

*Harrison Fresh*

3rd International Conference on Steelpan

**INTEGRATING THE  
THREE ELEMENTS  
OF CARNIVAL;  
STEELPAN,  
CALYPSO AND MAS**



23-24th October 2010

Venue: University of East London

## ***General Information for Speakers and Participants***

### ***Registration and Lunch:***

Registration will commence from 8.30 am at the Reception Desk, which is just outside the main conference Lecture Theatre. This will be sign-posted as you enter the Stratford Campus. Following registration, refreshments may be purchased in the University's Refectory up to 9.30am after which the conference will be officially opened Professor Ann Slater, Dean, Cass School of Education, University of East London at 9.30am.

### ***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.

### ***Reception and Cultural Activities:***

On Saturday 23<sup>rd</sup> October, the Reception and cultural activities will begin at 5.30 pm and will be sign-posted. A full programme of events will be posted up just outside the Conference Lecture Theatre.

There will be refreshments and light entertainment and a good opportunity 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:

- *The University of East London - for hosting the meeting.*
- *Nostalgia Steelband.*
- *SV26 and SPETA (Steelman Education & Tutors Association).*
- *Representatives of the British Association of Steelbands, Association of British Calypsonians and The Carnival Village.*
- *UK Centre for Carnival Arts*

\*Organising Committee:

Haroun N. Shah (Chair), Dr. Lionel McCalman, Alexander-D-Great, Adela Ruth Tompsett and Carl Gabriel.

## 3<sup>rd</sup> International Conference on Steelpan

### 'Integrating The Three Elements of Carnival, Steelpan, Calypso and Mas'

23-24<sup>th</sup> October 2010

**Venue: University of East London, Stratford Campus**

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Carnival festivals in the Caribbean have had a chequered history. However, in islands such as Trinidad, it is generally acknowledged that the arrival of the steelband in the late 1940s had a dramatic impact on carnival, elevating its status, grandeur and international recognition. Steelbands provided the momentum to underpin the spectacular artistry of the masquerade bands. In turn, steelbands drew heavily upon the inspiration of the calypsonians to the point that symbiotic relationships developed among specific groups. And, in the climax (Panorama) that ushers in carnival, it is mandatory for steelbands to compete against each other with vivid renditions of calypsos; the most popular calypso played on the road, earning the calypsonian the coveted prize of the 'Road March'. For the calypsonian, this is a stupendous award as it represents acknowledgement of their virtuoso to compose such harmonious and exigent melodies that challenge the rich, rhythmic and intricate arrangements of the steelband as demonstrated so elegantly in the numerous interpretations of Lord Kitchener's 'Pan in 'A' Minor'.

When carnival arrived in major cities such as London, (Notting Hill carnival), Toronto (Caribana) or New York (Labour Day), it was initially driven by steelbands which stunned onlookers as these unique instruments were witnessed for the first time on streets outside the Caribbean. However, in marked contrast to the Caribbean, it is not obligatory to select a calypso for major competitions and, calypsos when played, are mostly for nostalgia. Thus, unlike the Caribbean in which there is coherence between these three elements of carnival, viz. the masquerade band, steelband and calypso, in general the development of these art forms outside the Caribbean has mostly been independent of each other. A major objective of this conference is therefore to attempt to integrate these three elements of carnival into a coherent programme that will explore the merits of this interaction and whether such a model can work outside the Caribbean.

Haroun N. Shah, Programme Organiser.

The programme will essentially follow the flow of the traditional Caribbean carnival ie. 3 half-day sessions on each of the three carnival elements and a final combined session as follows:

**Session I: 'Contemporary Calypso; Entertainment, Social Commentary and Education'**.

**Session II: 'Pioneering Developments in Steelpan'**

**Session III: 'The Increasing Sophistication of the Masquerade and Carnival Band'**

**Session IV: 'Combining the Three Art Forms'**

## PROGRAMME

**Saturday 23<sup>rd</sup> October**

**From: 8.30 am Registration**

**9.30 - 9.45 Opening Remarks:** Professor Ann Slater, Dean,  
Cass School of Education, University of East London.

**9.45 - 10.00 Conference Programme.**  
Haroun. N. Shah, Nostalgia Steelband.

**Session 1: Contemporary Calypso; Entertainment, Social  
Commentary and Education.**

**10.00 - 10.30: The Politics of Re-Uniting the Carnival Arts.**  
Christopher Innes, York University, Canada.

**10.30 - 11.00: Calypso in the UK, Public Perceptions, Expectations and  
Political Impact:**  
Alexander-D-Great, London

**11.00 - 11.30: The Impact of Carnival Arts on Early Years and  
Primary Education.**  
Celia Burgess-Macey, London

**11.30 - 12.00: 'Kitch' - A Fragmented Fictional Biography of the Calypsonian  
Lord Kitchener: Fragmented Narratives and Liminal States in  
the Windrush Generation.**  
Anthony Joseph, Goldsmith's College, University of London.

**12.00 - 12.45**

### **PLENARY LECTURE**

**'Documenting the Calypso Art Form and Carnival'**

**Ray Funk, Alaska, USA**

**Day 1: Saturday 23<sup>rd</sup> October: 14.00–17.00**

**Session 2: 'Developments in Steelpan Activities'**

**Chair: Nestor Sullivan and Lionel McCalman**

- 14.00 -14.30: **Politics and the Steel Pan.**  
Pepe Francis
- 14.30 – 15.00: **The History of the Pan in the UK.**  
Frank Rollocks
- 15.00 – 15.20: **Development and Implementation of an Accredited Graded Examination for Steelpan.**  
Jacqueline Roberts, High Wycombe.
- 15.20–15.40: **Steelpan for GCSE and Music Medals.**  
Victoria Jaquiss, Leeds.
- 15.40–16.10: **New Steelpan Initiatives in London and the Midlands.**  
Lionel McCalman, Nostalgia Steelband, London  
Diana Hancox, Steel Pan Academy, West Midlands.
- 16.10 - 16.30 Tea Break**
- 16.30 - 16.50: Promoting Diversity and Innovation in British Pan Performance.**  
Rachael Hayward, City University, London.
- 16.50 -17.10: Ethnic Instruments in Engineering Education: Using the Steelpan to Ignite Interest in Engineering.**  
Soren E. Maloney<sup>1</sup> and Nigel Williams<sup>2</sup>. University of Cambridge<sup>1</sup> and University of Bedfordshire<sup>2</sup>.
- 17.10-17.30: Measuring the Success of Steelpan in Schools**  
Debra Romain, University of Cambridge.
- Reception: Workshop: 'Behind the Scenes Construction of Mas'**  
**17.30 - 18.30:** Paul Anderson, Colin Spalding, Noel Nanton and Team UK Centre for Carnival Arts, Luton.
- 18.30: Carnival Poems:** Ursula Troche

## Day 2

Sunday 24<sup>th</sup> October: 10.15 - 13.00

### Session 3: **'The Increasing Sophistication of the Masquerade and Carnival Band'**

Chair: Professor Adela Ruth Tompsett and Dr. Yoko Kimura.

- 10.30 - 11.00 **Roots and Routes: African Retentions and Influence in the Caribbean-derived Carnival.**  
Adela Ruth Tompsett, Middlesex University.
- 11.00 - 11.30 **History and Development of the Bridgwater Carnival**  
Chris Hocking, Somerset.
- 11.30 - 12.00 **Urban Anthropological Study of the Notting Hill Carnival: Focusing on the Masquerade Parades, Steelpan Music and Calypso.**  
Yoko Kimura, Nagoya University, Japan.
- 12.00 - 12.30 **Review of the 2009 Gala - Issues for Improvement of Mas in the Notting Hill Carnival**  
Nestor Sullivan, Trinidad.
- 12.30 - 13.00 **Carnival in the Big Area: Thinking Outside the Box**  
Keith Khan, London
- 13.00 - 14.30 **Lunch**

## **Day 2**

**Sunday 24<sup>th</sup> October: 14.30 - 16.00**

**Session 4: 'Combining the Three Element of Carnival in Art'**

### **An Audience with the Artist:**

**Moderators: Haroun Shah, Shabaka Thompson and Robbie Joseph**

Carl Gabriel - Internationally Renowned Sculptor in  
Carnival Arts: 'Modelling in Wire'

Dudley Dixon; Toussaint Clark and Grafton Yearwood  
'Pan Tuning in the 21<sup>st</sup> Century'

Alexander D Great - Calypso Legend in the UK:  
'Composing a Calypso'

**Closing Remarks.**

# *Abstracts*

## **The Politics of Re-Uniting the Carnival Arts**

**Christopher Innes**  
**Distinguished Research Professor**  
**York University, Toronto, Canada**

This paper will consider the Carnival Conference entitled “*Carnival, ‘A People’s Art’, and ‘Taking Back the Streets’*” held at the Accolade Centre, York University and the Kofler Centre, University of Toronto between 31<sup>st</sup> July - 3<sup>rd</sup> August, 2008, under my direction, as the first academic attempt to re-unite Mas’ (Masquerade) design and dance, with the other aspects of Carnival, steelpan music and calypso chants, at least through discussion. The role of Carnival sculpture will also be briefly considered.

Referring to and building on the comments by the Mas’ designer Peter Minshall and other speakers, this paper will question some of the more recent trends that serve to divide these Carnival arts: in particular the introduction of sound systems on trucks, and the advent of “Pretty Mas’,” as well as growing commercial pressures, and even issues of policing. The impact of these trends can be demonstrated and evaluated by looking at the annual Toronto Caribana week, and the developments that have become particularly obvious there.

Seen through the political perspective of the cultural Diaspora and the very specifically social aims of the founders of the Notting Hill carnival, there are strong arguments for re-introducing Steelpan and Calypso to Carnival – not in order to restore “tradition” in any sense, but because doing this can be seen as the only way of retaining the wider relevance of Carnival parades.

# Calypso in the UK: Public Perceptions and Expectations

Alexander-D-Great  
Calypso Monach 2010, London

"Each generation of slaves and freeborn Blacks created new musical genres and performance styles." (Maltsby 1991, 185 NY Routledge Press, 2006). This quotation, whilst specifically referring to Black American styles of music, encapsulates the substance of musical composition in general. I contend that this process is as marked in Calypso as it is in Blues, Soul, jazz and Hip-Hop.

