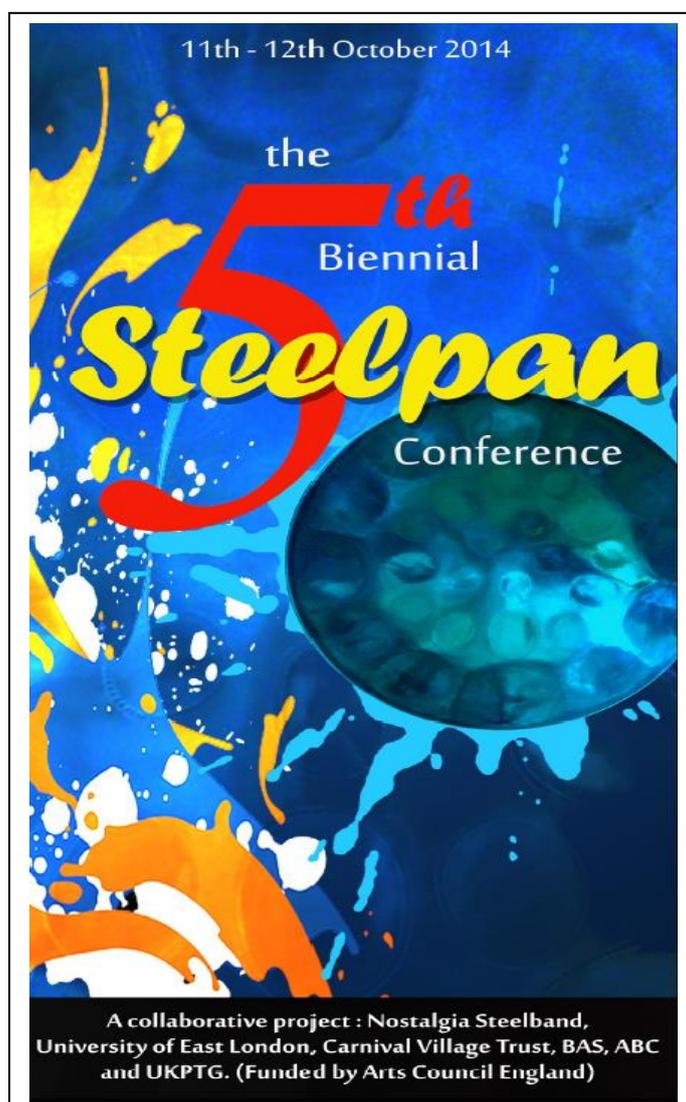


5th International Steelpan Conference

“The Profound Influence of the Caribbean Carnival Art Forms (steelpan, calypso and masquerade) within the Diaspora and in the Wider World”

10 - 12th October 2014



Venue: University of East London, Stratford Campus



General Information for Speakers and Participants

Registration and Lunch:

11-12th October:

Registration will commence from 8.45am at the Reception Desk, which is just outside the main conference Lecture Theatre. This will be sign-posted as you enter the Stratford Campus.

The conference programme will commence at 9.45am.

PowerPoint Preview:

There will be a laptop/data projector for speakers to check their presentation outside the conference Lecture Theatre. Staff will be available to assist you.

Related Activities:

At The Yaa Centre, 1 Chippenham Mews, London W9 2AN:

On Friday 10th October, Salah Wilson, York University and band leader/arranger of Salah Steelpan Academy, Canada will give a pre-conference lecture to officially open the conference. This will be at The Yaa Centre. His intriguing topic is titled ***“The Concept of a Ministry for Steelpan for Trinidad and Tobago”***

The following evening, Saturday 11th October, 7.00 - 11.00 pm, there will be an entertaining ***Carnival Variety Evening*** featuring ***Steelpan, Calypso and Mas*** and will include films and a few brief related topics. A full programme of events will be posted up just outside the Conference Lecture Theatre on 11th October.. These events will be highly entertaining and are good opportunities for participants to meet informally.

Course Credit and ‘Certificate of Attendance’:

The meeting does not carry any official accreditation but the organisers would welcome your completion of a questionnaire to help evaluate and plan future meetings. If a ***‘Certificate of Attendance’*** is required please inform staff at the Registration Desk upon arrival.

Information and Messages:

Messages received during the course of the meeting will be posted up on a Notice Board near the Registration Desk.



The organisers* of this conference gratefully acknowledge the support of the following:

- *Art Council England & Lottery Fund (27519987)*
- *The University of East London - for hosting the meeting.*
- *Nostalgia Steelband.*
- *Association of British Calypsonians (ABC); London Calypso Tent*
- *British Association of Steelbands (BAS)*
- *The Carnival Village Trust*
- *UK Pan Tuner Guild*
- *St Michael and All Angels Steelband*

***Organising Committee:**

Haroun Shah, Lionel McCalman, Marvin Barbe, Ray Funk, Alexander Loewenthal (Alexander-D-Great), Robbie Joseph, Debi Gardner, Ruth Tompsett, Celia Burgess-Macey, Tara Hobson, Ansel Wong, Nicole-Rachelle Moore, Kemi Sobers and Nestor Sullivan.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



5th International Steelpan Conference

“The Profound Influence of the Caribbean Carnival Art Forms (steelpan, calypso and masquerade) within the Diaspora and in the Wider World”

Venue: University of East London, Stratford Campus

(A collaborative project: Nostalgia Steelband, University of East London, Carnival Village Trust, BAS, ABC and UKPTG - Funded by Arts Council England)

Notting Hill carnival is underpinned by strong elements of the Trinidad & Tobago's extravaganza and many of its founders steadfastly hold on to its origins to ensure its preservation. However, within the diaspora, local influences affect this equilibrium and gradually a modified art form begins evolving. The extent to which changes are assimilated is shaped not only by the artist but by technology, social and political events.

This meeting brings together artists from broad backgrounds that represent the three major components of carnival; practitioners of calypso, steelpan and masquerade, together with academics and an interested public to dissect out the intricate interplay between each discipline and how they are interwoven and progress to create a unified carnival artform that is unique and, in the case of Notting Hill carnival, typically British and now being disseminated around the globe. The conference seeks to understand how this process may be optimised and diversified in the future to engage more ethnic groups, not only from London but encompassing all regions of the UK and the wider world beyond. (www.nostalgiasteelband.co.uk).

Sequence of Events:

- **Friday 10th October at 7.30pm** - pre-conference lecture by Salah Wilson, York University, Canada titled “*The Concept of a Ministry for Steelpan for Trinidad and Tobago*” at The Yaa Centre, 1 Chippenham Mews London W9 2AN.
- **Saturday 11th October at 10am.** Start of the Main Conference (Sessions 1 and 2) - Venue: University of East London, Cass School of Education, Water Lane, London E15 4LZ
- **Saturday 11th October at 7pm** - Variety Evening at The Yaa Centre, 1 Chippenham Mews London W9 2AN.
- **Sunday 12th October at 10am.** Conclusion of the Main Conference (Sessions 3 and 4) - Venue: University of East London, Cass School of Education, Water Lane, London E15 4LZ

Haroun N. Shah, Programme Organiser.

**PROGRAMME: Registration: From 9.00 am
Saturday 11th October; Day 1**

9.45 -10.00 **Opening Remarks and Outline of the Programme**
Haroun Shah

Session 1:

10.00 - 12.00: *'Walk A Million Miles'*

Chair: Alexander-D-Great; Nicole Rachele Moore

10.00 -10.30: ***Yellow Bird' and Pan: Caribbean Musical Migrations***
Rachel Hayward

10.30- 11.00: ***The Artist in Trinidad, Local Craftsmen and Women Working
for the Local People, Particularly the Steelband Artists***
Faustine Charles

11.00 -11.30: ***Charting 1940s – 60s Life in London through Calypso***
Alexander-D-Great

11.30 -12.00: ***Training the Youth***
Michelle Cross-Glasgow, Divettes

12.00 -13.30: **LUNCH - Steelpan**

**13.30 - 14.30: PLENARY LECTURE 1:
***"Lord Woodbine, The Calypsonian and Panman
Mentor to The Beatles"***
Dr James McGrath, Leeds Beckett University**

Session 2:

14.30 - 17.00: *'Carnival Arts: UK and Beyond'*
Chair: Michael La Rose and Mary Genis

14.30 -15.00: ***We Stand on the Shoulders of Giants of Notting Hill Carnival; A
Celebration of an Over 50 year Struggle and a Call for Change***
Michael La Rose

15.00 -15.30: ***Carnival Futures: Notting Hill Carnival 2020***
Nicole Ferdinand

15.30 -16.00: ***Taking Carnival Abroad***
Ansel Wong

16.00- 16.30: ***From Notting Hill to Carnivals Around the World***
Simone and Clary Salandy

16.30 -17.00: ***Fox Carnival- Bringing Children's Art from Local Schools into
the Largest Street Festival in Europe***
Fiona Hawthorne

Sunday 12th October; Day 2

Session 3:

- 10.00 - 12.30:** *'Steelpan in the UK'*
Chair: Nestor Sullivan & Lionel McCalman
- 10.00 -10.30: *The Need to Retain the Street Carnival*
Christopher Innes
- 10.30 -11.00: *Steelpan in the Midlands: Challenges for the Regions
Seven Years of the Steel Pan Academy in the Midlands*
Diana Hancox
- 11.00 -11.30: *Mangrove's History; Taking Pan into Uncharted Territories;
The Experience of a Journey to Gaza*
Matthew Philip
- 11.30 -12.00: *Freddy Totesaut's St Michael's Youth Project;
Life from the Panyard to University*
Michelle Walcott, Candice Falconer, Laila Shah
- 12.00 -12.30: *Cambridge University Steelpan*
Debra Romain and Juliet Sharpe
- 12.30 -13.45: **LUNCH - Steelpan and Calypso**

13.45 - 14.30: PLENARY LECTURE 2:
**'The History of Steelpan; Its Physical Structure,
Environment and How These Conditions Affect Our
Relationships With It'**
Professor Kim Johnson, Director,
Carnival Institute of Trinidad and Tobago

Session 4:

