Basil Blaine

AFRICAN FABRICS - Kukuwa

STONES, BAMBOO, GRAVEL, STICKS, TOP SOIL AND TRUCKING – Blacks (Silburn Graham)

DRUMMING AND DANCE – Richard Darby and the Manchioneal Cultural Group

AFRICAN DESIGN AND MURAL PAINTING – Hopeton and Zach

HEALTH CARE OF THE HOMELESS – Amanda Thompson

PLANTS & FLOWERS – Glen & Suzanne Brooks

TRANSPORTATION – Jingles et al.

BOATSMAN – Marley

MINISTER – Reverend Roy Farr

JEWSIH PROGRAMS – Ainsley Henriques

Our thanks to you, our guests, for choosing Great Huts.
**GREAT HUTS CULTURAL PROGRAMS 2016**

**Jamaican Arts Odyssey**  
In conjunction with Kingston on the Edge. Gallery, studio and museum tours. Meet the artists and much more.  
**June 23-July 4**

**Visions of Ethiopia**  
The history, culture, practice and art of Rastafari.  
**July 10-17**

**African History**  
Topics in history including the Empires of African, colonialism and current events.  
**July 17-24**

**Cinema Paradise**  
A selection of Afro-centric films shown on the beach. Meeting the artists & group discussions.  
**August 18-22**

**Church Treasures of Jamaica**  
History and tours of important churches, group prayer and workshops.  
**Any week**  
**by group reservation**

**Jamaica Shalom - Tikun Olam**  
Shabbat at the Kingston synagogue, lectures on Jewish Caribbean history and optional community service.  
**Any week**  
**by group reservation**

**Earth Week**  
Topics on World Ecology  
**Any week**  
**by group reservation**

**Healthful Eating**  
Ra Food Culinary Course and Experience.  
**Any week**  
**by group reservation**

**Geriatrics and the Legacy of Dr. Oliver Sacks**  
Book discussions and films facilitated by Dr. Paul Rhodes.  
**Date to be announced**

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All course prices except for Arts Odyssey are 1000 USD per couple, including seven nights’ Sunday through Saturday accommodation in a down to basics hut, ground transportation, lectures and breakfasts. Airfare, lunch and dinner and taxes are extra. Courses offered for groups of ten or more persons. Arts Odyssey course is 1800 per couple including luxury Kingston accommodations, or less for shorter stay. Four night stay Cinema course is only 750 dollars per couple.

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**Emergency Contacts**

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<td><strong>CASTLE POLICE STATION:</strong></td>
<td>913-1001 OR 119</td>
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<td><strong>PORT ANTONIO FIRE STATION:</strong></td>
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<td><strong>PORT ANTONIO HOSPITAL:</strong></td>
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<td><strong>VANGUARD RESPONSE TEAM</strong></td>
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