The calypso has been the premier vehicle for expressing the social and political attitudes of the people of the Caribbean through its griot practitioners. As new styles evolved, Bluebeat, Reggae, Zouk and Soucouso became identified with particular islands. These subsets of the Calypso art form were African in origin but influenced by music genres inherited from their European colonisers.

In the crudest sense the most obvious variations can be cited simply in the use of instruments. In Barbados the "fife and drum" (also known as "Jing Ping") has a direct link with the British sailors who would entertain themselves in this fashion. In the French speaking islands (and also where patois is the prime *lingua franca*, e.g. St. Lucia and Dominica) the accordion and fiddle have led the way. Trinidad, with its original Spanish domination (and its proximity to Venezuela) uses the cuatro and guitar as the preferred accompanying instruments. With the advent of radio and the gramophone, musicians were able to hear music from a wide variety of sources. They incorporated some of the features of what they heard into their own music-making. Musicians, the world over, are therefore 'magpies' and will borrow from other sources to find new modes of expression.

As people left the Caribbean to seek work in Canada, the USA and Europe (mainly Britain at first) the content of calypso altered to reflect local conditions. Although Calypso had been heard in Britain since the end of WW1 the so-called "Windrush Generation" (see Anthony Joseph's Abstract) reintroduced it to the British public through some of its finest exponents, viz. Lord Kitchener, Mighty Terror, Roaring Lion, Young Tiger and Lord Beginner. The witty lyrics used to express conditions in Britain ("My Landlady's too Rude, in my up here she likes to Intrude" - Kitchener) reflected the feelings of Caribbean immigrants but also caught the attention of aficionados of Folk music and ethnomusicologists who were interested in calypso as a folk art form. In the 1950s and 60s these songs were seen as amusing and non-threatening, therefore providing a perfect foil for the then, feared newcomer, Rock 'n' Roll. The social and political content of some Calypsos was often disguised in humour/*double entendre* and while it rarely escaped the notice of the Caribbean locals, most Americans and Europeans were unaware of the underlying "picong". (Where it was noticeable, as in "Rum and Coca Cola" by Lord Invader, the lyrics were sanitized by "would be plagiarist" Morry Amsterdam for the Andrews Sisters version, which sold 4 million in the US).

Much has changed. Trinidad's independence in 1962 saw many Caribbeans returning home, including Lord Kitchener, Roaring Lion, Mighty Terror and Lord Beginner, Calypso's main exponents in Britain. Those who remained continued to perform to small, informed audiences. However, Jamaicans adapted well-known songs by popular international artists and gave them a new beat (Ska, later "Lovers' Rock") and this took over as the staple diet for Caribbean "Blues Parties" in the '60s and '70s.

The advent of Soca (generally credited to Ras Shorty I and the mixing of African and East Indian percussion styles in the early 1970s) brought a faster, more urgent feel to the Calypso. While there are Soca artistes who maintain all the political and social commentary that

we have come to expect from Calypso, (Shadow, Rudder, Stalin) Soca has itself been subdivided. "Jam 'n' Wine" requires no story, causing a reduction in lyrical content and more emphasis on dancing. Groovy Soca has more lyrical content and mostly confines the topics to "feel good" carnival issues. Chutney Soca is the domain of the Indian citizens of Trinidad and incorporates flavours of the sub-continent's Bhangra and other styles. It is still within Calypso and what I would call Concious Soca where we find the original Calypso spirit of social commentary and invective.

The calypso tradition was kept alive through the '70s and '80s by British based performers like Mighty Tiger, (first British Calypso Monarch, 1971), Golden Cockerel (Vivian Comma) and Lord Cloak amongst others. In the 1980s Tobago Crusoe and D'Alberto brought their talents to the UK and both are models of excellence and much sought after performers. There are other cities, (Leeds, Manchester, Nottingham, Reading, Oxford) where calypsonians perform at various times of the year but the London Tent has the highest profile and attracts calypsonians from further afield. In 1991 the Association of British Calypsonians was formed. Apart from a lady called Soca Baby, who won the Monarch title in the early 1970s, the tent had only two female calypsonians in the mid-1990s, Totally Talibah and Sister Sandra. There are now six regular female members, including Helemna B and Akima Paul, last year's Monarch. All the female calypsonians have been UK monarchs. In fact the ladies have dominated the competition since 2004. These calypsonians have fantastic, powerful voices, putting them in a league with the great American Soul and R n B singers.

After nearly 20 years, public perceptions and expectations of Calypso in Britain have altered somewhat. The first notable difference is that the "British" calypsonians comprise performers from at least eight Caribbean countries, as opposed to just hailing from Trinidad. Secondly, the topics covered in the London Tent tend to be broader in their scope than those in the islands, often dealing with international issues rather than local politics. This is also true of Caribana in Toronto and reflects my observation that people will carry their culture with them and adapt it to fit new surroundings.

Audiences for Calypso in Britain are usually well informed and may have a variety of perspectives. There are those who expect the sort of traditional renditions so expertly delivered by Cloak, Tiger, Explorer and Admiral Jack. Subjects covered include taking those in authority to task for perceived inadequacies. Cloak has had audiences rolling in the aisles with kaisos attacking the competition judges, the Carnival Committee, even Carnival Village, (the current home of the Tent). He has had the PA system turned off during a performance where he lyrically chastised the trustees for what he perceived as the under-use of Carnival village for Caribbean activities. While he may not be entirely accurate in his facts, the audience objected vociferously to the attempt to censor his views.

Historically audiences at the Tent expect some statement from Reverend B, Brown Sugar, Giselle Carter and Alexander D Great on matters concerning injustice or equality. G String disguises a serious message with humour and biting wit while Sheldon Skeete and Rondell Donawa represent a new, urgent, strongly innovative feel with their modern street style of delivery.

The Groovy Soca competition (won this year by Cleopatra) runs alongside of the main one. It allows calypsonians to come to the Tent with a slow and a fast tune. This broadens the styles and subject matter of what audiences can expect and there are experiments in Latin and Jazz "feel" in the arrangements. My own viewpoint is to encourage experimentation and try to take this art form into a hitherto unexplored territory, either in terms of structure, arrangement or style.

In the Caribbean, one expects calypsos to be dramatically staged with props and actors to extract the ultimate performance out of the song. However, the prizes on offer are much bigger there than elsewhere and resources are limited in the UK. Consequently audiences have come to

expect the performances in Britain to be more like those of a regular singer, appearing in a fine costume but *senza* props. Occasionally British based calypsonians will enlist the help of friends and family to stage their song and when this happens they usually find themselves on the winners' podium. The tradition of the "complete performance art experience" is still high on the judges' agenda and presentation is of great importance.

There are two Junior Calypso competitions in Britain each year, one just before Notting Hill Carnival and one in Black History Month. This gives youngsters, interested in exploring the art form, the opportunity to perform with a full band and backing vocalists, as they would in the competitions in the Caribbean. There is a reciprocal arrangement with the Trinidad and Tobago government for their Junior Monarch to sing as a guest in the London Tent in August. The British Junior Monarch travels to Trinidad in February/March to perform there during the UK's coldest month, a tasty carrot which helps to focus the ABC Juniors' minds on the need for a good, well crafted topical calypso. There is still a need to find the optimum time to stage these Junior competitions in the UK, because, although attended by supporters and friends of the participants, there is still no occasion when there are large audiences of children.

The ABC has run Calypso writing workshops since the mid-1990s for young, aspiring calypsonians. It was organised by Talibah Roberts (Calypso soubriquet Totally Talibah). She ran sessions for children aged 8 to 17 during Half-Terms and Summer holidays, occasionally aided by some of the other calypsonians, including Wen D, Cleopatra, Mighty Explorer and myself.

There are about 12 regular members of the Junior tent and in the coming year there is to be a focus on getting them to perform in schools so that other children can see members of their peer group performing culturally thought-provoking songs, written by themselves. One successful innovation, which we have tried to implement in Britain, is to have songs written by groups of children. Children in a group (3-6 years) contribute ideas about topics, rhyme schemes, line length, syllabic content etc., all designed to make the best possible representation of the subject under discussion. This kind of interactive creative composition enables less confident or shyer children to engage in the activity, sharing in the success and learning about what works and what does not. In recent years the form, chord progression and melodic content of the ABC Juniors' calypsos have all become more complex and imaginative and, as the participants gain confidence, they take more risks, stretching the bounds of their imagination. The current junior monarchs, Kiki B and Vivi both wrote exceptional songs with a distinctly British R n B flavour, whilst still maintaining the calypso mood and style.

In past years ABC has brought visiting artists from the Caribbean to add a star attraction to the roster of the Tent. This has served to swell the ranks of the audience and provided excellent role models for the younger performers. However, for the past two years there has been a reciprocal arrangement with Caribana, in Toronto, where the monarchs from either side become visiting guests of one another.

This new spirit of cooperation is now extending to the other art forms. Traditionally, steel bands in Britain have only considered playing hits from Trinidad and Tobago during the Notting Hill Carnival. There have been some faltering attempts to link up with local Calypsonians to play their tunes on the road but these have never come to fruition. This year, however, there have been moves to get the local Calypsonians to write something appropriate for a steel band to play. One song has already been written for that purpose and it is hoped that more collaborations will follow. The day may come when a Calypsonian's song is about a masquerade band, which is jumping up to the said Calypso as it is played on the road by a steel band. This view is growing in strength and is a key vision of this conference.

# **The Impact of Carnival Arts on Early Years and Primary Education.**

**Celia Burgess-Macey**  
**Department of Educational Studies,**  
**Goldsmith's College, University of London**

Carnival is cultural practice with complex and interesting historical and social roots. It is visible as the interrelated arts-masquerade, calypso and steelband, but it is also more than art. For carnivalists, carnival has many meanings and plays a significant role in their lives. This can also be true for children and young people. Through carnival, children are learning how to belong in their families and communities, they are exploring their imagination, expressing their ideas and feelings and taking on carnival identities, they are encountering others and developing collaborative relationships, they are working with more experts in 'guided participation in meaning making' (Rogoff). Interviewees often state how carnival activities (pan playing, singing calypso, playing mas) made them feel-nervous yet excited, challenged, empowered, proud and special. This is particularly evident in the organisations and spaces in which carnival is practised-panyards, mas camps and in calypso workshops. Because carnival involves collective performance (as well as individual), it engages children in a learning process and discipline over time. This is particularly the case with steelbands and is one of the advantages of bringing carnival into schools.