- 14.00 - 16.30:** *'Pan and The Wider World'*
Chair: Debi Gardner and Haroun Shah
- 14.00 -14.30: *From Rudimentary Pan Skill in the Regions to Panorama
Champions; 60 years of dedicated interactive work*
Toussaint Clarke
- 14.30- 15.00: *The Legendary Cyril Khamai and Early Innovations in Steelpan*
Lionel McCalman, Marvin Barbe and Haroun Shah
- 15.00 -15.30: *Steelpan and its Fusion into Carnival Arts in Canada*
Salah Wilson, Canada
- 15.30 -16.00: *Innovations in Pan Design and Tuning*
Jimi Phillip, Trinidad
- 16.00- 16.30: *Steelband Beyond the Shores of Trinidad & Tobago*
Nestor Sullivan, Trinidad
- 16.00:** *Closing Remarks: Marvin Barbe, Nostalgia Steelband*

Plenary Lecturer:

Dr James McGrath



Senior Lecturer
Leeds Beckett University

Brief Biography

Dr James McGrath lectures in Cultural Studies and Music at Leeds Beckett University, UK. His AHRC-funded doctoral thesis was a cultural history of John Lennon and Paul McCartney's work, and was one of the first studies to document The Beatles' various early links with Liverpool's black music scenes. James's poems appear in numerous literary magazines, and he has also published on the value of literature and culture towards understandings of autism. James's first book, *The Naming of Autism*, will be published by Rowman & Littlefield International in 2016. Several of his previous publications on The Beatles and also Lord Woodbine can be read here <https://leedsbeckett.academia.edu/JamesMcGrath>

Notes

Plenary Lecturer:

Professor Kim Johnson



Director,
Carnival Institute of Trinidad and Tobago

Brief Biography

Kim Johnson has worked as a journalist and a Senior Research Fellow at The Academy for Arts, Letters, Culture and Public Affairs at The University of Trinidad and Tobago. In 2011 he was awarded the Anthony Sabga Prize for excellence in Arts & Letters. He is currently the Director of the Carnival Institute of Trinidad and Tobago.

Johnson's books include '*The Fragrance of Gold: Trinidad in the Age of Discovery*'; '*Renegades; Descendants of the Dragon*'; '*Tin Pan to TASPO: Origins of the Steelband Movement 1939-1951*' and '*The Illustrated Story of Pan*'. His 2010 multi-media exhibition "The Audacity of the Creole Imagination", commissioned by the National Museum and Art Gallery included a 13-minute film of the same name. He then produced and directed '*Learning To Look*' about the experience of deafness. In 2013 he made '*The Radical Innocence of Jackie Hinkson*', about the artist. All Johnson's films were screened at the T&T Film Festival. His most recent project, a docu-fiction entitled '*PAN! Our Music Odyssey*', premiered at the Sunny Side of the Doc film festival in France. He is currently directing a film on pan in Nigeria: '*Our African Odyssey*' and one on young men in the Youth Training Centre, '*Wishing For Wings*'.

Abstracts

‘Yellow Bird’ and Pan: Caribbean Musical Migrations

Rachel Hayward

Both the song ‘Choucoune’ (on which ‘Yellow Bird’ is based) and pan instruments are the products of creole societies in the Caribbean and were the result of syncretisation and cross-fertilisation of African, French and British musical practices. Throughout the first half of the twentieth century, the song and instrument were taken from the originating islands of Haiti and Trinidad respectively by performers and researchers to other Caribbean islands and the cosmopolitan metropolises of New York, Paris and London. It was in 1957 that the two were merged in the first documented recording of any of the ‘Yellow Bird’ – type songs on pan which was made in London by Russell Henderson (piano) and Venice Villaroel (pan). That same year, ‘Choucoune’ was re-composed in New York and released in a version by the Norman Luboff Choir as ‘Yellow Bird’. In the public imagination pan and song have been almost inseparable ever since.

Drawing on the recently completed doctoral thesis ‘Yellow Bird’ and Pan: the Transmission, Circulation and Re-creation of a Caribbean Song” this paper will trace the migration routes of song and instrument. This enables us to recognise the achievements of pioneers who successfully embedded pan into countries such as the USA and UK and the innovations and accommodations that were necessary to do so. However ‘Yellow Bird’ has so persisted as the most iconic song associated with pan that it is danger of over-shadowing the Trinidadian Tradition of pan performance. More needs to be done in terms of academic research and publication in order to complete the true history of pan and document the depth and breadth of musical achievements made by members of the pan community worldwide.

The Artist in Trinidad, Local Craftsmen and Women Working for the Local People, Particularly the Steelband Artists

Faustin Charles

The artist working in any medium, holds a very lonely and precarious place in any society, and particularly so where the society has been brutalised by slavery and Colonialism. Now, a slave and colonial society was never created to give free reins to any artistic activity; the feelings that were present were resentment, mistrust and fear.

The well-being of an artist in such a depreciating and self-denying environment, is physically and psychologically stifled. Caribbean art, real creative practices, are born out of extreme hardship and intolerance. Real creative and inventive structures are composed and erected in the most deprived areas of the society.

In Trinidad, the carnival, the theatre of the streets with its vibrant music, designs, language and drama, come out of a deep longing and explosive expression when the artist in the population feels the urgency to experiment the barest necessities to hand.

The other crafts-men and women: the tailors making clothes for men, for weddings, christenings and other “fetes”; the seamstresses making dresses for women for the same events, both are busy at carnival making costumes; they work tirelessly in their shops and homes, fulfilling needs for the local people.

Craftsmen with the local wood of cedar, crapaud and mahogany: joiners carving furniture, making chairs, couches, settees, tables, cabinets, cupboards, safes, comfortable and suitable for local use. These men are sculptors of genius, not hackers of wood.

The shoe-makers in their rough and dilapidated backyards and tenement dwellings, gave local people, the “shoe-maker build” shoes. And it was here, in the run-down areas and in the rural country-sides the local folklore mythology of obeah, jumbie, Soucouyant, Dwen, La Diabliesse, La Garhoo, Mama D`glo and the Anancy crick-crack tales were born, cultivated and nourished. Deep inside, the hungry, poor, the arts were born but were despised by some of the local people until the local arts were recognised abroad.

The poor, deprived in the urban ghettos and rural villages, always kept faith in themselves, in their capacity to move re-shape any material into whatever shape they preferred. And it was in these humble, unpretentious surroundings, one of the musical inventions of the 20th century was created, the steelband, from its roots in tamboo-bamboo through to the ‘sculptured oil-drums’. Pent-up feelings of rage and tenderness burst forth; fired with a magical impulse to express the everyday lives of the people and their surroundings. The creative artists in the Caribbean must seek inspiration from the phenomenon of the steelband.

Charting 1940s – 60s Life in London through Calypso

Alexander Loewenthal (Alexander-D-Great)
Calypso Monarch 2010, 2011, 3rd in 2014.
London, ABC London Calypso Tent

While this subject would require a wide-ranging study of literally hundreds of calypsos and their exponents,

I have narrowed this presentation down to a few which I consider to be among the best.

Three main themes will be examined via a number of calypsos, composed by several calypsonians who spent time in Britain in the period under discussion. This is an attempt to highlight the attitudes and social mores of those times, as expressed in the witty (and often painfully accurate) lyrics of the composers featured.

National and International Matters/Politics

“Love, love alone”	by Lord Caresser
“General Election”	by Lord Beginner
“Suez Canal conflict”	by Lord Cristo
“I was there (at the Coronation)”	by Young Tiger

Race and Gender

“Heading North”	by The Mighty Terror
“Mix up Matrimony”	by Beginner
“If you’re not White You’re Black”	by Lord Kitchener
“Millicent”	By Mighty Terror
“On the Reeperbahn”	By Lord Invader

Social Conditions, Travel and Gossip

“My Landlady”	by Kitchener
“Teddy Boy Calypso”	by Invader
“New York Subway”	by Invader
“The Underground Train”	by Kitchener
“Piccadilly Folk”	by Kitchener
“Gerrard Street”	by King Timothy
“Some Girl Something”	by Roaring Lion
“Calypso Blues”	by Mona Baptiste
“Zoo Lake”	by Dorothy Masuka

Some of the thematic content covered is as follows:

Love, Love Alone: Caresser portrays Edward VIII as a tragic hero who gives up his throne for a woman's love. This romantic view was held by many subjects from the colonies at the time. Back in the UK opinions were more divided. The calypso is in single tone (four line verse) format in the minor key with a simple repeated chorus response line.

General Election: Beginner celebrates Clement Atlee's success in the 1950 UK General Election. This calypso is also in the minor mode, but in double tone, (8 line verse) with a more complex "circle of fifths" type of chord sequence.

I Was There (at the Coronation): Young Tiger proudly declares that he was present at Queen Elizabeth II's coronation. A call and response chorus is interspersed between verses of paired rhyming couplets. The language is elegant and uses big words and phrases to highlight the importance of the occasion.

Suez Canal Conflict: Lord Cristo's comic scenario deals with the Suez crisis. Cristo is on holiday in Egypt but is only allowed to travel home to Trinidad if he promises Nasser that he will return with Trinidadian delicacies for the president to enjoy.

My experiences on the Reeperbahn" Lord Invader's trip to Hamburg brings out his incredulity at seeing men dressed as women. what was the norm in 1960s Germany was an eye-opener to this artist from the more "innocent" Caribbean islands. The track is authentically "down home" with the chorus backing vocals rough and ready. Bottle and spoon extemporisations go on in the gaps between verses.

The majority of calypsonians who came to Britain were men although a few women singers, like Trinidadian Mona Baptiste had a singing career covering Jazz, Blues and a variety of Caribbean styles.

Training the Youth

Michelle Cross-Glasgow, Soca Divettes

This female London based trio has been carving a career in the Soul, Reggae, Soca & Pop genres for over a decade. Their collective portfolio boasts an array of established singers & musicians, producers, TV appearances and events, as well as working for prominent organisations such as The Association of British Calypsonian/Carnival Village for the past nine years.

