

# 7<sup>th</sup> International Biennial Steelpan Conference; Steelpan, Calypso and Mas

19-21<sup>st</sup> October 2018



“Empowering the Youth to Lead the UK Transformation of Carnival Arts;  
Celebrating Windrush 70”

The Tabernacle,  
34-35 Powis Square, London, W11 2AY

19 - 21<sup>st</sup> October 2018



Supported using public funding by

**ARTS COUNCIL  
ENGLAND**

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

### **Registration and Lunch:**

Registration will begin at 9.00am at the Reception Desk, which is to the left of the main entrance of the Tabernacle. Following registration, refreshments and breakfast may be purchased from the Tabernacle Bar and Kitchen. Drinks may be taken to the Theatre upstairs where the formal programme will take place. Lunch may be pre-purchased before the start of Sessions 1 and 3. We suggest that orders are placed upon arrival so that little time will be lost during the one hour lunch break. The conference programme will commence promptly at 09.45.

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### **PowerPoint Preview:**

There will be a laptop for speakers to check their presentation near the Registration Desk. Staff will be available to assist you. As soon as you are satisfied with your slides, please pass your USB to the Projectionist at least one hour before the start of a session.

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### **Related Activities:**

There are two concerts (1) 'Calypso, Pan and Film Concert' on Friday 19<sup>th</sup> October and (2) 'Steelman Concert' on Saturday 20<sup>th</sup> October. Both will take place in the Theatre on the first floor and both start at 7pm. Tickets (£5) may be purchased at the door. The Calypso, Pan and Film Concert on Friday 19<sup>th</sup> October will also serve as the official opening of the conference and will commence with a presentation by Arthur Torrington, CBE, Director, Windrush Foundation. Anne Fridal will perform to local accompaniment. There will be tributes (film, talks and song) to some of our late legends such as Ellie Mannette, Rus Henderson, Gerald Forsyth and Claudia Jones by people who knew them. Finally calypsonians, some from the 'Association of Calypsonians UK' will engage the audience with a host of favourite calypsos.

On Saturday 20<sup>th</sup> October, there will be several steelman ensembles in concert and will include 'Extempo' from Switzerland, Cambridge University Steelband (CUSPS), North Tyneside (Newcastle), 'St Michaels & All Angels Steel Orchestra', SV2G (High Wycombe) and several pan soloists and London steelbands. These events will be highly entertaining and are good opportunities for participants to meet informally.

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### **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.

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### **Information and Messages:**

Messages received during the course of the meeting will be posted up near the Registration Desk.

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**Kindly switch off mobile phones during all activities in the theatre**



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

- *The Carnival Village Trust for hosting and supporting the meeting; Tara Hobson, Matthew Phillip and team*
- *Extempo Steelband from Switzerland, 'St Michael & All Angels Steel Orchestra', Cambridge University Steelband (CUSPS), North Tyneside Steelband, Mangrove Steelband, Ebony Steelband, Nostalgia Steelband, SV<sup>2</sup>G, UFO and several pan musicians*
- *Plenary Lecturers: John Cowley and Leon Foster Thomas*
- *Representatives; British Association of Steelbands, Association of Calypsonians UK; De Admiral, D' Alberto, Tobago Crusoe, Lord Cloak & Cyril Khamai*
- *Robbie Joseph, Pan Podium; Ansel Wong, Elimu Mas Band and Ray Mahabit, Sunshine International Arts*
- *Andy Martin, Alexander D Great, Shareen Gray, Patrick McKay, Jacque Roberts, Anne Fridal, Saheer Gharbia and Laila Shah for conference planning and help with the concerts and workshops.*

*Conference book, poster, videos, power points and flyer produced by Laila Shah*

# 7<sup>th</sup> International Biennial Steelpan Conference

## *“Empowering the Youth to Lead the UK Transformation of Carnival Arts; Celebrating Windrush 70”*

Venue: The Tabernacle, 34-35 Powis Square, London W11 2AY

This conference is the 7<sup>th</sup> in a unique series that provides a platform for interaction between grassroots performers, budding artists, experts, professionals and academics. Speakers are youths or adults involved in youth programmes and come from the Caribbean, USA, Canada, Costa Rica, Europe and various parts of the UK. The programme (Session1) commences with the origin of the transatlantic slave trade, the birth of carnival and the arrival and development of Caribbean music in the UK. Session 2 analyses the evolution of Notting Hill carnival while London’s prominent mas makers/players/judges will take the audience behind the scene to unveil the intricate work and ideas behind some of the majestic costumes, including the imposing Moko Jumbies. Session 3 & 4 on the 2<sup>nd</sup> day provides a portal into the tumultuous changes that are taking place in pan nationally and globally including innovative youth teaching programmes, cultural, academic and social developments particularly in extending pan to reach the disabled, special needs, dementia and the blind. These developments are encapsulated in a closing presentation that puts the youth at the forefront for ‘world conquest’. Two Plenary Lectures by world-renowned John Cowley will recount the development of Caribbean music that predates Windrush while the other by leading global pannist, Leon ‘Foster’ Thomas will provide first-hand knowledge of the steelpan music industry.