But-to what extent are children in schools able to use the material and visual culture of carnival to explore and express their identities and to support learning? Within our society some cultural practices and some ways of being and seeing are privileged above others (Freire, 1972), (Macedo, 1994). Much of what is contained in education consists of privileged discourses which include some children and exclude others. The expressive and communicative practices such as those embodied in carnival, which are valued in the domains of family and community, may not be valued or even understood in the domain of school. This can lead to disengagement and underachievement.

So as well as showing how children engage in their traditional subjects based learning through carnival activities, my research shows how the processes of learning such as playing, imagining, exploring, experimenting, talking, collaborating, were replicated through carnival. There is both discipline and improvisation in carnival. There is group identity and individual identity which are interrelated. Children (both in UK and Trinidad) were very aware of group identities and talked consciously about the processes of working together and the value of working with adults who were not their normal teachers. Collaboration between the teacher/ adult practitioner and learners and between learners themselves was another central aspect of the learning.

Much of school learning is literacy and print based, with some visual input usually via screen. Yet children have multiple intelligences (Physical/kinaesthetic; musical; visual etc) which are often underdeveloped in the school curriculum. There is increasing evidence to indicate that multimodal learning is more effective. The predominance of synaesthetic forms of meaning making was apparent in carnival based learning and was experienced as liberatory by children. But the disruptive nature of carnival does not sit easily within the institutional practices of schools and there are many challenges to be faced in bringing carnival into the curriculum.

# **'KITCH' - A FRAGMENTED FICTIONAL BIOGRAPHY OF THE CALYPSONIAN LORD KITCHENER: FRAGMENTED NARRATIVES AND LIMINAL STATES IN THE WINDRUSH GENERATION**

**Anthony Joseph**

**Goldsmiths College, University of London and Birkbeck College, London**

On the morning of June 22 1948 the Empire Windrush docked at the port of Tilbury, bringing 492 Caribbean men and women to England. Among the passengers was a 26 year old Trinidadian, Aldwyn Roberts, Lord Kitchener who had joined the ship in Jamaica. Lord Kitchener was one of the passengers interviewed by the Pathe news service and the subsequent footage of him singing 'London is the place for me', a calypso he had composed when the ship was nearing England on the deck of the Windrush has become an iconic, defining symbol of post war immigration to Britain.

For many of the West Indians who made Britain their home during the post war period, Lord Kitchener was both a reminder of the homes they had left behind and a beacon of hope in an uncertain future. In his recordings and performances he embodied their dreams, joys and frustrations and his musical innovations had a profound influence on British popular music and culture of the time. Kitchener, more than anyone before him or since, popularised the calypso in England. The Jazz and Latin tinged calypsos that he recorded during his period in the UK also found their way to West Africa where they influenced the euphoric independence music known as Hi-Life.

And yet Lord Kitchener's extraordinary life and work have not received much mainstream attention. Except for a few scattered interviews and articles, no full biographies exist. Of the literally hundreds of songs he recorded in Britain most are unavailable. This project consists of two components. Primarily, a biographical novelisation of Lord Kitchener's life is presented, beginning with his childhood in Arima, east Trinidad, his move to La Coup Harpe, a red light district and former slave yard in East Port of Spain in the early 1940s to pursue a career in music, his departure and arrival in the UK in 1948 and his return to Trinidad in the mid 1960s. It examines the social climate of that time in Trinidad and contextualises his work within the history and development of the calypso.

The novel takes the form of a fragmented narrative; a collage of fictional memoirs, interviews, historical data and fiction; chronological in narrative but told through a multiplicity of voices. Such a form echoes the experience of Caribbean arrivants to 1950s Britain. Torn between exhilaration and longing, between home and exile, they lived in a perpetual condition of becoming, a liminal state which sociologist Paul Gilroy calls 'fragments of an unfinished history.'

The analytical component of the project investigates further the sociological and cultural experience and effect of this dislocation and fragmentation on Caribbean emigrants to the UK in the post World War II period. It also examines the Windrush generation's 'patriotism' to Britain and the idea of the 'mother country'. When Lord Kitchener sang London is the place for me on that foggy morning at Tilbury was it patriotism or a subtle form of satire?

# **Researching and Documenting Calypso, Pan and Carnival in the 21<sup>st</sup> Century**

**Ray Funk  
Alaska, USA**

Researching the history of carnival arts in the twenty first century one must consider what has changed, what has not, the crying need for further research and joint collaborations, and the global reach of carnival. Essential is a concerted effort to make more of the history widely available in formats that it can be better appreciated and understood. There are still enormous gaps in our knowledge which calls for interviewing elder and not so elderly practitioners, locate photos and films, newspaper clippings and make more widely available previous research efforts.

At the same time the tools for research are changing with the easy ability to copy photos into high density scans, recording interviews on mp3s, and high quality videoing of interviews, performance or behind the scenes construction of mas, rehearsals, etc. Videos of rare films suddenly pop up on youtube and sharing through email attachments has made it possible to spread research quickly and cheaply. Interviews are changing as they can now be by phone or email or in groups which alters the results as does creation of an ongoing relationships bolstered by sharing of materials. Traditional research must change as part of such a collaborative process takes shape.

Researching carnival arts is a global endeavor where mas, calypso and pan have all gone all over the world. Many of the leading calypsonians like Lord Beginner, Lord Kitchener and the Mighty Terror spent significant periods in England. Sir Lancelot brought calypso to Hollywood movies. The speeches of midnight robbers crop up in a Canadian science fiction novel and British poetry.

Documenting such globalization is especially challenging. Lord Melody's "Shame and Scandal" was recoded worldwide but little understood as to its complex sources. Wire bending techniques from Cito Valesquez to Carl Gabriel are beginning to be documented. The real start of the globalization of pan was the 1951 trip to England of TASPO, the Trinidad All Steel Percussion Orchestra. Researching that trip requires looking to newspapers that have not been digitized and are only in a few facilities., interviewing the few surviving members in Trinidad, West Virginia and London, and finding the records of a French circus. Few have traced Peter Minshall's work in Notting Hill Carnival and London theatre before he created his masterpiece, Paradise Lost and went on to transform Trinidad carnival.

The growth of carnival studies programs speaks to the interest in a field that has much to offer if the rich history can be better made available for the student who looks to an ipod and the internet for their understanding of culture.

# **Development and Implementation of an Accredited Graded Examination for Steelpan**

**Jacqueline Roberts**

**Chair: St. Vincent and the Grenadines 2<sup>nd</sup> Generation (SV2G);  
Carnival Network South East England & Wycombe Steel Orchestra**

One current project is managing the UK Steelpan in Education project for SV2G and the Arts Council England.

This pilot research project is to assess and create an accreditation system in the UK for the Steelpan Instrument. She led a delegation to Trinidad & Tobago to study at the University of West Indies (UWI). Examinations were taken at the centre for Festivals and Creative Arts using the UWI steelpan accreditation system. Since then, as part of the project, SV2G has an arrangement in partnership with UWI to manage their syllabus and examinations in the UK.

SV2G has also recently formed an Association for Steelpan Educators and Tutors (SPETA). The continued work of this successful project led to the Steelpan Stepping Stones Project which was awarded the Inspire Mark - the badge of the London 2012 Inspire Programme for the London 2012 Olympics.

**SV2G's Steelpan Stepping Stone project** has been continuing the development and promotion of the Steelpan Instrument.

## Teaching and Marking Steelpans for GCSE

Victoria Jaquiss

**Steelman Development Officer, Leeds Art Forms Music Service  
Classroom Music Teacher, City of Leeds School.**

I was an English teacher at Foxwood School, Leeds in 1982, when two things happened. I met steel pans for the first time and I met Jan Holdstock, music educator extraordinaire - inspiring and complementary.

Two years later, the Foxwood Steel Band played its first gig to a group of pensioners in a church hall in Seacroft, Leeds. One year after that I was Head of Music, and my 16+ [precursor to GCSE] class took its first exam in 1987 with steel pans as the main performing instrument. A few years after that I found myself Head of Faculty, of Music and Expressive Arts.

Over the following years my GCSE students also performed on piano/keyboards, guitar, bass guitar, glockenspiel, drum-kit, and, to a much lesser extent some woodwind instruments and strings, and some sang. We coped as best we could with the trickier demands of the exam: ie the Listening test, the sight-reading test, and the repetition from memory. I met up with teacher, musician and artist, Charlotte Emery, who had also studied with Jan Holdstock, and persuaded her that she wanted to play and teach pans, illustrate my song sheets, and also cover both my all too imminent maternity leaves. I devised the Foxwood Songsheets out of necessity. It was, and still is a system of deliberately imprecise musical notation, by which students could play and sight-read any number of songs. And over the next decades I experimented, researched and refined it. The exam boards quite quickly accepted it, as a clearly understandable form of notation.

None of my students at Foxwood School had private lessons; no-one could read music [except to a very basic level on treble clef]; hardly anyone except a few guitarists owned their own instruments. It never occurred to me that they it would be a problem that they weren't going to hit top grades. I just recognised that some pupils had a need to have Music in their life. I concentrated on getting them all to top performance standard. Above all I recognised the amazing differentiation that pans had to offer. While I always allowed the students to play their own chosen instrument I encouraged them to use pans to be their ensemble instrument. And I still do today.

Foxwood School closed in 1996, I became *Steelman Development Officer* for the Leeds Music Service. I was then able to introduce and re-introduce steel pans to high schools all over Leeds and encourage them to use them for their GCSE students. Charlotte Emery had already been using pans routinely since she moved to Merlyn Rees High School in 1992 during the Leeds schools' re-organisation. Other schools would create a song and dance if just one of their candidates used pans for either solo or ensemble. I wanted GCSE pans to be routine; it was still being regarded as something special.

Nine years of grading pans was paying off. But, as all pannists will know, it is difficult to record steelpans well, and there were occasions when we have our marks questioned.

In my presentation I will look at how we all included our pannists in the GCSE classes, what problems we had to overcome, and what sort of standards are needed for which grades. I will play recordings of previous students' work, and invite the audience to mark them according to the exam board's criteria. I will also discuss and demonstrate the new ABRSM's new Music Medals, and consider how useful they will be for accrediting what steel pan players achieve, whether or not they are taking GCSE Music.