Collectively and individually they can be heard doing background vocals on numerous releases from outstanding recording artists such as 'Sir' John Holt, Joe Cocker, Ciyo Brown and Alison Moyet to name but a few. Their 'Live Performances' with noted singers from the diverse genres of Urban Music include some much loved and respected names in the field.

Calypso/Soca Genres: International artists worked with include The late great Duke, General Grant, Explainer, Black Stalin, Shadow, Sparrow, Calypso Rose, Denise Belfon, RPB, Ajamu, Macomere Fifi, Kevin Lyttle and the calypsonians of the ABC London Calypso Tent, for whom they have been the backing vocal trio for over ten years.

Reggae Genre:

Peter Hunnigale, Winston Reedy, Winston Groovy, Christine Joy White, Sandra Cross, Lorna Gee, Michael Prophet, U-Roy, Johnny Orlando, Tyrone Taylor, Judi Boucher, Donna Marie, George, John Holt, Paulette Tajah, Dave Neita, Brina, The Sidewalk Doctors, Susan Cadogan, Dennis Pinnock, Carroll Thompson

Popular Music/Jazz Genres:

Alison Moyet, Caron Wheeler/Soul II Soul and Joe Cocker, Ciyo Brown, Melodies of Boney M, Loose Ends, Lilia Ioncheva, Jonathan Andre, Linda Lewis.

Their 3rd single entitled 'Soca Jumbie' was released in March 2013 and is now available on iTunes, CD Baby, Amazon and all good digital music distributors.

Group Statement

"We love music because it is our source of joy!

It rejuvenates, energizes and awakens our spirit in a way nothing else can and we believe that music has the power to touch EVERYONE in this way, whatever the Genre and regardless of Age, Race or Gender....Music transcends EVERYTHING!"

For the last eight years, the Soca Divettes have sung vast numbers of choruses and arranged many harmony lines for well over 20 competing artists, most offering two songs per season. In addition to the ABC members the Soca Divettes work with visiting special guest artists, usually well known favourites from the Caribbean - though recently Canadian Calypso artists have joined the tent for the duration of the competition as well as Notting Hill Carnival. In the past the ABC has run junior calypso workshops culminating in a junior calypso competition. Some of the young aspirants have been family members of calypsonians. These include two female junior monarchs, Kiki B (daughter of Helena B) and Veevee, (daughter of Michelle Cross-Glasgow of the Soca Divettes). Veevee has deputized for her mum at ABC performances, singing backups for the calypsonians. Michelle will talk about Veevee's interest and involvement in music and how she has followed in her mother's footsteps to become a talented writer/performer in her own right.

Facebook fan page: www.facebook.com/socadivettes
www.blackwomenart.org/Divettes

For bookings or additional info email us on: socadivettes@gmail.com
Follow us www.twitter.com/socadivettes or @socadivettes

Plenary Lecture 1

Lord Woodbine, The Calypsonian and Panman Mentor to The Beatles

Dr James McGrath, Leeds Beckett University

Harold Phillips (1929-2000), better known as Lord Woodbine, was a Trinidadian Calypsonian, steelpannist, bandleader and music promoter. After serving in the RAF, Woodbine performed on a tour of Jamaica with fellow Calypsonian Lord Kitchener. In 1948, with Kitchener a fellow passenger, Woodbine arrived in England on Empire Windrush. He toured with various bands around Britain and soon settled in Liverpool, where he remained for the rest of his eventful life. From the early 1950s to the mid-1960s, Woodbine played in a series of steel bands, and was also a central figure in promoting steel pan music in North West England.

For most of his time in Liverpool, music was an evening pursuit for Woodbine, whose day jobs included working as a lorry driver, railway engineer, coal deliverer, shopkeeper, builder, and decorator. No recordings of his musical performances are known to exist. Yet, Lord Woodbine's influence on popular music remains considerable, and not only for his role in the early promotion of steelpan and Calypso in Britain.

Amongst the many admirers of Woodbine's steel bands in Liverpool were the young John Lennon and Paul McCartney, to whom he became something of a mentor after they first encountered him around 1958. Although Woodbine is mentioned in many accounts of The Beatles' early years, coverage of his significance to the young band has usually been limited to how he helped them as a musical promoter in Liverpool, and later accompanied them on their first trip to Hamburg in 1960.

Yet, Lord Woodbine – whose sobriquet denoted his recognition as a Calypsonian – was the first singer Lennon and McCartney would meet who actually performed his own compositions. Moreover, their first encounters occurred in the late 1950s, a period when Calypso was an emerging subgenre of considerable interest to many young British musicians seeking new influences. Lennon's first composition, written before he first met Woodbine, was titled 'Calypso Rock' (1957); one of only two LPs owned by Lennon in 1959 was a Lord Kitchener compilation (Lewisohn, 2013, p.326, 797-8). While clear Calypso influences on The Beatles' work may be few, they are nonetheless there in certain compositions, as McCartney has pointed out.

However, the significance of Liverpool's various black music scenes in relation to the young Beatles is a topic seldom mentioned (let alone seriously considered) in the dominant literature – most of which is authored by white men (a category into which this researcher also falls).

Although Woodbine was The Beatles' closest and best-known link with Liverpool's various black music scenes, he was not the only black Liverpoolian musician to play a significant role in their early career, and this lecture will also outline the roles of other musicians from the Liverpool 8/Toxteth area in relation to The Beatles, including Vinnie Tow/Ismail, Gerry Gobin, and The Chants.

Drawing on the author's own interviews with key musicians and witnesses, the lecture will address both the complexities and delights of researching Woodbine's eventful life, as well as discussing some of the challenges in establishing the recognition that the late musician's talents and generosity deserve.

We Stand on the Shoulders of Giants of Notting Hill Carnival; A Celebration of an Over 50 year Struggle and a Call for Change

Michael La Rose

“Many tributaries make a mighty river”. We must therefore celebrate and acknowledge all the known and unknown contributors who have helped to establish the Notting Hill Carnival in Britain. With over 50 years of history there are many to celebrate.

The Caribbean Carnival in Britain was born as a direct response to the August 1958 Notting Hill Race Riots. Racial tension was high and in May 1959 an Antiguan carpenter and law student Kelso Cochrane was murdered by white youths.

Claudia Jones the editor of the newspaper “West Indian Gazette and Afro Asian News” was a Trinidadian cultural and political activist deported from the USA. In direct response to these events she established a committee to put on the “West Indian Gazette Caribbean Carnival” at St Pancras Town Hall in 1959. In the following 6 years the “West Indian Gazette Caribbean Carnival” were a fabulous success.

Another woman entered the story of carnival in Britain. Rhaunie Lasletts (Miss Las) was a social worker committed to the welfare of immigrants in the North Kensington slum of Notting Hill. With her numerous Caribbean friends and clients it is hard to believe that Miss Las had not known about Claudia Jones’ Caribbean Carnival.

But Rhaunie Lasletts’s Notting Hill Carnival was not initially the Caribbean Carnival of Claudia Jones, although the festival had similar aims. The first Notting Hill Carnival wanted to recall the “Peoples’ fayres and parades” of the early history of the Notting Hill area.

The first Notting Hill Carnival in 1965 was an outdoor parade through the streets on August bank holiday Monday; It was a multicultural affair with a parade, show and events.

It was not until the early 1970s that a recognisable Caribbean Carnival emerged under a new Caribbean leadership. Later in 1973 Leslie “Teacher” Palmer stepped in to a crisis when there was no Notting Hill Carnival organiser. Notting Hill Carnival now became a Caribbean Carnival and national festival with 15,000 attending.

By the mid-1970s Notting Hill carnival was attracting the attention of the police and local white residents association who wanted the festival banned. 1975 saw threats of a court injunction and a huge petition against carnival displayed by Commander Patterson of the Metropolitan Police. The Notting Hill Carnival of 1976 saw police invade the carnival area with ten times more police than any previous year. Inevitably a riot broke out. The police were routed by the black youth. They have never forgiven the carnival.

There were calls for Notting Hill Carnival to be banned by the Home Secretary and the Press. The carnival leadership produced the publication "The Road Make to Walk on Carnival Day; The struggle for the West Indian Carnival in Britain". They were successful in keeping Notting Hill Carnival on the streets. The Home Office then formed and funded a rival committee the CAC which undermined unity and divided forever the carnival community.

Alex Pascal was later the chair of the CAC in the 1980s. He had a new vision for the carnival and received better funding from the progressive GLC. 1988 saw a smear campaign in the press unleashed on the non-compliant CAC as well as a raid on the Mangrove on all Saints Road to arrest Frank Critchlow. No charges were ever proved.

Claire Holder took over from the now disgraced CAC leadership and disbanded the organisation and formed the Carnival Enterprise Committee CEC which was more pro-business and pro-police. The 1989 carnival saw the police try to interfere with the parade of the carnival bands. The carnival community responded and formed the APC Association for a Peoples Carnival to resist the plans of the CEC, the local councils and police.

Since this time the continuing aggressive arrangements of pressure on Notting the Hill Carnival from the authorities continues. The double standards of the British authorities towards Notting Hill Carnival are breath-taking. The Caribbean Carnival is kept underdeveloped and repressed while the money generated is absorbed greedily by an ungrateful London and British establishment.

Yet mas bands, steel bands still parade the streets and 1 to 2 million people still turn up every year for Notting Hill Carnival. The spirit of resistance is still flickering. But the Caribbean Carnival we have struggled for over 50 years to establish may be unrecognisable in 10 years' time.

There is a truism "without struggle there is no change". Those of us who love Notting Hill Carnival and want it to survive must support a strategy for change from the present arrangements that have impoverished the carnival both financially, creatively and artistically.

As a priority we must get economic and political control of the Notting Hill Carnival. We must support Caribbean Carnival institutions and organisations for change. We must record and tell our history. Independent film makers have to be encouraged and supported. There is no better way of telling the story of Notting Hill Carnival than through visual medium of film

We stand on the shoulders of giants. We must now stand up for we culture

Michael La Rose, 2014.