Furthermore, two workshops will take place at The Yaa Centre, on 27<sup>th</sup> Oct. & 1<sup>st</sup> Dec and will be attended entirely by youths and teachers to provide a range of case studies, career advice and well developed programmes that are gaining status.

Many novel projects have emanated from networking during previous conferences. Similarly, this event provides opportunities to exchange ideas with individuals from across the spectrum of carnival arts. The meeting will be interspersed with immense fun and entertainment via two concerts. The first opens the meeting on Friday 19<sup>th</sup> Oct at 7pm in a concert that features many of London’s top calypsonians, world renowned soprano, Anne Fridal, films/presentations of Windrush by director, Arthur Torrington and tributes to the late Ellie Mannette, Ken ‘Professor’ Philmore, Russ Henderson, Gerald Forsyth and Claudia Jones by people who knew these icons. Following the first day of the meeting, the second concert that night includes several steelband ensembles including Extempo (Switzerland), Cambridge University Steelband, North Tyneside Steelband and steelbands from outside and within London.

### Programme at a Glance

| Date                  | Time            | Activity   |
|-----------------------|-----------------|--|
| 19 <sup>th</sup> Oct. | 7pm -10.30pm    | <b>Concert 1:</b> Windrush 70, Calypsos, Pan & Film; Tribute to our legends; Ellie Masnnette, Russ Henderson, Claudia Jones, Gerald Forsyth.   |
| 20 <sup>th</sup> Oct. | 9.30am-12.30pm  | <b>Conference: Session 1</b> Calypso and its Development in the UK   |
|                       | 12.50 -13.50pm  | <b>Plenary Lecture 1- <u>John Cowley</u>- “<i>Whence the Calypso in Britain?</i>”</b>  |
| 20 <sup>th</sup> Oct. | 1.30pm - 5pm    | <b>Conference: Session 2</b> Mas and Carnival Arts   |
| 20 <sup>th</sup> Oct. | 7pm -10.30pm    | <b>Concert 2:</b> Steelband Ensembles: Extempo (Switzerland), Cambridge University Steelband, North Tyneside, SV <sub>2</sub> G, SMASO, UFO etc  |
| 21 <sup>st</sup> Oct. | 9.30am -12.30pm | <b>Conference: Session 3.</b> Pan at the National Level  |
|                       | 13.30 -14.30    | <b>Plenary Lecture 2 - <u>Leon Foster Thomas</u>;<i>“Pan and the Music Industry”</i></b>   |
| 21 <sup>st</sup> Oct. | 1.30pm - 5pm    | <b>Conference: Session 4</b> -Pan in the 21 <sup>st</sup> Century; A Global Perspective  |
| 27 <sup>st</sup> Oct  | 10am - 4pm      | <b>Workshop 1(Yaa Centre)</b> - Transformation of Artistic Skills into Professional Paths (meeting leaders; guidance in development net-works, leadership skills, project construction and financing programmes) |
| 1 <sup>st</sup> Dec   | 10am - 4pm      | <b>Workshop 2 (Yaa Centre)</b> - Influencing and Connecting with Society (using carnival arts in its cultural sense in reaching and influencing Society and bringing about new careers                           |

# 7<sup>th</sup> International Biennial Steelpan Conference; Steelpan, Calypso and Mas

DAY 1 - 20<sup>th</sup> October 2018

## Session 1: Calypso and its Development in the UK

09:45 - 10:00: Introduction and Programme  
*Haroun Shah*

**Chairs: Alexander D Great and Paul Lovejoy**

10:00 - 10:15: Freetown, Sierra Leone and the Transatlantic Slave Trade; Symbol of Emancipation  
*Érika Melek Delgado*

10:15 - 10:45: Journey to the Calypso Monarch  
*De Admiral*

10:45 - 11:15: Calypso: from School to Lunch Club  
*Alexander D Great*

11:15 - 12:00: Panel Discussion - When will Steelbands Play Our Calypsos for Carnival?  
**Panel:** *D' Alberto, De Admiral, Alexander D Great, Simone Ramdeen, Kieron Joseph and Candice Falconer*

12:00 - 13:00: LUNCH

13:00 - 14:00: **Plenary Lecture 1: Whence the Calypso in Britain?**  
*John Cowley*