## **Developments with the Steel Pan Academy in the West Midlands**

### **Diana Hancox Steel Pan Academy, West Midlands**

At the last steel pan conference in August 2006 I was asked to speak about my role developing steel pan teaching, learning and playing in the Midlands. I was still working for the County Music Service but already gathering my thoughts for developing the 'Steel Pan Academy'.

In March 2007 the Steel Pan Academy was born with its mission statement being to "provide access and opportunity to quality steel pan teaching, learning and playing", I left the County Service, my wonderful team came with me and so too our schools.

Preparing for this conference I began to collate what the Steel Pan Academy had achieved in terms of meeting its mission statement of providing access and opportunity to quality steel pan playing, teaching and learning" since its creation three and a half years ago. In that time the Steel Pan Academy has grown to providing regular peripatetic steel pan teaching for 40 hours a week in 12 schools in Coventry and Warwickshire, 3 junior performance bands, 5 youth performance bands, 3 adult performance bands, a U3A band and a 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's performance bands and Phase One in a big Steel Pan Concert at the Belgrade theatre.

Since 2008 the Steel Pan Academy has taken the youth performance groups on tour to Europe with Phase One Steel Band. In 2007, the groups went to Barcelona and in 2009 we went to Paris. The tours involved a great deal of fundraising to subsidise the costs, have included 35-40 teenagers, have involved at least 3 performances to large audiences in public places and all have been highly successful. This year, July 2011, the Steel Pan Academy Youth bands, Phase One and our new and successful pan-round-neck band will be going on tour to Lake Garda in Italy.

The Steel Pan Academy also provides workshops all over the country. The workshops are for schools, colleges and community groups that do not currently have steel pans. Over the last three years the Steel Pan Academy has provided workshops in many schools, colleges, universities and community groups in Coventry and Warwickshire, Birmingham and its

surrounding areas, London, Essex, Sussex, Gloucestershire, Herefordshire, Nottingham, Derby, Sheffield, and Devon.

One of the greatest developments of the Steel Pan Academy has been the setting up of the second Pan-round-neck band in this country. We were lucky to have the support of Lionel McCalman and Haroun Shah of Nostalgia Steelband, London who came up to the Midlands and provided two workshops to inspire our staff and pannists. In September 2008, The Academy established it's own Pan-round-neck band which has been directed by Stephon Philip who has created some fantastic arrangements for the band. Nostalgia supported us by letting us borrow some single pans until we could get our own and then in Autumn 2008 the Academy was awarded a Lottery grant to buy it's own set of pan-round-neck pans. This band has just begun it's third year, is now 35 members strong who rehearse one Sunday a month throughout the year. The group is very much a community band and includes equal number of teenagers and adults, many are of the same family. So not only is the band making great music but the experience of learning and performing is shared between teenagers and parents. This band is now one of our top two performance bands and I am delighted that this year they are also joining the tour to Italy.

All of the aforementioned is great achievement 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 who 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 strengthens everything that we do, and I do believe if more of the pan world would work together as a team, if we could all work together, much more could be achieved for the pan world in general.

**Forty Years of Steel Bands in British Schools (1969-2009):  
An examination of Steel Pan music as an aspect of the Caribbean's  
Cultural Heritage:**

**Lionel McCalman  
Nostalgia Steelband and  
University of East London**

This paper is based on a two year long research project that sought to understand the impact of steel bands in the British school system. In 1969, Gerald Forsyth, a pan pioneer, introduced steel pans at Islington Green School in North London, and soon after, the expansion within inner cities began. There was a sense among British school music teachers of what will 'work' for their pupils and what would not, and steel pans were seen as a 'valuable' experience for children – but only for children of Caribbean background. Today, children of diverse backgrounds have the opportunity to learn and play the steel pan. However, most of the early experiments of introducing steel pans into schools were on the basis of trial and error, rather than a knowledge of precisely how and why it works. Schneider (1993) considered the impact of teacher beliefs in relation to a child's perceived potential and how this may correlate with the teacher's perception of the home background. Opportunities for developing skills associated with sociability and incorporation into the school ethos are no longer sufficient. Steel pan music as an aspect of the Caribbean cultural heritage has much more to offer schools.

The importance of race and ethnicity, linked to identity, are complex and dynamic issues within educational discourse. Some of the more fundamental questions concern the understanding of race and difference that shape schools' attempts to engage all pupils within their multicultural setting. The emergence of the steel band within the British education system has encouraged a shared commitment towards antiracism in schools. Though its curricular and pedagogical impact may seem limited, it does accord with the lived experience of many working class children in inner city areas. The concept of 'genre' implies a 'kind or type' of art and the notion implies that 'some aggregation principle enables observers to sort cultural products into categories', which may itself be problematic. Within the new discourse of community cohesion, pupils of diverse ethnic backgrounds are encouraged to mobilise around a shared political, ideological identity, and this has included engaging in the cultural aspects of other ethnicities.

This paper considers whether in the last forty years these considerations have been realised, and whether school steel bands have made a contribution in this area.

# **Promoting Diversity and Innovation in British Pan Performance**

**Rachel Hayward**

**Doctoral Candidate, City University London.**

Since the first performances of the Trinidad All Steel Percussion Orchestra in this country nearly 60 years ago pan music has become a frequent accompaniment to summer events such as balls, weddings, cocktail parties, fetes and of course carnivals throughout Britain. However pan musicians have always prided themselves on their instruments' potential and their own musical ability to perform a range of musical genres and in a variety of contexts which lay audiences still find surprising.

This paper will explore the historical precedents set by the early pan men in Britain, and some more contemporary examples of innovative pan projects. Some of the difficulties of presenting pan in new contexts, both in terms of repertoire, rehearsal techniques, performance practice and context will be explored and recommendations made regarding the promotion of pan as a legitimate and flexible instrument of music.

# **Ethnic Instruments in Engineering Education: Using the Steelpan to Ignite Interest in Engineering**

**Soren E. Maloney<sup>1</sup> and Nigel L. Williams<sup>2</sup>**

<sup>1</sup> **University of Cambridge,**

**Institute for Manufacturing, Alan Reece Building,  
17 Charles Babbage Road, Cambridge, CB3 0FS, UK**

<sup>2</sup> **University of Bedfordshire Business School, Luton Campus,  
Vicarage Street, Luton, Bedfordshire, LU1, 3JU, UK**

There is an economic imperative to increase the level of innovative activities in the UK economy and Universities have been encouraged to increase the number of science and technology graduates. One of the approaches used by universities is the encouragement of minority students, in particular, Afro-Caribbean students into undergraduate engineering. However, to realize the potential of these students, programs need to build understanding of engineering principles in a manner that appeals to multiple learning styles.

The Steelpan, an instrument invented in Trinidad and Tobago, can provide a possible solution. The steelpan or pan is a percussion instrument that was invented in the twin island state of Trinidad and Tobago around World War II. Produced by creatively deforming metal sheet, the pan is a unique musical device and offers an opportunity to teach engineering concepts using an instrument that is a part of these students' cultural heritage. The technology of the steelpan is multidisciplinary and requires knowledge in the areas of materials science, production processes, acoustics, vibrations and music. By decomposing the production of the instrument into these underlying bodies of knowledge, it provides an ideal opportunity to explain and demonstrate engineering principles at low cost.

This paper presents options for courses that use the steel pan to encourage A Level science students into the engineering profession. First, an overall framework is produced for the engineering concepts that can be demonstrated using the pan production process. Next, an example of an exercise on the effect of manufacturing processes on material properties is presented..The paper concludes with options for further development of modules that can incorporate additional manufacturing process or engineering concepts in vibrations and acoustics.

## **The Success of Steelpan in Education**

**Debra Romain**

**Lucy Cavendish College, Cambridge University,  
Musical Director for Steelpan; Ealing Music Service,  
In house Arranger: Stardust, Glissando and Mangrove Steelband.  
Educator in Steelpan at Carnival Village London and  
Twyford School (specialist Music College)**

This presentation will highlight the success story so far and the future development of steelpan in education drawing upon my vary varied career in classical music, steelpan and a large number of teaching jobs for over 20 years. The ways in which steelpan in schools is being re-structured to incorporate it into general music will be discussed.

Issues facing steelpan teachers in schools and suggestions as to the ways in which they may be improved will be put forward. In addition, my new position in the EMS (Ealing Music Service) which provides Steelpan education for up to 100 schools, as part of wider opportunities scheme, will be outlined.

Finally, future plans and projects to aid the promotion of steelpan in schools nationally will be proposed.

## **Roots and Routes: African Retentions and Influence in the Caribbean-derived Carnival**

**Adela Ruth Tompsett**

Africans transported forcibly across the Atlantic by European colonisers were not permitted to bring anything with them, family and tribal units were split up, names were erased. Yet they brought to the Americas, all that could be carried in the body, mind and spirit, which was much.

This paper briefly addresses some of the issues involved in tracing and defining African influence in, and origins to, carnival practice in circumstances where written and other printed evidence comes mainly from European perspectives. This is a topic for an extended paper of its own and in this presentation these issues are addressed only in so far as is necessary to introduce and context the main discussion of the paper.

The main focus of the paper is on aspects of retained African culture. I propose and consider examples of African practices that constituted and influenced the content and development of carnival in the Caribbean in the nineteenth century, and which created the traditions that are the roots of the carnival culture Caribbean migrants brought to Britain in the mid-twentieth century.

It is not intended that this paper should be definitive. It aims to contribute to ongoing research and discussion about carnival history and aesthetics, current amongst both practitioners and scholars.

## History of Bridgwater Guy Fawkes Carnival; 'Home of Carnival'.

Chris Hocking

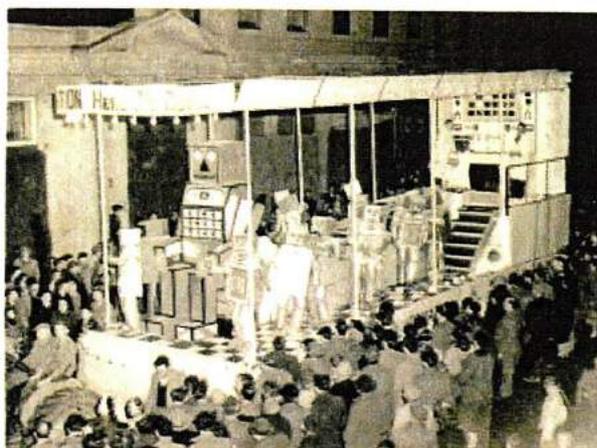
Former President and Director and Trustee of Bridgwater Carnival Ltd.