Author and researcher, Director of Savannah View; art culture and education events, vice chair Carnival Development committee CDC (1978-1980), designer and band leader Peoples War Carnival Band (1982 1998), founder of the Association for a Peoples Carnival APC (1989-1997), joint founder of "Talk Yuh Talk" events, founder "We Luv Carnival Screenings" at the BFI and Carnival Village (2013 and 2014) and joint founder of "Kaiso Lime" monthly events at Carnival Village 2014.

Carnival Futures: Notting Hill Carnival 2020

**Nicole Ferdinand,
Senior Lecturer Events Management,
Bournemouth University**

The Notting Hill Carnival is facing unprecedented challenges as enters its 50th year of celebrations. It has now been a decade since a major review which involved planning for the future of this event has been undertaken. The **Carnival Futures: Notting Hill Carnival 2020** project proposed that the new emerging method of scenario planning which makes use of foresight be utilised to create new and innovative artistic expressions and business models for the Notting Hill Carnival. Led by doctoral student Nicole Ferdinand, PhD student at King's College London, Department of Culture, Media and Creative Industries, this project engaged cultural organisations and other stakeholders in planning for the future of the Notting Hill Carnival. Nicole worked closely with Carnival Village and other organisations within the carnival community to engage stakeholders in the process of scenario planning, and to consider how their external relationships and internal capabilities might need to be adapted as Carnival grows in scale and reach. This approach does not offer a single solution but a range of alternatives which planners and decision-makers can use as sources of inspiration.

The European Tourism Futures Institute, specialists in futures studies and scenario planning for the leisure and tourism industry, joined the King's Cultural Institute to implement a scenario study for the Notting Hill Carnival. The cultural institute's solution involved an emerging approach to strategic planning, pioneered by the European Tourism Futures Institute (ETFI), which makes use of foresight. Foresighting takes the key uncertainties that drive the future of organisations as a starting point. Combinations of the possible directions to which such uncertainties could develop are used to frame a number of scenarios as "painted pictures" of possible yet plausible futures - not merely predictions of the future. None of the scenarios is more likely than the others; the scenarios are just alternative pictures of what could happen. The lively projections offer inspiration for decision-makers to develop new concepts, business models, strategies or courses of action. It takes a bottom-up approach to planning for the future. Rather than acting as experts, the consultants work with stakeholders as facilitators, allowing the stakeholders to lead the research process.

The study foresaw that the Notting Hill Carnival could become: a "Cultural Celebration", a "Tourist Spectacle", an "International Arts Festival" or a "Cultural Fusion". The key recommendations were that stakeholders focus on human resource development, diversification of its funding sources and promotional and/or branding strategies to prepare for the multiple eventualities highlighted by the scenario planning process, in order to create a Notting Hill Carnival that is future proof.

Taking Carnival Abroad

Ansel Wong

“I know very well that Descartes and his rationalism are outdated but man is nothing positive if he is not continuity. To excel the past we must not allow ourselves to lose contact with it; on the contrary, we must feel it under our feet because we have raised ourselves upon it.”

Ortega y Gasset

The London Notting Hill Carnival is one of the country’s most celebrated and recognised street festivals. Making contact with its essences and antecedents, promoting the event, both here and abroad, and continuing to feel every element of Carnival under our feet come with its own challenges and issues.

Carnival, as art form and event, occupies a deeply contested terrain.

My presentation will explore key aspects of the Carnival artscape; aspects that need to be confronted when attempting to take Carnival to new audiences and faraway places.

Over the past six years, I have participated in Carnival events as a judge, promoter and Tour Manger in China, Malta and the United Arab Emirates as well as outside our comfort zones of North Kensington, in Bridgwater and Kingston upon Thames.

For us, Carnival, as an event and as an art form, has three key modalities: Carnival as a ritual of resistance, a festival of otherness and as performance art. Referencing the London Notting Hill Carnival that occupies a contested terrain on which notions of public space, performance and participation dominate, my presentation will explore these notions, seeing Carnival as a medium of artistic production and a form of social and political discourse and outlining the impact on the logistics and artistic considerations of our presentations and preparations for taking a carnival Band abroad.

What is this ‘Carnival’ that we are taking to China and UAE?

Dr Pat Bishop defines ‘Carnival’ as an opportunity for identity change and role reversal; a time for reversion, for exploring our multiple and impermanent selves, for levelling the complexities of the human condition, for becoming extraordinary.

“We see Carnival as a pre-Lenten or indeed a summer festival of street parades and fancy costumes (or not-so-fancy costumes); music from sound system black boxes – here and there a steel band perhaps. Crowds – controlled and routed of course. Judges. Disputed judges’ decisions and then the thing starts all over again. It is a time of hustle and a time for the small man to make a bread. Or lose a bread.”

In London, there is a general recognition and acceptance that Carnival, as part of its orthodoxy, is an art form that reflects the diverse cultures of London's many communities. But Carnival is not a singular art form but an integrated framework for live performances that are rooted in several other art forms involving the human body, space, movement and time.

These art forms, with their complex features, do pose a challenge for those involved in promoting them in performance platforms abroad. These challenges include the development of Carnival arts to greater heights, changing the media profile of Carnival away from anti-social and criminal behavior to artistic excellence, laying down challenges and standards for future festivals and local artists, encouraging synergies with other forms of artistic expressions and grounding performance art away from the dominance of dance hall and of the bacchanalia of bump and grind.

The bottom line for taking Carnival abroad is finding an appropriate performance model that is sensitive to the local cultural and political conditions and best enables the excellence of the art to shine through.

Tony Hall has found a performance model to suit Trinidad and Tobago. This model assumes that the traditional masquerade characters of Trinidad's Carnival "are not just specific historical figures but are archetypes of human behaviour developed and defined within the evolving context of the survival systems of the emancipation tradition in Trinidad. These systems involve processes of creolisation, of hybridity, of betweenity, of assimilation, and the history of "resistance" and "affirmation" of a contrary, paradoxical sensibility, and also include the colonial and post-colonial search for personhood and identity".

What can we, in London, create as our performance model for exhibiting our art abroad?

From Notting Hill to Carnivals Around the World

Simone and Clary Salandy Mahogany Mas Camp

“Behind the non-descript shutters of a shop unit in Harlesden, north-west London, a small army of creators from the Mahogany mas camp – one of the Notting Hill carnival’s most flamboyant groups – are busy at work

Giant scarlet dragons jostle for space with azure lions, while workers mould shapes from piles of lightweight foam, apply sequins to headdresses and hand-paint strips of material. In the back room, sparks fly from a noisy blow torch”

In little more than a week, this mas – or masquerade – camp will dress more than 200 people for the Notting Hill carnival, which participants insist must go on despite the civil unrest that sparked widespread riots and looting in London two weeks ago.

“Carnival absolutely needs to happen this year,” said Clary Salandy, a designer and director at Mahogany mas camp who has been creating costumes since the 1980s. “The Caribbean community needs to rekindle its identity. Carnival is an opportunity to demonstrate that we have a creative culture that England can benefit from”

These few lines, from Alexandra Topping’s report in The Guardian, Friday 19 August 2011, were written when there was doubt about whether Notting Hill carnival will be held in 2011 following the riots that broke out first in Tottenham on 6 August before spreading across the capital and to other major UK cities. It provides a poignant example of the way in which carnival entrepreneurs have had to operate over the years and yet still persist, and is today a formidable force globally.

For the past twenty years, Mahogany has presented spectacular performances not only at Notting Hill carnival but at other carnivals worldwide. Mahogany Community Ventures Limited was founded in 1989 by Clary Salandy with fellow designer Michael Ramdeen, both Trinidadians, who share a lifelong passion for three-dimensional design and large scale body carnival sculptures.

Their daughter, Simone Ramdeen who was present at the last conference in 2012, was inspired and interviewed Professor Dawn Batson, our Plenary Lecturer as part of her undergraduate project. Simone, (photo below, from The Guardian interview above) went on to graduate with honors at university and is one of the speakers who will represent the youth at this meeting. She will speak about her experiences in Mahogany and growing up in a family who have devoted their entire lives to this art form and are among the global leaders; yet still finds time to promote and raise the awareness of the arts in the local community through a wide range of youth projects.



Fox Carnival- Bringing Children's Art from Local Schools into the Largest Street Festival in Europe

Fiona Hawthorne

For many years the **Fox Mas Band** has taken part in Notting Hill Carnival parading with pride art made by children.

Fox started in the grass roots when pupils, parents and staff in a Notting Hill primary school wanted to be involved in Europe's Largest Street Festival, taking place on their doorstep. But the splendour of large shimmering structures meant adult skills were needed, and an adult-led production line, which was just not enough to keep children's interest. It seemed ironic to run a mas camp for a children's mas band that needed a crèche so the adults could work...

The first year of Fox involvement was a fantastic success as it led to a general addiction to the mass happiness of playing mas on the streets of Notting Hill – Fox was in! But when asked about the costumes, the young participants told it how it was: they were uncomfortable and restricting, so the audience along the route often saw costumes 'resting' in a support vehicle. And as they were made to fit different sized bodies they couldn't be swapped or shared, which contradicted the inclusion in practice in school. And who wanted to play the penguin when you could be the Lion... or even the Queen? So if Fox was to retain its mas camp in a busy primary school short of space and pressured by a rigid curriculum – and keep up with the ever evolving ideas of young people – it had to go out on a limb.

Fox found its dancing feet - and in turn its strong brand - when it simply became 'child art-led'. Rejecting the feathers of pretty mas that children said might harm animals, Fox embraced recycling and repurposing. From decorated drainpipes, to plastic bag pompoms, to windsock fish, the ideas grew and the art evolved year on year. Attaching the artworks to tall poles meant it could be seen from a distance and passed freely from person to person. Moving in unison when brought to life by soca, Fox's pole'd artwork captured energetic expression, a modern take on the traditional Carnival Standard. Children were empowered by their 'props' rather than inhibited by a focus on their bodies. Audiences responded to the joyous energy, numbers grew and the mas band became one of the largest, and a highlight of Notting Hill Carnival. This is the story of how Fox adapted, inspired and excelled.