## Session 2: Mas and Carnival Arts

Chairs: Ruth Tompsett and Suzanne Burke

14:00 - 14:20: Evolution of Notting Hill Carnival: Community Festival to a Global Phenomenon  
*Nigel Williams and Nicole Ferdinand*

14:20 - 14:50: Insights into Artistic Design; Techniques for Street Carnivals  
*Ray Mahabir*

14:50 - 15:05: REFRESHMENTS

15:05 - 15:35: Moko Jumbies: Dionysian Explosions as Tradition, Myth & Mayhem  
*Ansel Wong*

15:35 - 15:55: *Participation versus Performance; Who's to Judge?*  
*Katie Segal*

15:55 - 16:15: Talk and Drums - The Role of Orality in British Caribbean Carnival and Steelpan  
*Tola Dabiri*

16:15 - 16:45: Know de Gayelle: Using the Art and Practice of Stick fighting to Realise Cultural Transformation in Youths - The Bois Academy  
*Suzanne Burke*

16:45 - 17:00: General Discussion

## DAY 2 - 21<sup>st</sup> October 2018

### Session 3: Pan at a National Level

Chairs: Haroun Shah and Andy Martin

10:00 - 10:30: Inspiring the Excitement of Steelband Music to those with Special Needs, Disabilities and Learning Difficulties  
*Shareen Gray*

10:30 - 11:00: 'Out of Pain this Culture was Born' Appropriation vs Appreciation in the Steelband Movement  
*Anna M. Lawrence*

11:00 - 11:30: Debut at Panorama 2018; Two Students in the Shadow of the Dreaded Red Highlighter  
*Laila Shah and Aisha Goodman*

11:30 - 12:00: REFRESHMENTS

12:00 - 12:20: A Call to British Universities to Introduce Steelpan Music to Music and Arts Curriculums  
*Euan Lloyd-Taylor*

12:20 - 12:40: The Blind Leading the Blind; Making a Difference Work in UFO Steelband  
*Fiona Hawthorne and Michael Toussaint*

12:40 - 13:30: LUNCH

13:30 - 14:30: **Plenary Lecture 2 - Pan and the Music Industry**  
***Leon Foster Thomas***

### Session 4: Pan in the 21st Century; A Global Perspective

Chairs: Robbie Joseph and Nestor Sullivan

14:30 - 15:00: Pan Pedagogy; Education Through Discovery  
*Malika Green Coletta*

15:00 - 15:30: Implementing Steelpan Music in Higher Education Programmes  
*Andrew Martin*

15:30 - 16:00: The Role of the Youth in the Plan for World Conquest - Musicianship; Instrumentation and Administration  
*Nestor Sullivan*

16:00 - 16:30: Panel Discussion; The Declining Presence of Steelbands on the Road for Carnival; is this the End of an Era?  
Panel: Haroun Shah, Pepe Francis, Robbie Joseph, Rachel Rankin, Stephen Spark, Laila Shah and Dylan Mitchell

16:30 - 17:00: General Discussion



# ***ABSTRACTS***

## **Freetown, Sierra Leone and the Transatlantic Slave Trade: A Symbol of Emancipation?**

*Érika Melek Delgado*

Mellon Foundation Postdoctoral Fellow

The Harriet Tubman Institute - York University, Toronto, Canada

The three most prominent global carnivals in Rio de Janeiro (Brazil), Trinidad and New Orleans (USA) have a common derivation that emanated from the violence and forced migration imposed by the transatlantic slave trade on the African people. In the entire period of the transatlantic slave trade (1501- 1867), an estimated 12.5 million enslaved Africans were forcibly removed from their homes and transported outside Africa as human cargo. They brought with them a large diversity of culture to the new areas where they disembarked. Carnival is one of the many cultural expressions that is a direct consequence of this encounter of people with different backgrounds in the Caribbean and in the Americas. Similar forces and parallel developments shaped the carnival's form, but its end product is unique for each country. When carnival is transported by the diaspora into a new landscape, it evolves into new forms as is evident in Notting Hill Carnival. To preserve the core structure of carnival and secure its long-term future, it is essential to elucidate its ancestry and the dynamics that shape its history.