The origins of the annual carnival in Bridgwater can be traced back to the Gunpowder Plot of 1605 when Guy Fawkes and his fellow conspirators, failed in their attempt to blow up the Houses of Parliament. Maybe it was because Bridgwater was staunchly protestant in those days that the townsfolk celebrated with greater vigour than anywhere else, creating a tradition of widespread merrymaking on the annual anniversary of the 'fifth'. Or maybe it was just an excuse to enjoy an evening of fun around the bonfire before the long, cold nights of winter really set in. Whatever the reason, those celebrations have now grown into the magnificent spectacle which takes to the streets of Bridgwater each year in early November. The early years unfortunately were not recorded but we do know from the parish records of St Mary's Church that John Taylor and his two children were killed in a gunpowder explosion in their home in November 1716. Early casualties no doubt caused by the manufacture of the home-made Bridgwater Squibs, the unique fireworks which are still very much a part of our carnival tradition. It seems that it was the Victorians who were mainly instrumental in establishing the format of the carnival for future generations to enjoy.

Celebrations in those days concentrated around a huge bonfire which was built on the Cornhill, right in the centre of the town. From all corners of Bridgwater, townsfolk paraded to this bonfire, many disguising their identities in costumes and masks, a practice which enabled them to get up to all sorts of harmless mischief. Once assembled, effigies of Guy Fawkes, the Pope and others who had upset the local population, were added to the flames. From early evening, hundreds of Squibs were ignited in the town centre and a night of merrymaking ensued until the early hours. It was the celebrations of 1880 however which were to change the course of the carnival forever. The evening of the 'fifth' that year began so well, but the usual good humour and excitement gave way to ill temper and acts of violence, leading ultimately to serious disorder and riot. By 1 o'clock in the morning the bonfire was still burning with plenty of fuel remaining to add to the embers. Most of the crowd had gone home but around 300 people were still making merry around the fire.

## The Event



The local authority then called in the newly formed fire brigade to douse the flames and put an end to the festivities. This angered the revellers, so much that they cut the fire hoses and those which remained intact were turned on the firemen themselves. Fireman James Ware refused to give up the possession of a standpipe however and he was set upon by the angry mob who chased him through the streets of the town. The next day, the riot was the talk of the town and various parties were blamed. A resident wrote to the local paper suggesting that a controlling committee be formed to organise the annual procession. This idea received substantial support and the following year, 1881, the committee was formed and the first official Bridgwater Guy Fawkes Carnival paraded through the streets of the town. From this inaugural event has grown the country's longest running carnival, justifying the town's title as the 'Home of Carnival'. Two years later, another event occurred in the town which proved a significant milestone in the history of our carnival.

A new town bridge, crossing the River Parrett, was to be opened in the autumn of 1883 and the Town Council asked the carnival committee to stage a celebratory 'baptism of fire' as the annual parade reached the river crossing. This was to consist of a spectacular firework display with Roman Candles, Sky Rockets and, of course, Bridgwater Squibs. Such a display would be expensive to stage so the committee came up with the idea of a fund-raising concert. An evening of 'Popular Entertainment' was duly organised and staged at the Town Hall on 31 October and this first Carnival Concert raised the magnificent sum of 14 guineas – more than enough to pay for the new bridge's 'baptism of fire' with a small amount left in the kitty. So popular was this concert that it has been staged every year since, with the exception of the war years, and still remains a vital source of funding for the annual carnival parade itself.



Bridgwater Carnival was now well and truly established in the community and has continued to grow and prosper ever since. Since 1881 there have been many memorable moments in the growth and development of carnival in the town. Here are just a few of them:

**1892.** The Home Office became concerned about the manufacture of Bridgwater Squibs in homes throughout the town. The committee decided they could not be responsible for staging the carnival with the threat of a considerable fine being imposed if this practice continued. An 'underground' movement was formed to ensure the carnival went ahead – which it did.

**1902.** Bridgwater celebrated the coronation of Edward VII by re-enacting the Royal procession with a long series of tableaux which included a replica of the magnificent State Coach, correct in every detail and drawn by eight cream coloured horses.

**1903.** First electric light bulbs used on an entry in the procession. Until now, the carts (floats) were illuminated with paraffin lamps, carried alongside the entry.

**1909.** Bowing to pressure from the business community, the committee decided that future carnivals would be held on the Thursday nearest 5 November (Thursday being early closing day in the town) instead of 5 November itself as had been the custom.

**1925.** The area around the Cornhill was laid to tarmac, improving the road surface for the rapidly increasing motorised transport. Unfortunately, this material burns easily, especially under bonfires, and so the carnival committee reluctantly abandoned the Cornhill bonfire, thereby extinguishing forever its closest link with the events of 1605.

**1948.** Horses used for the last time to pull a carnival club entry.

**1958.** Only eight Bridgwater clubs competed in this year's carnival and it seemed as if the diminishing popularity of participating in the event was due to the ever increasing appeal of watching television!

**2001.** To maintain its position as the country's premier carnival, the organisers of the parade decided that it would be held in on a Friday in future, the first change in the day of the festivities since 1909.

**2005.** The 'Spirit of Carnival' statue was unveiled on the Cornhill in October of this year. This permanent reminder of the importance of the carnival to past, present and future generations of people stands proudly on the spot where it all began 400 years ago.

**From 2003, Nostalgia Steelband has participated in this carnival, bringing a new dimension to this ever evolving event.**

# **Urban Anthropological Study of the Notting Hill Carnival Focusing on the Masquerade Parades, Steelpan Music and Calypso**

**Yoko Kimura**  
**Nagoya University of Foreign Studies**

This presentation is an introduction to my thesis submitted to Nagoya University in September 2009 and accepted for a Ph. D degree (Anthropology) in March 2010. My thesis, based on my fieldwork for five years between 2004 and 2008, examines three art forms of the Notting Hill Carnival and aims to describe modern British Society through the carnival in an analytical framework of ethnicity.

The method I took is one of urban anthropology. The urban anthropological study begins with an observation of the whole from its parts, attempting to identify urbanism based on daily lives and values of people involved while trying to see the structures of cities on which daily practices are made, and ends with an analysis of urban societies by referring to the lives, customs and values of people living in cities. First, I adopted the general and in-depth approaches developed in Japan to investigate relationships between social groups participating in the carnival and urban society. Masbands and steelbands in Britain are classified and analyzed with these approaches. Second, life history interviews of twenty key persons of the carnival who are Trinidadian descents are used to present how they reveal the eastern Caribbean culture, which has a carnival tradition, in the Metropolis. These add reality with a detailed study of the carnival and the contribution of these people since 1950s is depicted. Third, to use the lyrics of calypso and the concept of the masquerade arts as texts is represented mentality of the Caribbean people living in Britain. The year 2007 was a special year, marking the bicentennial of abolition of the slave trade. Calypsos and masquerade arts commemorate for it especially show the difference of mentality and sense toward 'slavery' between British Caribbean's and people in majority.

The content of my thesis is as follows:

1. Historical Background of the Notting Hill Carnival including the history of Caribbean Carnivals and that of Notting Hill
2. The transition of the organizational body and the process of the carnival
3. The development of the masbands participating in the masquerade parade
4. Two case studies of a masband and a steelband as voluntary associations
5. The development of the steelbands in the Notting Hill Carnival
6. The development of the calypso in the Notting Hill Carnival
7. History of Afro-Caribbean through the lyrics of calypsos
8. 'Slavery' symbolized in the lyrics of two calypsos
9. 'Slavery' symbolized in the masquerade arts
10. 'Africa' symbolized in the masquerade arts in modern Britain

# **Review of the 2009 Gala: Issues for the Improvement of Mas in Notting Hill Carnival**

**Nestor Sullivan**  
**Judge; Notting Hill Panorama Championships, London.**  
**Director of Mango Rose Steelpan Services, Trinidad.**  
**Global Consultant: Steelband, Carnival and Mas.**

Immediately after the experience of judging at the 2009 Gala, I submitted a report to the Notting Hill Mas Bands Association (NHMBA) on my observations about the mas in general and the Gala in particular.

This paper will reflect these findings and make recommendations for the development of the mas in Notting Hill Carnival.

The paper is divided into six sections which are as follows:

1. **Costumes** – Design and Adaptability. The paper suggests that there should be two categories and gives reasons for this.
2. **Dance and Movement** – this is identified as components of Carnival suggesting ways to improve
3. **Colours and Materials** – this section deals with things that can be done to help experienced and student mas makers improve on their costumes.
4. **Band Presentation** – these are comments on the actual Gala (Carnival Splash) that took place on the Saturday and Sunday of competition.
5. **The Judging System** – these are suggestions for more efficiency in the system
6. **Other Observations** – this section deals with issues such as: Venue Choice; Music at the Gala; Lighting; Production and Promotion of the event.

The paper will be presented using Power Point and will feature photos to illustrate the issues.

## **Carnival in the Big Area; Thinking Outside the Box**

**Keith Khan, London**

**[www.keithkhanassociates.com](http://www.keithkhanassociates.com)**

Keith Khan is an artist, director and designer. Ten years of creating carnival in Notting Hill and Trinidad taught him the value of working from within a community to generate spectacle. These “mas camp” skills have been scaled up and applied to the delivery of major later works, including the *Commonwealth Parade* for the Queen's Golden Jubilee in 2002, and his 3d and costume design for the Central Show in the Millennium Dome.

He has created a number of seminal events that are site specific or engage with technology and digital media. These include projects such as *Coming of Age* and *Escapade* with Akademi, *Alladeen* with New York based company The Builders Association, and his work as Director of Design for the Manchester Commonwealth Games.

He created the company Motiroti, with Ali Zaidi, which was successful in delivering numerous early projects. Later roles include, Chief Executive of Rich Mix, a multi-million pound new build arts venue in East London, which he opened in 2004, and Head of Culture for the London 2012 Olympic Games from 2006 - 2008.

Keith currently leads Keith Khan Associates, a creative company which connects public organisations, commercial partners and participant communities. London based, with international reach, Keith Khan Associates reflects the UK's diversity through its creative partnerships. Keith Khan Associates is currently developing a range of projects including a major season of contemporary Caribbean inspired work.