The Need to Retain the Street Carnival

Christopher Innes
York University, Canada

Carnival is an event with a long cultural history. From the very beginning it celebrated liberation from slavery, and symbolized both freedom and becoming part of society. As such it was a way of taking over the streets and from the beginning included mock challenges to those at the top of the hierarchy: the wealthy white politicians and plantations owner families.

In Toronto, the earliest Caribana Parades were in the city streets, as the present Notting Hill Carnival is, dancing right in the commercial centre and down the main roads, in exactly the same space as the current Gay Pride parade. Originally the parade moved from the University of Toronto's sports centre, down University Avenue, to a reception at City Hall with Toronto's Mayor, and then onwards down to the docks at the lakeshore. In 1993 the parade was launched in Nathan Phillips Square, the site of the New City Hall, where the Provincial Premier of the time, Bob Rae, called the event a "beacon of hope" for all Canadians, as a symbol of racial harmony. However, due to accompanying violence, a car accident at the parade and some shooting deaths associated with Caribana, the main event was forcibly moved down to a section of road within the Canadian National Exhibition grounds, and has become successively more constricted.

As a result, Caribana is no longer in any real sense a parade. Isolated from the major centre of population in Toronto, and enclosed in a fenced-in space, it has ceased to be a focus for people outside the Caribbean community. Instead it has become both commercialized and competitive. Indeed, as a direct result it lost official funding and in 2006 it was taken over by a bank. It was subsequently renamed "The Scotiabank Caribbean Carnival Parade" and now the whole so-called parade takes place in front of a stand in which judges sit. There always was a competitive aspect, with a Kings-and-Queens competition the evening before the Street Parade, but now the bands themselves also compete. It has ceased to be a celebration. Indeed it has lost all connection with the original carnival, being limited completely to "Pretty Mas."

This Canadian history offers significant lessons for all carnivals – from Trinidad to Notting Hill.

Steelpan in the Midlands: Challenges for the Regions Seven Years of the Steel Pan Academy in the Midlands

Diana Hancox

After working to develop steel pan teaching in Warwickshire schools, from 2000 to 2007, The Steel Pan Academy was established in 2007. Our mission, to **“provide access and opportunity to quality steel pan teaching, learning and playing”**

The Steel Pan Academy in the Midlands and steel pan teaching have continued to grow and make progress in the last four years since I last presented. The Steel Pan Academy provides regular peripatetic steel pan teaching about 50 hours in 14 schools in Coventry and Warwickshire. We host evening and weekend performance groups and have 3 junior bands, 5 youth bands, 3 adult bands, a U3A band and our pan round neck band.

In 2008 The Academy hosted a **Midlands Schools Steel Pan Festival** involving nearly 400 young pannists from schools across the Midlands that took part in this 3 day festival which was generously sponsored by Arts Council. The Festival took part over 3 days in Birmingham, Coventry and Warwickshire. All participants received a T-shirt and certificate and some feedback from our adjudicators. This festival was a celebration of the work and talents of the young pannists and their teachers and a good chance to share experience. Two bands were chosen for their performance ability to perform with the Academy performance bands and Phase One in a big Steel Pan Concert at the Belgrade theatre

Tours: Since 2007 we have joined Phase One and taken our youth bands and Pan round neck band on tour four times to Europe. We toured to Barcelona in 2007, to Paris in 2009, to Lake Garda in 2011, and this summer we toured to Belgium to take part in the renowned Gentfest.

All of the aforementioned are great achievements in a short time but what I feel proudest of is the Academy’s sense of community and family and of its structure that provides access to all and yet has inbuilt a system to allow all, including our most talented and able pannists to develop their full potential in pan. Our mission statement again is to provide **“access and opportunity to quality steel pan playing, teaching and learning”** and all these three elements **learning, teaching, playing** are of equal importance to the academy. So too are the important words **“access”** and **“opportunity”**. We are not about just providing the best players for the best bands- we are about providing an opportunity to learn and play steel pan. Systems are in place so that no matter what the experience, age or ability of our pannists our learners progress through repertoire and technique at their pace, fulfilling their own potentials and therefore their enjoyment of playing pan.

Finally the most important element of the steel pan academy is team work. The Steel Pan Academy runs as a strong extended family, our staff are mutually supportive of each other in all ways and work on each other’s strengths, our family not only includes the Academy staff but also Phase Steel Band, and all the pannists that belong to the Academy whatever their age or ability. The support network within the Academy is unbeatably strong, all members of all ages always supporting each other, whether on a pan level, a personal level or a business level. It is this ability to work and play together that underlines and strengthens everything that we do.

The conference presentation will focus on two elements

- 1. Teaching Steel Pan**
- 2. Youth Steel Pan Tours to Europe.**



The Developing Steelpan Culture in Africa

Bowie S. Bowie

The steelpan movement started its African journey in Nigeria in 1977 when Starlift Steelpan orchestra performed at the Festival of Arts and Culture (FESTAC '77) hosted by the government of Nigeria, in Lagos. Between 1977 and 2001, unfortunately, what should have been a pan revolution was let to lie comatose due to lack of vision and foresight. The Nigerian Army, who inherited the pans used during FESTAC, from Starlift and who subsequently were trained to play and make pans, simply took this as one of their regimental duties and kept a constantly deteriorating steelband for twenty four years.

The founding of Xcel Steelpan Company in 2001 which first started as a steelband (Xcel steelband) owned by Chief Bowie S. Bowie, brought a new era to the steelpan art in Nigeria as the company set up over forty steelbands across Nigeria within thirteen years. Xcel metamorphosed into a giant called Africa – Trinidad & Tobago Steelpan Development Company Ltd. in 2012 and was launched in Trinidad and Tobago.

The interest of the steelpan art cuts across ages which have resulted in the establishment of steelbands for schools as well as for the different arms of the Nigerian Armed forces, paramilitary, state governments and churches. Today, the Nigerian Army, Navy, Police and Civil Defence Corps have set up steelbands across the country. The interest in Pan has culminated into various categories of the Nigerian Panorama which has become an annual event.

The steelpan culture has also found its way into the Nigerian academic environment. Apart from the school bands set up across the country, the study of Steelpan art has been adapted at tertiary education level. With the signing of a Memorandum of understanding between the AdeniranOgunsanya College of Education, Lagos and ATTSDC Ltd in 2012, the art will now be studied at Diploma level for the next two years, and hopefully Degree level, once arrangements are concluded with a Nigerian Federal University. Of course, this will be with the very strong support of some international experts ATTSDC has already signed agreements with.

Nigeria, the most populous black nation in the world is home to over one hundred and seventy million people. With the interest generated by the artform spreading through the academic and entertainment environments in the country, Nigeria has the potential of becoming one of the largest pan countries in the world with the development of various carnivals within Nigeria, making the art even more relevant.

The Nigerian success story is replicated in many parts of Africa, particularly in Southern Africa where steelbands are springing up in countries such as South Africa (with over 150 bands), Botswana and Zimbabwe. Recently, Botswana and Zimbabwe have made great efforts in this regard. Various other African countries have witnessed performances by steelbands from Trinidad at various times but the performances had no significant impact on those countries. The African continent is now set to celebrate great strides in pan with the “African Panorama” being put together by Bayelsa Cultural Festival (BACFEST), a project of Bayelsa State Government in Nigeria, which seeks to bring together pan artists and enthusiasts from across the continent to celebrate pan.

Because of its size and population, Africa presents a fertile ground for the blossoming of great visions. The exploration of the opportunities provided by the steelpan culture has had a great impact on the continent. Business and career opportunities have been exploited to create jobs and wealth through various aspects of the art. This however, can only be achieved through vision, hard work, selflessness and commitment towards the growth and development of pan across the globe.

**From Rudimentary Pan Skill in the Regions to Panorama
Champions; 60 years of dedicated interactive work**

Toussaint Clarke

Freddy Totesaut's St Michael's Youth Project; Life from the Panyard to University

**Michelle Walcott, Candice Falconer, Laila Shah
*St Michael and All Angels Steelband, London***

Michelle Walcott, Candice Falconer and Laila Shah will talk about the inspiration and optimism their leader and arranger, Freddy Totesaut has given them and other members of the band over the years. Michelle Walcott grew up in the band and went on to university to obtain a degree in Financial Mathematics. But she like so many others cannot stay away and has been with the band now for 18 years. Candice Falconer is a 2nd year university student, reading Chemistry at Leicester University. Yet as soon as there is break, Candice travels the long journey to London to play with the band. Laila Shah, just turned 16 and in year 11 at North London Collegiate School, never misses a steelpan practise session regardless of her school activities. Patrick McKay is the soldier who holds the St. Michael's Youth Project together and, with Freddy, are formidable duo that is propelling this band to the world stage.

Freddy's life as panman and the work he has undertaken was brilliantly narrated by Ray Funk in Pan Podium and is reprinted below with permission:.

Freddy Totesaut started playing at a very young age with Mexitones, moving on to form his own band called Dixie Harps. He joined Dixieland Steel Orchestra and, in 1960, won the Trinidad & Tobago Music Festival providing him with an opportunity to tour England with the band in 1961. With other members of Dixieland, he joined Les Flambeaux to undertake several European tours and a record album.

In 1977, he joined Metronomes Steel Orchestra and ploughed all his energies into rebuilding the band - making pans as well as arranging. His efforts played a major part in the band winning four National Panorama titles and establishing the band as one of the UK's leading steel orchestras. During his time with Metronomes, he was a musical mentor to many of the players including the then young Eversley 'Breeze' Mills, who is now the Band's Manager and Vice Chair of the British Association of Steelbands.

These days his work focuses on disadvantaged young people. For the past 16 years he has been working with the St Michael's Youth Project dedicating his time and energies into making young people exceptional musicians and part of an excellent steel band: The St Michael & All Angels Steel Orchestra.

Through the project's programme "Steel Pan in The Community", young people befriend the community through community performances, at residential care homes and day centres for Older People and people with disabilities. They travel and support other voluntary organisations and work in partnership with Voluntary and Statutory sector agencies for the benefit of the wider community. This is now done weekly around the borough and now includes visits to wards at Northwick Park Hospital, Willesden and Central Middlesex Hospital. His work has been recognised and celebrated by a variety of organisations, including Brent's Community Champions and the Marsh Christian Trust.

He arranges and teaches the young people outstanding classical compositions by Mozart, Tchaikovsky, Elgar and others, in which only highly talented people could do and would

charge thousands of pounds for. Freddy does this for the love of the young people, allowing those from disadvantaged backgrounds to benefit from his tutoring and becoming the best they can be! He usually says "the sky's the limit for these young people!" and this is definitely true when he teaches! Through his inspiring teaching they have become the first steel band to play at St Paul's Cathedral (twice), the first steel band in Brent to take part in the Notting Hill Carnival in 2009 and again in 2010. In November 2009, St Michael & All Angels Steel Band became the first Steel Band to perform at the Houses of Parliament. Alfred Totesaut has also taught the young people of St Michaels Youth Project a wide selection of popular songs covering the past 100+ years. From Michael Jackson & Stevie Wonder songs, to Bonanza (TV Theme), Stand By Me, You are my Sunshine, and You'll Never Walk Alone to Whiter Shade of Pale and Only You. His work has been recognised and celebrated by a variety of organisations, including Brent's Community Champions and the Marsh Christian Trust. The Lifetime Achievement Award is the British Association of Steelband's highest accolade. It is presented to an individual who has worked continuously and tirelessly to promote the music, culture and traditions of steel pan. Membership of the Hall of Fame is of the UK steel band community's elite - Sterling Betancourt OBE, Pepe Francis MBE, the late Randolph Baptiste, Russell Henderson MBE, Gerald Forsythe OBE, Arthur France OBE, Earl Rodney, Frank Rollock, Ricky De Cairos and Dudley Dickson

Freddy was the recipient of the 2011 BAS Lifetime Achievement Award. He is a legend and one of those responsible for the introduction, integration and continued development of the steelpan in the UK. It has not been easy to find information on this outstanding musician, as he is an extremely private and humble individual.

The St Michael & All Angels Steel Orchestra's management continually thank Freddy who throughout his whole life to this day, only asks and encourages young people and children to do their best in all things.



St Michael's young people at the BAS Awards Dinner on 7th December 2013

Cambridge University Steelpan

Debra Romain and Juliet Sharpe

Juliet Sharpe BA Hons Graduated from Cambridge University. Founder and Managing Director at Akeba, a non-profit organisation to give back to the local community and others in need.

Debra Romain is a UK steelpan arranger, soloist and tutor. Debra's teaching career began in 1992. In 1994 she took a leap of faith and decided to form her own band; 'New Creation Steel Band'. That same year, she re-wrote the UK steelpan history by becoming the first British female bandleader/arranger to take a band to the National Panorama competition. Currently she is the manager of all-female 'Women of Steel'. Debra is the Co-Founder of CUSPS.

The origins of CUSPS

Lucy Cavendish College is the home of the Cambridge University Steel Pan Society (CUSPS). Cambridge University is the second oldest university in England, the fourth oldest in Europe and is located in the South of England.

Liberators Steel Band, also known as the Lucy Cavendish Ladies of Steel (College Band) was founded by Juliet Sharpe and Debra Romain in 2009. Juliet was a student at the University and resident at Lucy Cavendish.

As a Student Mentor at the University of Cambridge, Juliet mentored students who wished to aim higher in their educational achievements and career prospects. I participated in university tours and sessions designed to give a realistic picture of academic and social life in higher education institutions like Cambridge and Oxford Universities. This included sessions for Mature Students. Within a month of starting her new life at Cambridge she contacted me about her desire to have pan class at her college. She contacted Gerald Forsythe OBE who agreed to support the venture and make the instruments. I was commissioned to give a series of presentations and interest began to grow. This was one of the most challenging things I had done in my career. As two black women from a working class background worked to gain the respect of scholars for Pan as an instrument, there were some who attempted to block our way. We both believed that Pan would play an integral part enhancing the quality of life for students of varied origins and ages. The introduction of pan and its place amongst the societies would give people more choice. Students may have felt on arrival that they do not "belong" in this setting; a feeling that can lead to decreased participation, feelings of inadequacy. Embracing different cultures involves learning how to accept and interact with others in an ethnically diverse environment. The Steel Pan society created an opportunity for participants to share something new and exciting. A chance to have a new musical experience, in a recognised society with a difference. CUSPS provides this and I believe continues to enrich the life of Cambridge University.

Promoting diversity is a goal shared by many. Diversity is a term that can have many different meanings depending on context. Fortunately with the support of Prof Janet Todd head of Lucy Cavendish and the Student union Liberators Steel band aka (Ladies of Steel) was established officially and soon became a big news. It was a beacon symbolising diversity in Cambridge University. The society as we know it was established not long after. Cambridge University Steel Pan Society (CUSPS) Steel Orchestra

The aims of the society:

- to promote steel pan culture at Cambridge University
- to giving students a unique opportunity to learn how to play steel instrument
- to show the versatility of music performed by a steel orchestra.

Plenary Lecture 2

The History of Steelpan; Its Physical Structure, Environment and How These Conditions Affect Our Relationships With It'

Professor Kim Johnson,

Director, Carnival Institute of Trinidad and Tobago

Before pan is experienced as “music” it is encountered as a form of belonging, a submersion into a larger organism. This is intrinsic to African music-making, and by extension, all of the many styles of African-American music, of which pan is but one. Thus, there are no separate words in most West African languages for “music” and “dance”, which is a basic way of dissolving into music.

However, pan entices and encourages an even more active participation. Hence, pan has spread by germinating little steelbands all around the globe. Unlike the other forms of African-American music, such as reggae, calypso, rock-and-roll, bossa nova, jazz, etc., which spread by consumption, pan is unique in spreading by participation.

How?

(1) By widening the nature of participation. Being part of a steelband does not necessarily mean playing pan. Even the most peripheral following of a steelband involves a much more active participation than supporting, say, “your” football team. Pushing pan, for instance, was a necessary contribution little boys made to every steelband in the sixties. That no longer takes place but even just visiting a panyard today invites you into an intimate relationship that is unique in the performing arts, whose practitioners rehearse privately.

(2) Pan also involves people in the most direct way by encouraging them to learn. First, it is a very easy instrument to learn, which makes it ideal for teaching. It does not require the difficult manual dexterity most instruments demand. But equally important, the steelband movement evolved a panyard pedagogy of try-your-hand, look-and-learn, each-one-teach-one. The casual onlooker is made to feel, “I can do that easily.” Next thing, she finds herself joining a band and learning pan.

This learning-through-camaraderie also hones steelbands into intense primary groups, whose members become family.

(3) goes back to its roots in the original, primeval reason we evolved our peculiar emotional responsiveness to music, which facilitates human bonding, whether between the mother singing lullabies to her baby or the clan singing around a campfire. In this sense pan harks back to a more primitive, authentic form of music-making, before music, which belongs to all humans as much as does language, was taken away and placed in the hands of expert “musicians”.

Music brings us closer together by harmonizing our emotions and our movements. Soldiers sing and march to nurture this tight cohesion, which help confront fear.

(4) As in the example above, the bonding of music can be excluding and destructive, and the early history of pan saw its fair share of senseless violence. However, even then pan was inclusive, embracing those traditionally excluded by virtue of some characteristic, such as gender, age and race.

Why? Perhaps pan was saved from exclusiveness because music was its *raison d’etre*. An army exists to make war, and music is used towards that end. Steelbands have always existed to make music and whoever could contribute to that project was welcomed.

So today in a large steelband you will see old and young, male and female, White, Black, Indian, mixed, Christian, Hindu, Muslim, Rastafarian, Orisha, Atheist, rich, middle-income, poor, unemployed, student. There’s often room for even a resident madman.

Thus pan has not only created the most inclusive, un-discriminatory institution in the world. It has shown how enjoyable it is to be so.

Cyril Khamai, Quiet Pan Pioneer

Ray Funk and Andy Martin

Year after year, the loud and busy streets of Notting Hill Carnival are a joy for the senses. Look closely and you'll see a small man with a big smile, a pan man, the scratcherman for Nostalgia; that's Cyril Khamai. This quiet man with a big presence loves pan, early on built pan, and plays pan and percussion, has made pan an integral part of his life since he was a child in Trinidad. Chasing a dream, Cyril came to the UK in 1957 and has been playing pan in his new home ever since. Pan has taken this small man from a small island to big things and Cyril has travelled the globe from Russia to Hong Kong and all over Europe playing pan with a number of different bands.

Cyril started playing pan as a child in Trinidad with the Free French Steelband in San Fernando. The band's leader at the time was Theo Stephens who had been a member of TASPO. Stephens' TASPO stories inspired the young Cyril and he would later set his sights on traveling to the UK. From the Free French Steelband, Cyril moved on to another San Fernando steelband called Melody Makers. Here, in addition to honing his playing skills, Cyril became a self-taught builder/tuner of steel pans during his time with Melody Makers. He then went to another steelband in San Fernando called Rogues in the Irving Park neighbourhood and for a short while in Rhythm Stars with Nerlin Taitt. Indeed, it was as a builder/tuner that Cyril got his chance to leave Trinidad for the UK in 1957.

In Cardiff, Wales, a homesick batch of Trinidadian boxers wanted to have a steelband and Cyril was just the man for the job. He built the instruments and played with the band, staying about nine months. Cyril then decided to move to London where he became part of one of the earliest steelbands based in the London area.

Once in London, Cyril joined a band known at the time as the Tropicana Steelband many who had been part of the Rogues band in San Fernando. It featured brothers Carl and Winston Jones, Tony Charles, Karl Boyd, Kay Sammie, Sonny Hart, and Lynn Kenkaran. The group started in 1959 and rehearsed in a basement near the Chelsea Art School. One day, students from the art school heard the steelband rehearsing and invited them to play for a party and later to play at events around the school. Building on this early success, the Tropicana Steelband moved on to various extended nightclub residencies as well as popular shows at the Royal Festival Hall in 1960 and Royal Albert Hall in 1961.