His presentation will reflect the broader aspects of his work on carnival arts as it began reaching the bigger arena and where we should be aspiring to reach.

## **Workshop 'Behind the Scenes Construction of Mas'**

**Paul Anderson, Colin Spalding, Noel Nanton and Team  
UK Centre for Carnival Arts  
Luton**

The vast international experience of the team from the UK Centre for Carnival Arts will be staged in a workshop entitled '*Behind the Scenes Construction of Mas*' and will take the audience into a journey to witness the practical aspects of some of the delicate, creative and ingenious artistic skills that goes into providing the inspiration for the magnificent consumes seen at carnival events around the world.

### **Paul Anderson:**

CEO, UK Centre for Carnival Arts

In Feb 2003 Paul became the Executive Director for the Luton Carnival Arts Development Trust's now called the UK Centre for Carnival Arts (UKCCA). Since this appointment Paul and his team has gone on to successfully raise the finances to build the UK's first carnival Centre and complementary carnival arts development programme to position UK carnival communities and artists internationally. He went on to secure investment from non traditional arts funders to build and establish an exciting range of educational programmes including a national carnival archive resource, a specialist suite of learning for carnival arts starting in schools leading towards a Foundation Degree launched in Sept 2010.

Through innovation and successful application of carnival arts to national agendas in, education, archiving, tourism, community cohesion and regeneration Paul has raised £7.3 Million to build the UK's first dedicated Centre for Carnival Arts and has secured the investment to run the centre from a wide range of stakeholders and partners. On average Paul raises over £300,000 per annum and generates income of £150,000 to support UKCCA's comprehensive programme of projects, events and creative and professional development for the sector. Paul and his team are now working with its host Town Council to ensure that Luton's annual Carnival event (UK biggest one day carnival) makes a smooth transition to the UKCCA over the next three years. This will eventually become the bigger show case of carnival artists work not just from Luton but from around the globe.

### **Colin Spalding:**

Rampage CC.

With over twenty years experience in the carnival mas and craft industry, Colin is a dynamic designer, craftsman with technique in lightweight frame and costume building. He is also involved in design consultancy and conducting workshops for all ages and abilities. Colin is the band leader and designer of the UK's number one touring band Rampage Mas Band. He works extensively across the country eg Notting Hill, Leeds, Milton Keynes, Leicester, Northampton, Coventry, the Isle of Wight and even France, Italy and Israel. He celebrated major success in the Trinidad Carnival 2009 having collaborated on the designs and production of several award winning creations for both adult and junior carnival costumes as well as the costume for the International Soca Monarch. During the last few years Colin has worked in partnership with the legendary Trinidadian Mas Man Steven Derek together they have combined an award winning formula of large lightweight costumes, without the use of wheels.

### **Noel Nanton:**

Head of Learning and Participation - UKCCA

Noel Nanton has recently joined UKCCA as Head of Learning and Participation. His professional backgrounds include working in post 16 Education and Training as a Practitioner and Service Manager. His Freelance work includes a spell with BBC Education working on the Bitesizeetc strand. Most recently he has worked with the NHS as a National Programme Manager addressing the enhancing of a Diverse Senior and Executive Management profile across the NHS. His last spell of work before joining UKCCA and returning to his primary passions of education, learning and development was in the commercial sector addressing issues of Corporate Social Responsibility with the UK and European divisions of a global company.

## Carnival Poems

Ursula Troche

### Declaration of Carnival

Standing in the crowd, I dance  
In the crowd of carnival  
I take a stand  
For carnival, for freedom for all  
Against oppression  
Against the repetition  
And the perpetuation of history  
Standing here in the crowd  
I participate  
Standing here  
We are community  
We are family  
We are one  
People of hope  
People  
Who want to be free  
People who remember  
Our journeys.

Several poems on this theme will be read to the sound of drums

© Ursula troche, 8/9.10

**Poet – Writer – Performer – Workshop Facilitator - speaker**

**Motto: From Identity to Liberation Poetry**

Ursula is a writer, poet, performer and photographer who seeks to enhance people's empowerment and have people discover their own stories and find their voices. Themes center around social issues, women's issues/studies, multicultural awareness, identity, history, dialogue, human rights, psychology, self-development, philosophy / spirituality.

## **An Audience with the Artist:**

### **'Modelling in Wire'**

**Carl Gabriel**

Carnival Arts Specialist, Carl Gabriel, was born in Trinidad, and came to London in 1964. While working as a specialist sheet metal worker, he trained in photography and moved into a career as a photographer. He was involved Pan Band early on with carnival as a pan player with Ebony Steelband, and went on to co-found Star Dust Mas, creating his own Mas Band, Misty Carnival Club.

He is now a full time Carnival Artist, specialising in wire-formed sculptures that are presented not only at Carnivals across Britain, but widely in other large scale festival events, such as Divali celebrations in Trafalgar Square.

Carl began to build up a portfolio of Carnival Arts from 1973. With his skilled photography he documented the Mas and the Pan Bands each year. He also started to create carnival arts. Carl has also sculpted large pieces for St Patrick's Day in West London, and for the Mayor's Thames Festival.

His educational workshops on Carnival Arts have been well received. Carnival Arts help to develop the key skills of Design and Technology in various schools' curriculum. While building the structures, students work on measurements, angles and other aspects of geometry. They consider shape and balance, the use and properties of different materials, and the control of the wire by bending and forming.

He is widely revered for his educational outreach work and has exhibited his work in Galleries and museums. He has already collaborated with the Victoria and Albert and Science Museums in London and continues to develop the profile of carnival arts in these major national institutions.

At this conference, he will take the audience through some of the technical and artistic skills used for some of his masterpieces which will be exhibited there. He will invite question from the audience using demonstrations to respond to their questions.

# *Reviews*

# The Political Calypso

Everard Phillips,  
Director of Training, Personal Power Unlimited, Trinidad

The calypso, which forms an integral part of the cultural carnival celebration of the Republic of Trinidad and Tobago, is a syncretic popular art form that has its origin in Africa.

Recording as it does some of the experience from the extensive ethnographic research completed, the principal objective of this presentation is to illuminate key processes that underlie a different, yet complementary approach by calypsonians, as agents of non-governmental political action. In doing so, the presentation recognises the pre-existing **formal** and **informal** modes of dispute resolution. In extending on that duality, it adds a third model that is a **non-formal cultural mechanism of community conflict transformation**. By adding this new set of intellectual tools, this paper enables recognition of the language of calypso as "Symbolic Action" in a process of conflict transformation.

In making a significant contribution to the fields of **Dispute Resolution** and **Legal Anthropology** this presentation augments the link between methods of dispute resolution, social sciences and culture in concurrence with Clifford Geertz's expressed view that law is a type of social abstraction that is driven by culture and imagination, and is designed to regulate social life. Geertz argued, and this presentation shows how in relation to the Political Calypso, there is a direct relationship and correspondence between law on the one hand and myth, ritual, ideology, art or classification systems focused on structures of meaning, especially on the symbols and systems of symbols through whose agency such structures are formed, communicated and imposed.

The presentation

- exposes aspects of those calypsos that offer commentary on socio-political and/or economic issues, recognising them as bedded in the popular practice of ritual resistance.
- examines the developments in the field of dispute resolution showing how this specific sub-set of Calypsos can legitimately be situated in the field of Alternative Dispute Resolution (ADR).
- shows how, through the medium of these Calypsos, the skilful Calypsonian, using verbal creativity, freely comments on aspects of life, exposing political scandals, while recounting gossip, as the calypsonians redress the powerful.
- argues that Calypsonians, using a localised language, steeped in colloquialisms, to sing on the prevailing local, socio-political and economic ills, function as liminal-servants in an **Indigenous Non-Formal Community Process of Conflict Transformation**.

## **Sixty Years of Steelpan in the UK.**

**Robbie Joseph**  
**Editor; Pan Podium**

The official steelpan journey to the UK started with TASPO's visit to the Festival of Britain on the 26<sup>th</sup> July 1951 but Trinidadian born Arthur Aldwyn Holder (Boscoe Holder), dancer, choreographer and artist is credited for introducing this 'young' 20<sup>th</sup> century acoustic instrument and limbo dancing to the UK in 1950s and 60s. His dance company made many appearances in cabarets, theatre clubs, television shows and films. Boscoe Holder's dance company, representing the West Indies, performed before the Queen at her coronation in 1953. They performed on a barge which made up part of the Royal Flotilla on the river Thames. Boscoe's company also toured the Continent, appearing in Finland, Sweden, Belgium, France, Spain, Czechoslovakia, Italy, Monaco and Egypt.

The steelpan instrument was born out of a poor nation, oppressed by European plantation owners who ruled Trinidad & Tobago at that time. No one is sure who invented the first steelpan note and research is still be carried out by Pan Trinbago, the world governing body of steelpan, to try and establish all the facts surrounding the birth of the instrument. However, there is general agreement that the instrument first emerged in an organised form in the late 1930s.

Over the years, all the relevant sections of a conventional orchestra have been associated with the different types of steel pan instruments produced - Tenor, Cello, Guitar, Bass etc. The steelpan was found to be a very effective and expressive instrument as it allowed more subtle and complex harmonies to be created. As technology improved and became more refined, cleaner and sharper tuned notes were created from forty five gallon steel oil drums discarded by the oil companies in Trinidad and Tobago. Today, drums are made specifically by leading companies at great cost.

In the early days, 'Pan' was the main musical ingredient of Carnival and each steelband had a 'Mas' band attached to it. There were bands all over Trinidad and great rivalry existed. In the past being a panman was classed as a 'Badjohn', the colloquial term for 'hooligan'. Today, Pan Players are now recognized as musicians and Pan is the national instrument of Trinidad and Tobago. Most people want to be associated with it. It is so much a part of Caribbean life that scholarships to North America are awarded for playing steelband music.

By the 1950s there were over eighty (80) steelbands in Trinidad, which produced some of the greatest pannists and tuners, some of whom are still working and performing today. In 1951, Edric Connor arranged for the Trinidad All Stars Percussion Orchestra (TAPSO) to be the first steelband to travel to Britain to take part in the Festival of Britain at the newly opened South Bank Complex. There were twelve pannists selected from over 70 steelbands across Trinidad. The group, conducted by Lieutenant Joseph Griffith, made its debut on 26 July 1951. Within a few years, steelpan music started to grow in the UK and although the pioneers of pan in the UK were doing other jobs, steelpan music was their first love and their destiny. In 1961, 'Dixieland', the College Boys Band came to England to perform over the Whitsun Bank

Holiday. They created history as the only steelband ever to win all four sections of the music festival, Zone Final, Quarter Final, Semi Final and Final. Most of those musicians are still playing pan in England and around Europe.