Later in 1961, the band trimmed-down to five members and embarked on an important month-long booking in Spain where they played in clubs and restaurants all over the country. The Tropicana Steelband thrived on the road and from Spain the band continued to travel and perform throughout Europe. England served as a home base for these intercontinental tours and Cyril and company worked the London nightclub scene where they were popular at the Latin Quarter as well as university and hospital events scattered throughout the area. They worked with the top band leaders to do balls and society functions all over the country.

One of the most exciting tours for the Tropicana Steelband of this early period came in 1968 when the band was brought to Germany. In West Berlin, the band recorded an album under the name *The Original Trinidad Steel Band* and then moved on to playing in nightclubs and doing a film in East Berlin. From Germany, Cyril and the band launched a tour of Russia. Groundbreaking on many levels, Cyril and the Tropicana Steelband have the distinction of being the first steelband to tour the Soviet

Union, going to five republics. The tour was part of a variety package of Latin American performing groups led by the Paraguayan band Los Paraguayos and featured several other bands from Mexico to Chile. The tour was based in Moscow. Over the course of ten weeks, the band performed all over Russia and the former Eastern Bloc countries of Georgia, Ukraine, and Estonia. Cyril has fond memories of this tour, especially the five pan players and two limbo dancers that comprised his portion of the show. Coming back from the tour of Russia, a four person version of Tropicana went on a 9 month non-stop tour of England, Scotland and Wales.

Throughout the early to mid-1970s, Cyril performed in several steelbands at spots all over England and Europe. Notable among these steelbands was the Caribbean Trio with the late legendary panman Selwyn Baptiste as well as continued work with the larger Tropicana Steelband. The Caribbean's Trio went to Switzerland in 1964 playing at mountain ski resorts, U.S military bases in Germany, NATO bases in France and hotels and other gigs throughout Holland. In 1972, Cyril was the lead pan man for the group that played music for the 'Play Mas' production that included actors Rudolph Walker, Corrine Skinner, Steve Caliper and Norman Beaton.

In 1975, Cyril spent the summer performing with a steelband in St Tropez, France. In 1979, he was booked as a single pan player to accompany the German-based Trinidad-born calypsonian, Lord Ambassador, for a three months' tour of Hong Kong. As the years went by, Cyril continued to play pan with countless steelbands. In addition to fronting his own bands, Cyril was a regular with bands led by Russell Henderson and Tony Charles. He remembers playing a regular gig entertaining the audience at the Goodwood horse racing track in Surrey during the summers. With Tony Charles, he was there playing at the opening of the Dubai International Hotel. Little known was his leadership for a couple years in the Seventies of the steelband for the Buddhist Association of England.

Recently he keeps winning awards. In 2006, he won the Black History Month award. In 2011, he was one of the pan legends honoured by the Commonwealth Arts and Cultural Foundation with the High Commissioner of Trinidad. He still plays pan on occasions but more often plays various percussion instruments, mostly scratcher. For London Panorama, he has appeared with Ebony, London All Stars and Metro on scratcher and on the road with either Nostalgia or Pan Nectar. Though, once a pan man always a pan man, and Cyril has been known to jump up and play with almost any pan side when the spirit takes him! He played this year with Nostalgia both for Notting Hill Carnival on the road and for the opening ceremony of the 2012 Olympics. Indeed, young folks in these bands have no idea that the gentle man with the big smile next to them is, in fact, a legend who has taken pan all over the world for well over half a century. (Reproduced from Pan Podium with kind permission of Robbie Joseph).

Comment:

Ray and Andy refer to Cyril as the "scratcher-man for Nostalgia". While we in Nostalgia adores and respect Cyril, he prefers to be known as the "panman who belongs to all bands". He plays with as many bands as he can during Notting Hill carnival. But Cyril is not just a scratcher-man, he has been a panman from the age of 6 and was among the first to put a full chromatic scale on a pan. We hope to tease out some of these hidden treasures of Cyril's life in pan at this conference. His interaction with the legendary Nerlin Taitt who pioneered the development of 'Blue Beat and consequently Reggae is particularly interesting.

Steelman and its Fusion into Carnival Arts in Canada

Salah A. Wilson

BFA/MA (Musicology/Ethnomusicology),
York University, Canada

The presentation of pan in the carnival arts of Trinidad & Tobago includes the following: (a) A main source of entertainment for the parades due to its mobility; (b) The topic of pan in many calypsos ;(c) The characteristics of pan symbols in mas' bands; (d) Pan in fetes, parties and social engagements, private and public;(e) Panorama competitions. All of these activities of the pan have been exported to many parts of the world where Trinidadians and other Caribbean migrants resided as they promoted their culture. The same process occurred in Canada during the early 1950's with the arrival of Trinidadians. Early pioneers include the likes of Selwyn "Sello" Gomes who first came on tour with a steelband "Trinidad Tropitones" in 1953. The following year he returned and settled in Toronto and continued his contribution to pan in Canada by putting together his group "Toronto Tropitones". This group played extensively over Toronto and was one of the main sources of entertainment at Toronto's first Caribana parade in 1967. The coming of other Trinidadian migrants to Toronto increased the presence of steelpan activities with more panists and pan groups. Likewise in Montreal, pan activities began in the early to mid-1950's with contributions coming from the likes of Trinidadians Bert Boldon and Louis Blesdell. A major highlight was the Montreal's World's Fair "Expo '67" which featured three steelbands and other arts and culture from Trinidad and Tobago.

Toronto and Montreal formed the cradle for steelpan in Canada, but there were significant contributions from other major Canadian cities including Vancouver from the sixties, Edmonton from the seventies, Winnipeg from the eighties and today many more cities are included. But by far the majority of pan activities are concentrated around Montreal and Toronto with Montreal being dwarfed by Toronto. Pan programs are in six public schools in Montreal, there are some four additional community steelpan groups, a major festival (Montreal International Steelpan Festival) which includes an international panorama competition. Several other steelpan shows throughout the rest of the year plus an annual Caribbean carnival parade where steelpan groups participate plus soca and calypso shows. There are at least twelve active steelpan soloists. Toronto has the same types of activities but more elaborate with additional activities, for instance steelpan programs are in more than fifty schools. They are offered as both credited programs and extra curricula activities. Pan is also in credited programs at higher institutions of learning, Humber College, University of Toronto, York University. Toronto has a panorama competition with fourteen steelbands. At least ten steelbands participate in the annual Caribana parade. There are some twelve additional community steelpan groups, an annual weeklong Steelpan Fest for all of the steelpan programs in the public schools and at least forty steelpan soloists are active. Numerous steelpan shows and social engagements provide employment for small steelpan groups and soloists as year round activities. Steelpan soloists also play supporting roles in the soca and calypso shows and competitions.

In summation, the steelpan has evolved into much more than the stereo-typed image of only being associated with "calypso music and the islands" as it has entered higher institutions of learning and can now be found in many diverse genre of music but it has always been and continues to be a big contributor to the carnival arts as initiated in Trinidad and Tobago and now established in Canada and other parts of the world.

Beyond the Steelpan

Jomo Wahtuse

Since its inception from a traditional 'ping pong' (early tenor pan), steelpan has been undergoing continuous modification and development. It gradually progressed from single pans in the late 1930s to multiple pans in order to expand the range of notes as arrangers from all parts of the country endeavoured to extend their repertoire and attempt more challenging pieces of music. By the time the **Trinidad All-Steel Percussion Orchestra (TASPO)** left the shores of Trinidad bound for the Festival of Britain in 1951, the steelband had already incorporated a full family of instruments, creating the only new orchestral sound of the 20th century. Inspired by pioneers such as Anthony Williams, Bertie Marshall, Spree Simon, Neville Jules, Ellie Mannette, Rudolph Charles and numerous others, not only did the range of pans and tonal quality vastly improve, but innovators began experimenting across the entire sphere. A period of modernisation began, initially to make the instruments more mobile (members played seated in 1951), new materials were introduced to enhance the sound of pan sticks, new methods of tuning explored while sound systems were rigorously tested to improve recordings.

My own background in aeronautical engineering, my desire to invent, together with my love for the steelpan and my upbringing in the heart of where it all began, inevitably lured me into this arena and changed my life forever. In this presentation, I will show some of the early instruments, how the steelpan emerged, the pioneers behind these amazing discoveries and narrate some of my own experiences that led me to use my own initiative and bring new ideas to this novel artform which I began some 40 years ago. I proudly display in my home in Trinidad, a Guinness World Records Certificate (Claim Number; 313592) dated 12th November 2010 for an instrument I constructed 38 years ago. Since that period, working either alone or in collaboration with my colleague, Jimi Phillip, I have added The Xylopan, The Detachable -face Manetone and The JW Acoustic Venturi Pan. My presentation will chart the development of this amazing instrument in the context of my own upbringing, my background, career as an engineer and my feverish enthusiasm to support Trinidad and Tobago's musical gift to the Wider World and Beyond.

Innovations in Pan Design and Tuning

Jim "Jimi" Phillip

Steelpan Tuner, Innovator, Author, Teacher, Inventor, Musician.

In November 2013, Jimi Phillip was given a distinguished award for his immense contribution to the science of development of steelpan by The National Institute of Higher Education, Research, Science and Technology (NIHERST), a statutory body established to promote science, technology and higher education in Trinidad and Tobago. He will speak on some of the innovative work he has undertaken over the years.

I became aware of the steel band at an early age and developed a great love for it during my primary life at school. Today the steel pan form the greatest part of my interest and sustains my livelihood .

Amidst learning to become an electrician and welder I was attracted to and joined a steel band in my area called 'Wonderland' - its leader, Henry ' Bendix' Cumberbach was everything to the band , he taught its members. to play the instrument, the rudiments of music and all things associated with steelpan. I was fortunate to be able to learn all the pans.

The names Winston Spree Simon, Neville Jules, Ellie Mannette. Tony Williams stand out in my mind as the Colossuses of the pan world. These are some of the pioneers who not only created the steel pan but were responsible for the progress it has made today. Winston Spree has been accredited as the person, who in the trying times of the late nineteen thirties to the fifties, produced the first notes on the pan which were three then increased it to the full scale He was also the leader of his band called 'Tokyo' that played with great skill and determination.