The first steelband to participate in the Notting Hill Carnival was the Russ Henderson steelband followed by Sterling Betancourt's Nostalgia Steel Orchestra. By 1969, there were more bands starting to emerge and in that same year Islington Green School started the first school steelband under the guidance and teaching of Gerald Forsyth MBE. That paved the way for a number of Inner London Education Authority (ILEA) schools to start up steelpan classes in schools and by 1975 there were over 50 schools with steelbands.

In 1978, Gerald Forsyth MBE was appointed steelband organiser for schools, with an office in the Greater London Council (GLC) headquarters. By 1990, Gerald had over 150 schools with steelpan as part of their curriculum. The size, importance and significance of his achievement are apparent when compared to Trinidad, the birthplace of steelpan, where steelpan was not yet considered to be a subject in schools but is now part of the curriculum through the Pan in the Classroom Unit and Pan Trinbago.

The late 1960s and early 1970s saw a huge increase in the number of steelbands in London and across the UK, many of the bands have continued to flourish and grow: Nostalgia, Ebony, Metronomes, London All Stars, Mangove and Lambeth Youth (now Southside Harmonics), with many more 'younger' bands being formed in the last three decades. Eclipse, CSO, CSI, Pantonic, Pantasia, Real Steel, Hammered Steel, Sounds of Steel, RASPO, North Stars and North Tyneside Steel Orchestra to name a few.

The first ever Panorama competition in London was held in 1978 and was won by Paddington Youth led by Zack Herbert. Ebony Steel Band Trust has dominated the UK Panorama competition over the years winning nineteen times; capturing second place eight times and third place twice. This is a phenomenal achievement and sees them rank as the only steel band in the world to achieve this incomparable feat. Glissando Steel Orchestra, managed by Bertrand Parris and under the musical directorship of Pedro Burgess, were leaders in the Steelband Music Festival, an event organised by the GLC in conjunction with the London Brotherhood of Steel. Glissando dominated the competition for its first three years – 1981, 1982 and 1983.

Bands continue the tradition of steelpan music in England and have developed a musical fraternity to be proud of. Every year pannists look forward to Carnival and, in particular, to the National Panorama competition. This annual competition keeps steelbands together and promotes family values and has led to the birth of many more bands.

The British Association of Steelbands (BAS) was established in December 1995 to represent British steelbands and to further the musical, artistic, educational and social aspects of this art. The organization is funded by Arts Council of England and their annual program of events now include Pan Explosion (a competition to encourage the youth in composing, arranging and playing steelpan music), Pan in the Parks, Trafalgar Square Pan Jamboree, National Panorama competition, Jouvert, Pan on the Road for Notting Hill Carnival and their end of year BAS Awards Dinner. Pan Podium, the official magazine of the British Association of Steelbands, is also another positive venture that was launched in 1999 to highlight the hard work performed by steelbands, pan musicians and related peripherals. It is published bi-annually and is circulated worldwide. Pan Podium's website, [www.panpodium.com](http://www.panpodium.com), was launched in May 2001

enabling the Association to reach its global readership. Pan Podium celebrated its tenth anniversary in 2009.

The organization:

- is run by an elected Management Committee. Membership is open to all steelbands in Britain, to individual members and other interested parties
- assists with the provision of training in arranging, playing/performing, management, administration, marketing, publicity and fund-raising
- provides information on all aspects of steelbands and steelpan
- promotes the history, culture and music of this art
- organises concerts, festivals, productions, shows, etc.
- acts as a booking agency

The creation of the UK Pan Tuners Guild in 2008 has seen the merger of good practices and the enhancement of quality instruments by all its members. The creation of this organization affords the artform continuity and provides the steelpan fraternity with an assurance of a supply of high quality instruments. BAS continues to work with its partner organisations and all interested parties to promote the steel pan art form, ensuring that this wonderful 20th century acoustic instrument is attributed the respect it deserves and attains its rightful podium. Through its efforts BAS has actively contributed to making the steelpan artform an important ingredient in the fabric of multi cultural Britain.

## **Fifty Years Ago: London's First Carnival** **Reprinted from 'The Caribbean Beat'**

**Ray Funk**

Fifty years ago at St. Pancreas Town Hall in central London - the first real Trinidad Carnival occurred in England. The vision of Claudia Jones (1915-1964), this Carnival which was indoors and mid-Winter was the precursor to Notting Hill Carnival. It went for six years before it stopped when only a couple years later, in 1967, Notting Hill Carnival started, taking to the streets but following Carnival traditions first advanced in England by Claudia Jones.

Jones started the in the wake of the Notting Hill Riots wanted to put on display for the British that unique Caribbean explosion of joy and culture, Carnival. She and her newspaper sponsored the Carnival each year until she died. Indeed, while based on the Trinidad Carnival and with a large number of Trinidadians participating, Jones wanted it to be like the West Indies cricket team really a pan-Caribbean Carnival. She wrote in the souvenir booklet for the Carnival of her desire for it to evoke:

***the wholehearted response from the peoples from the Islands of the Caribbean in the new West Indies Federation, this is itself testament to the role of the arts in bringing people together for common aims, and to its fusing of the cultural, spiritual, as well as political and economic interests of West Indians in the UK and at home.***

### **Claudia Jones**

While little remembered for many years, Claudia Jones is starting to take her place as a unique Trinidad-born woman who faced jail and exile for her political beliefs while living in the United States. Extradited to Britain, she went on to create the first weekly Black newspaper in England, the *West Indian Gazette*.

Last year saw a fascinating second book about her published, Carole Boyce Davies' *Left of Karl Marx: The Political Life of Black Communist Claudia Jones* (Duke University Press). In England a postage stamp was issued in her honor, and two plaques were put up at Portobello Road and Powis Square in London calling her "the mother of Notting Hill Carnival".

The plaques were unveiled in August before last year's Notting Hill Carnival. The High Commission for the Republic of Trinidad and Tobago noted at the time, "We are pleased to be associated with this commemorative event to celebrate the life of Claudia Jones. A true daughter of the soil, Ms. Jones' efforts to promote our culture and bring recognition to the early Caribbean diaspora and thereby create history in the United Kingdom must be heralded."

Only recently has her pivotal role been accepted. That started with a 1996 symposium organized by historian Marika Sherwood at the Institute of Commonwealth Studies in London in an attempt to preserve oral memories of this remarkable woman by those who knew her. This resulted in a book, *Claudia Jones: A Life in Exile* (Lawrence & Wishart Ltd.). More recently, Carole Boyce Davies's award winning *Left of Marx* has explored Jones's philosophy in detail, looking at her writings and speeches going back to when she was active in the American Communist Party. It offers a detailed look at her life in the United States and her struggles for women's rights and workers' rights while facing incarceration and deportation. Yet she still had energy for poetry and journalism. Professor Davies is currently editing a

collection of Jones's writings. Taken together, it appears there is a Claudia Jones renaissance going on.

Born in Trinidad, Jones's family moved to Harlem when she was eight. As she grew up, she became very politicized about working conditions for the poor in the United States. This led her to joining first the Young Communist League of the Communist Party of the USA where she became a writer for the party and later editor for one of the Party's newspapers. She became a leading speaker for the party and was unique in presenting the perspective of a Black working woman on issues of labor and discrimination. In the McCarthy era, she was arrested and sent to jail four different times and served months in jail. In 1955, she was deported to England. She soon founded a monthly newspaper to serve the Caribbean immigrant community, the *West Indian Gazette*.

After horrible race riots occurred in Notting Hill, a London suburb, Jones organized a meeting to discuss what could be done. Donald Hinds, a writer for the *Gazette*, recently recalled what happened next:

Claudia asked for suggestions which would wash the taste of Notting Hill and Nottingham out of our mouths. It was then that someone, most likely a Trinidadian, suggested that we should have a carnival - in winter? It was [November] of 1958. Everybody laughed, and then Claudia called us to order. 'Why not?' she asked. 'Could it not be held in a hall, somewhere?'

Jones went to two leading Trinidadian artists to put the show together. She chose as director Edric Connor, already a leading actor and performer at the time who was having great success in feature films and had just been the first actor to appear in a Royal Shakespeare company production in Stratford on Avon. For choreographer of the show, she chose a talented Trinidadian dancer who had moved to England only months before, Stanley Jack.

### **Stanley Jack**

Though not a familiar name today, Jack was a distinguished dancer and producer in Trinidad and the Caribbean before moving to England where he continued to dance and tour the world with his wife as dancers.

Growing up in Woodbrook, Stanley Jack attended Richmond Street Secondary School. He had early on focused on music and dance. And while he worked as a chef at the Colonial Hospital, he became a member of choral groups with the Royal Victorian Institute of Music and the Philharmonic Society. He studied piano and voice during this period, taking private lessons. He formed his own school of dance in Nelson Street upstairs at Samaritan Hall. His group did several performances at the Royal Victoria Institute. He also worked with Olive Walke and appeared regularly with her, singing folk material on a *Radio Trinidad* show called "Musicians in the Making".

He also determined on his own to study traditional folk dance and folk songs. He did field work in Trinidad, the Grenadines, and St. Vincent. He also accepted a six month scholarship from the Haitian Institute of Folklore and Classic Dance, run by the legendary Lavina Williams. As a direct result of his interest in folk culture, Jack became very interested in the *belair* and in *shango*.

His greatest interest was in Caribbean performance of spirituals. This led to a show he created called *In the Great Gittin Up Morning* at the Roxie Theatre with Ken Oxley's Argonaught Male Voice Choir with his friend Dr. Eric Williams writing and recording the narration for the show to be broadcast. He formed a dance troupe called the Caribbean Entertainment Group featuring himself and several other local dancers: Irma Kirton, Cynthia Yulie, Harold Edinborough, Gloria Thorne and Mike Quashie with drummer Francois Innis.

Kirton, Edinborough and Quashie all would go on to have international fame as dancers for many years outside of Trinidad.