Neville Jules, like Spree was also deeply involved in the creation and furtherance of the steel pan and, in later years, was responsible for what is now the Basepans and others such as the Cellos. He was the leader of one of the oldest steel bands, 'The Trinidad All-Stars'. The tonal quality of his pans stood out above the rest and All Stars was known, and still is, as the band with the 'sweet pans'. His band was also known to be among the most disciplined. Ellie Mannette was the youngest of the group of distinct pioneers. As the leader of 'Invaders Steel Orchestra' he was known for his unyielding discipline of his band. He too commanded a marvellous distinct tone of his pans. Ellie successfully negotiated for his band to be sponsored by the Shell company becoming the first Steelband to be given sponsorship. He is also recognised for bringing into the Pan world the technique of grooving and concave notes of the pan. He increased the range of notes on the lead pan from eight to fourteen and beyond, using the forty-five gallon drum , placing the octaves on the dominant notes. Added to all this, he strapped rubber to the end of playing sticks to make the sound more melodious.

Anthony Williams was an astonishing leader of one of our greatest Steel bands, 'Pan Am Jet North Stars' and one of our greatest steel band arrangers. The fine tuning of his instruments stood out above the rest and was exemplified by his band winning several Music festivals and Panorama competitions. His Festival winning masterful renditions of Anthony's Prospect's 'Intermezzo in E flat' and 'Poets and Peasants' are magical. He then went on to combine his skills with the world renowned Trinidadian pianist, Winifred Atwell in a project called "Ivory and Steel" which is revered as one of the greatest steel band recordings ever made. His spider web arrangement of notes has led to today's format of fourths and fifths which has become the standard practice among tuners today.

Another tuner who showed great ingenuity and foresight was Bertie Marshall. He was the first person to take the instrument into the electronic age by amplifying the lead pan in 1965, a feat which received considerable criticism from his peers. The

instrument was ingloriously smashed to pieces on the carnival day of that year by the members of another covetous band. Bertie, however, continue to make significant contribution and is on record to having his band, 'Hilanders' become the first steel band to play in the Holy Trinity Cathedral in Port of Spain. Some of his other achievements were the designing and producing the double tenor and also the development of harmonic tuning. Bertie was indeed a genius in his own right, the tone of the 'Despers' pan was that of Bertie's.

Rudolph Charles also stands prominently among the great men of the Pan world. He produced the wonderful sounding 'Quadrophonic Pan', another instrument called the 'Ying Yang' pan that was tuned to the tenor bass range, the Rocket pan and created the twelve bass section. He left an indelible impression in the Pan world for his chroming of the pans; this discovery not only enhanced the tonal quality of the pans significantly but give the steel pan the aesthetic appeal it enjoys today.

Today that the bore pan is used by persons and steel bands the world over and was the work of its inventor, Denzil "Dimes" Fernandez. This instrument makes a tremendous difference in tonal quality to the standard pan.

The Mini pan has always been a part of the steelpan family. Gerald Clarke specializes in producing these instruments which includes 4ths and 5ths and the double second pans.

Jomo Wahtuse, my colleague and close collaborator, is not a tuner nor a player but has tremendous knowledge of every aspect of the steelpan. An Aircraft Engineer by profession, he has produced a range of steelpan instrument which he has termed The 'Wahtuse Range of Steel Percussion Instruments'. The first of these instruments called the 'Jomoline' was made and launched at the Holy Trinity Cathedral in 1977. He holds The Guinness World Record for the largest and only elliptical steel pan. I have had the pleasure of playing and maintaining this instrument and for five years it formed a part of the 'Claytone Steel Orchestra' for which I arranged. Other instruments he has invented are the 'Xylopan' and the 'Manetone' which I co-invented. It is the first detachable faced pan and the 'JW Acoustic Electronic Venturi Pan', its production of which I also had an integral part. At the present time, Jomo and I are collaborating in what will be known as the 'Divided Detachable Skirt' which will mainly be used on the Base, Cellos and other large pans.

I have been driven to innovate ever since I first became involved in pan tuning. While my own development has been mainly due to my determination to succeed, I have to be thankful to such individuals as Wallace Austin who never hesitated to pass on to me his skills and insightful knowledge.

From an early age I built my own sound proof studio where I hammered out the notes of my pans, besides this I learnt to play the guitar and taught myself to read music. I also experimented with amplifying the instrument and gained much experience in this field over the years. My meeting with Jomo Wahtuse, over the last thirty years, also added to my encouragement as an innovator which led me to producing my 'Collapsible Pan Stand' and another, 'The Pan Note Measure' which won the first WITCO Rudolph Charles Pan Innovation Award in 1986. In 1988, I also won another award for the 'Portapan'. I have also made an array of tuning hammers and tools which I sell to many parts of the world. Of great pride is my Music book on the steelpan 'How to play the Soprano Pan' and 'How to play the Alto Pan' which is now widely circulated

As a player I was adjudged third place in the 1986 Steel band Music festival. I have also arranged for several bands such as Claytones, Crescendoes Miami Pan Synphony. My latest involvement, the production of the Venturipan, creates the interest in me I wish all panmen would experience. The manufacturing of our own steel pans, and experimentation on the portable pans such as the shortened skirt or skirts which can be collapsed or folded should be concentrated on as such innovations would prove cost and time saving - I am quite certain that this would be a step in the right direction.

Steelband Beyond the Shores of Trinidad & Tobago

Nestor Sullivan

Pamberri Steel Orchestra & University of the West Indies
St. Augustine, Trinidad

History records that the period 1939 to 1945 is considered as the "Birth of the Modern Steelband", this was the time of the Great Anti-Fascist War or World War 2. The Trinidad Carnival was banned for the period of war and in May 1945, at the end of the war, Trinians were allowed to parade the streets in true Carnival style. It was the first time the majority of the population heard Steelband instruments with notes, playing a melody.

In less than sixty years this indigenous instrument of T&T could be found on the five continents of the planet being performed by thousands of persons of all races, religions, ages, genders and political persuasions. Beginning as only percussion, the pioneers went on to develop melody and later on harmony. In the process a complete orchestra was created, capable of playing any type of music. Few instruments in the world can boast of this history and global spread within a similar time frame.

Within the first decade of its existence, the steelband found its way into territories outside of Trinidad as steelband pioneers migrated to other countries seeking better lives for themselves and their families. From its humble beginnings during the period of World War 2 in colonial Trinidad, the Steelband Instrument and the Steel Orchestra have emerged as a new force in the world of contemporary musical instrumentation.

The Steelband Instrument and the Steel Orchestra have captivated global audiences on the world stages; it has become part of the musical culture in more than fifty countries and entrenched itself in Music education programmes around the world. In the process the Steelband has allowed for personal development of thousands of young musicians in many countries and created employment opportunities for many, while at the same time, it has developed a global industry that generates millions of dollars annually.

This presentation will examine: the circumstances that led to these developments; some of the orchestras and personalities involved in the process; the challenges they faced and the methodology used to overcome some. Finally the paper will look at the future of this globalization process.

***Panomundo*, Presentation Summary**

Topic: A 30-minute preview of *Panomundo*, a feature-length documentary about the history of the steelpan and its global influence. [YouTube: Panomundo: The Extended Promo] will be shown at the Yaa Centre on Saturday 11th October.

Summary:

Panomundo (90 minutes) is a feature-length documentary about the history of the steelpan (from its inception in Trinidad & Tobago) and its influence in six different countries: Canada, Japan, Nigeria, Switzerland, United Kingdom, and United States. Award-winning filmmaker Keith Musaman Morton came up with the idea for this documentary in September 2011. We began filming in Trinidad & Tobago in January 2012 and have traveled to the other six countries over the past two and half years interviewing over 150 people, including steelpan legends such as Ellie Mannette, Sterling Betancourt, Ray Holman, Lennox "Boogsie" Sharpe, Cliff Alexis and more. We are currently working on the post-production and will host our World Premiere on Friday, 17th October 2014 @ 7:30PM at YAA Centre in London.

ABOUT THE FILMMAKERS

Keith Musaman Morton was born and raised in Birmingham, England, but resides in London. Keith co-directed and co-produced *A Brief History* (2011), which gives an introduction to Notting Hill Carnival in London. He directed award-winning *Day One*, which won the "Audience Choice Award" at the New York International Film Festival (April 2011). He also directed and edited *T&T 50 in Fifteen* (2012), a look at important events that have occurred during the 50 years of Trinidad & Tobago's independence.

He is the co-director on *Panomundo*. Keith holds a BA degree in Film & Television Studies from Brunel University. He will be traveling to Nigeria to do Production Sound for the film/documentary on Bayelsa State Cultural Carnival.

Charysse Tia Harper was born and raised in Oxnard, California. She graduated from the University of Southern California (May 2006) with Bachelor degrees in Cinema & Television Productions and Broadcast Journalism. She earned a Master's in Management & Leadership (May 2009) at Regent's University London and is pursuing a sequential Master's in International Relations.

Charysse is of Trinidadian descent and has focused three projects on topics of that culture: award-winning film, *The Other Side of Carnival* (2010), *T&T 50 in Fifteen* (2012), and *Panomundo* (completion Oct. 2014). She recently completed *12 Months*, a documentary about a Los Angeles man who rented his three-bedroom home for \$1 a month to a family in need for a year, which is an official selection at Urbanworld Film Festival (presented by BET and sponsored by HBO) in New York City in Sept. 2014.

PANOMUNDO

THE STEELPAN: Its evolution in Trinidad & Tobago and global influence.



FRIDAY, 17TH OCTOBER 2014 @ 7:30PM (DOORS @ 7PM)
YAA CENTRE - 1 CHIPPENHAM MEWS, LONDON W9 2AN
£7

A film by award-winning filmmakers Keith Musaman Morton
and Charysse Tia Harper. panomundomovie.com

 / Xplore the World  / xtwofficial

KOMONOPROMO


XPLORE THE WORLD
ONE COUNTRY AND CULTURE AT A TIME

Notes

Notes