With them, Jack took a memorable trip to Grenada, Barbados, St. Lucia, Monserrat, Antigua and Jamaica. In Jamaica, he worked with local impresario Stephen Hill in an *Carnival in Trinidad* show with a cast of 60 featured a Trinidad steelband and calypsonians Dictator and Panther besides Jamaican performers including Louise Bennett, Frats Quintette, and the Mapletoft Poulle Orchestra. The show featured calypso dancing, mambo, limbo, interpretive dances to spirituals, shango and a climactic Carnival Bacchanale. Jack and his dancers stayed for several weeks performing in Kingston and at the North Coast resorts. The show the first time that there had ever been such an elaborate effort to stage Trinidad carnival in Jamaica and it proved very popular.

The troupe returned to Trinidad and continued to do shows locally and around Trinidad. Then in 1958 he went to London to seek his fortune, going over to give a lecture as part of a series on West Indian culture. There he met Patricia Fleming, who was dancing at the same series. She was born in Trinidad but raised in Grenada, where she had been part of Allister Bain's folk dance troupe. Jack and his future wife started performing together and quickly got involved with the West Indian artist community.

Pearl Connor acted as Jack's agent and he soon got work acting, as an extra in films, and performing in cabarets. He appeared in Errol John's *Moon on a Rainbow Shawl* in a Manchester theatre and later in the British television version. His wife meanwhile became one of the leading female limbo dancers in England.

As the Islanders, the husband and wife team started what was one of the longest running Caribbean cabaret acts. They performed throughout Great Britain and Europe in night clubs and hotels well into the Seventies. They were well known for years in the annual Christmas pantomime *Robinson Crusoe* at the Birmingham Theatre. They also toured the English holiday camps in the summers.

Jack became active politically in a committee to allow Paul Robeson to travel outside the US. His committee work brought him in touch with leading activists like Claudia Jones and Amy Ashwood Garvey. Besides their cabaret work, he and Patsy formed another business from her unique ability to create designs, for crocheted dresses that were very popular with beauty contests. The Islanders retired, moving first to Trinidad and then the United States.

### **First Carnival 1959**

The first Carnival on January 30, 1959 was a packed event and a great success. Part of the show was even televised on the BBC. Sponsored by Claudia Jones and her *West Indian Gazette*, the show was directed by Edric Connor who, before the event occurred, noted in the *Jamaica Gleaner*, "We want to make it as much like the Port of Spain one as possible." The décor crew worked from midnight to seven am the night before to transform the hall to a West Indian setting. The turn out was overwhelming, more than any one expected and the hall proved inadequate to the demand as over 1,000 people showed up to dance and party. Connor had arranged for the BBC to broadcast live a half hour televised glimpse of the Carnival from 10:45 pm to 11:15 pm. It featured the crowning of the Carnival Queen and the cabaret portion of the evening.

The primary event was a beauty contest. There were twelve contestants, six from Jamaica, four from Trinidad and one each from British Guiana and St. Vincent. The winner got a free round trip to Trinidad for Carnival. Corinne Skinner-Carter was blunt at the 1996 symposium in stating the importance of this. "[Claudia Jones] also started ... a Black beauty contest. And this was before the Black power days. This was before we all knew that we were

beautiful. We might not have known it but she knew that we were beautiful and she started this beauty contest.”

There was much dancing by everyone who attended but there was also a cabaret performance with a number of artists. The reporter for the *Jamaica Gleaner* noted:

Despite the cramped conditions, the show went on with a bang. Songs from Edric Connor, The Southlanders and the Sepia Serenaders [with soloist Pearl Prescod] and dances from David Berahzer's Malimba Dancers were enthusiastically received. Trinidad calypsonian – The Mighty Terror – sang the number he had specially composed for the occasion, and the evening was enlivened by Errol Phillips and the Trinidad Hummingbirds steelband, with solos by Venice Villarion.

Also featured in the cabaret were Boscoe Holder and his troupe performing “Carnival Fantasia”. There were exhibitions of limbo dancing, tamboo bamboo, and bongo. Fitzroy Coleman performed on his guitar and the young jazz singer Cleo Laine performed with Guyanese pianist Mike McKenzie and his trio.

It was quite appropriate that Terror was the first calypsonian featured – in 1955 he had recorded a calypso decrying the lack of mas, “No Carnival in Britain”:

Yes, I does cry when the time comes  
No mas here in Great Britain

Perhaps, Claudia Jones was inspired by listening to Terror's record.

Stanley Jack remembers they also did a jump up around the building and back in the hall. They had no problem with the police who were too stunned and amused to see any problem. The Southlanders were a quartet of Jamaicans who were protégés of Edric Connor whom he took under his wing in the early Fifties and used as back-up on his albums. On their own, the Southlanders became a very popular quartet having ten top hits in England and Europe. They always credited their success to the assistance of Edric Connor who first trained them. “Sneggs” Villarion was a leading pannist from Tacarigua who had come to London in 1958. He performed pan across Europe and beyond until his untimely death in 1991. His career is discussed in detail in Kenrick Thomas's book *Panriga*.

In the souvenir program for the 1959 Carnival, Claudia Jones wrote: “It would be unfair for me not to tell you that we have still another determination, that is, to make the .. Caribbean Carnival an annual event.” Her determination became a reality and for the next five years her newspaper *West Indian Gazette* sponsored highly successful carnivals each year.

### **Carnival 1960 to 1964**

For 1960, the Carnival was switched to the bigger Seymour Hall and over two thousand people turned out, though some people still had to be turned away. A portion was again broadcast on the BBC. Edric Conner, Stanley Jack remembered that he had hoped to make a film of these carnival dances but was not able to raise the necessary funds. It was a fast paced cabaret program of the best, as the *Jamaica Gleaner* reporter noted:

It began with a fire dance, followed by [Trinidadian] Rupert Nurse and his orchestra, the Russ Henderson Trinidadian Steel Band, the Tropicana steelband, Grenadian Allister Bain and his dancers. Then came the soloists, British Guiana's Cy Grant, Jamaican Elaine Delmar, and Trinidadian calypsonian Lord Kitchener, Trinidadian dancer Patsy Fleming [the late Mrs. Stanley Jack] performing a spirited limbo dance.

Jeff Henry also performed that year as did Corinne Skinner-Carter. Delmar was then a young singer who grew up in show business as the daughter of the great jazz trumpeter Leslie "Jiver" Hutchinson and has had a long career as a jazz singer and in theatre.

Allister Bain had arrived in England in 1958 after teaching Dorothy Dandridge to limbo for the movie *Island in the Sun*. Born and raised in Grenada, he led a struggling troupe there but decided to go on to try to reach fame and fortune in England. He parleyed contacts he made during the filming of *Island in the Sun* in the world of film, TV and theatre in England.

Bain had come just to attend the first Carnival but arrived too late and couldn't get in the door it was so crowded and he didn't know anybody. By 1960, he was performing in the cabaret segment and continued in years to come. He danced and had a troupe for several years but later was more active as an actor in British television. Just in the last few years, he has had two plays produced in London at Oval House, *Effie May* in 2005 and his latest *Catalyst* in 2008.

The 1961 Carnival was held in the Lyceum. A Jamaican nurse won the Queen contest. The cabaret featured Elaine Delmar again and the Ray Ellington orchestra which for many years featured Laudric Caton, Trinidad's great electric jazz guitarist. Stanley Jack was again in charge and the show featured his limbo dancers. Stanley Jack remembers that he invited lots of British theatre and film people who came and supported these carnivals.

The 1962 Carnival was held again at Seymour Hall on March 16, 1962. This was a particularly momentous one because Jones and her committee arranged for the Mighty Sparrow, by then the most celebrated calypsonian in Trinidad, to come for the Carnival. While Sparrow had been to the United States as early as the late 50s, this was his first trip to England and it was highly anticipated. Veteran broadcaster Alex Pascall remembered that it was a tense time waiting to see if Sparrow would make it. He did but there was problems with the band and in the end it was him and his guitar. Also featured were Curtis Pierre and the Dixieland Steelband who had come to England in 1961. The show was produced by Pat Castagne who had come over from Trinidad to work for the High Commission and the cabaret was directed by Boscoe Holder.

Also, for the first time, the Carnival went to Manchester. There was a busload of participants who went on that trip from London to Manchester. Pachall who was traveling as a drummer for the dancers in the show, remembered that the ride was interminable. Tensions mounted. The great Trinidadian actor Horace James who had gone to England to attend the Royal Academy of Dramatic Art in 1960 was on board. He and Sparrow got in a row after a bit of picong and had to be separated. Paschall felt the ride was significant. "It was on the bus that bluebeat met calypso with Laurel Aitken from Jamaica and Sparrow from Trinidad." Regrettably, the turnout in Manchester was so poor that it seemed as if they were performing for each other.

Lord Kitchener was living in Manchester at the time and despite the poor attendance the trip caused a fateful meeting of the two legends of calypso. More importantly, Sparrow convinced Kitch to return to Trinidad which occurred later that year and that changed the face of calypso with his return and the start of the Revue.

In 1963, the London Carnival got away from the Beauty Queen contest and replaced it with a Carnival masquerade costume competition. It was won by a Trinidadian playing King Sailor. Highlights of the cabaret were provided by Horace. The *Gleaner* noted:

Trinidadian comedian Horace James compered with his usual brilliance, excelling himself with a skit on various British television shows as he thinks they will be presented on television in Jamaica and Trinidad. Later he teamed up with Charles Hyatt to do a song on why the Federation broke up. It was a parody of "Lets Call the Whole Thing Off".

In 1964, there was again a costume contest which was won by two men portraying jab jabs. Dixieland steelband was back to perform as was Gene Lawrence and his combo. The cabaret show featured Allister Bain and Corinne Skinner-Carter, who went on to have a long career in British television.

The six years of the Claudia Jones Carnivals were remarkable in bringing together the West Indian community to celebrate their culture. Indeed, a great many of the leading figures in many aspects of culture were involved. Judges for the beauty and costume competitions included writers like George Lamming, Jan Carew and Andrew Salkey, actors like Cy Grant, Pearl Prescod, Nadia Catouse and Lloyd Reckord, legends like Edric and Pearl Connor and Amy Ashwood Garvey as well as prominent business people and politicians.

Both the newspaper and the Carnival stopped after Jones's death in December 1964, but with the creation of Notting Hill Carnival a few years later and its tremendous growth since, what Claudia Jones started has become bigger than she could ever imagine attracting millions of people every August!