While enslaved people were still being forcibly removed from distinct areas of Africa, a new British colony, Sierra Leone, developed as one of the world's first post-slavery societies with a population comprised of diverse migrant groups of African origin and descent. Following the British abolition of the slave trade in 1807, the population of Sierra Leone expanded rapidly to an estimated 100,000 new settlers. These 'Liberated Africans' were released from slave ships intercepted by Royal Navy patrols deployed off the coast of West Africa. The term 'Liberated Africans' is used to refer to Africans who had been recaptured by the British anti-slavery squadron and who were subsequently released in Freetown, the administrative capital of Sierra Leone. According to the Registers of Liberated Africans, one-third of the recaptives were children. These registers provide a systematic record of the personal information of these new-forced migrants released at Freetown. This documentation demonstrated that the population of Liberated Africans disembarked in Freetown corresponded to the large diversity of enslaved Africans forcibly resettled in the Americas and Caribbean. At the end of the eighteenth century, West Africa appeared to British interests as an alternative to the lost colonies in Americas. The British administrators' goal was to build a new colony without enslaved labour. However, slave labour was still legal up to 1834 in other British colonies. This presentation will focus on the experiences of Liberated Africans, with a special focus on children. Sierra Leone, in West Africa, provides a unique model for study of these interactions as it vividly narrates the forced migration, compulsory work, insecurity and violent processes that took place in the British colony.

With the lenses of micro-history, this talk will seek to present how the diasporic culture of today cannot be disconnected from the revulsion of the transatlantic slave trade.



# Journey to the Monarch

## Jeff 'De Admiral' Hinds

Calypsonian: 1985 - present; UK Calypso Monarch

### Early Years:

From as early as I could remember I was intrigued by the culture of the Caribbean. I remember asking questions to my parents about their early existence and looking back at the time they must have been some awkward moments for them. I wanted to know how they were entertained as young people. My father told me his favourite Calypsonian was a man who went by the name of 'Lord Croft'. He was a singer, Limbo Dancer and general entertainer. My Dad, though not a Calypsonian, had a sobriquet of 'Lord Bobby'.

It was until my sister arrived in England in 1966 that I heard my first Calypso as she brought several records, all of which were Calypsos. What attracted me to this record initially was because, unlike the others it was of red plastic. The song was called the 'De Guns', by Barbados group, 'The Merrimen', I found to be special and it gave me a feeling that no other had given me to that point. I then started to ask questions to my peers about Calypso and many were surprised and some reluctant to discuss as they felt this was something from their past in the Caribbean. I was not deterred and began to build up a substantial collection of mainly LP's by Sparrow & Kitchener. By now I know what the Merrimen had done was not strictly the 'Real McCoy' but it did introduce me to the art in a way.

My interest in Calypso inevitably transported me to the Steel Band and I got my first Tenor Pan from Mr Ashby (one of my father's friend's) when I was 10. I then managed to convince my local Primary School to have a Steel Band but by the time this materialised I had moved on to Secondary School. However, my younger brother became the drummer in the original Oxford Road Primary School Steel band.

I was born in Reading and was the only British-born Carnival arts enthusiast there during my formative years and, with the domination of young people culture by Sound System activity, I often found myself at odds with others who dismissed Calypso and Steel band as 'old people's music'.

### On the Road:

In 1982 I formed my own Steel Band – "Star Rhapsody" and hit the road performing all over the south of England, Malta and played at the Glastonbury Festival in 1989.

In 1985 I entered the Calypso Field in London where I met the likes of Lord Cloak, Mighty Lucky, Mighty Tiger, The Mighty Astronaut, The Golden Cockrell, Big Davey, Congoes, King Cobra, De Man Solo, Peace & Love and later, The Mighty Explorer. In those days we had no 'Calypso Tent' and everything was geared around the Annual Calypso Monarch Competition run by the Notting Hill Carnival Committee. I was very much an 'also ran' at this stage with little chance of competing with these seasoned stars of the stage but I yearned to make the grade and I started working relentlessly to close the wide gap between me and them.

With perseverance and hard work I first made the final in 1997 and steadily up my game until I was in contention in 1999 with a song entitled called 'Miss Viagra' and 'DJ Man'.

My visit to Trinidad & Tobago in 2000 was a significant occurrence for me as I visited many places I had heard mentioned in song over the years. I will never forget attending the 'Review Calypso Tent' and the 'Starliff Pan Yard'.

### The Calypso Tent

In 2003 I opened my own Calypso Tent 'AJ's Calypso Tent' in Reading as part of the Carnival Season in my home town and we succeeded in introducing the significance of Calypso to Carnival to many who had a poor understanding of the culture of Carnival Caribbean.

The London Calypso Tent continues to be the National Calypso Organisation, keeping the art form alive and relevant in these times and, being a founder member, I have gained the respect and regard of the members, new and old for being there in a consistent and genuine manner over the years.

After many years of toil, tenacity and dedication my composition '*The Windrush Generation*' carried me finally to winning the ultimate prize, the 'Calypso Monarch Crown'.

## Composing Calypsos: School to Lunch Club

*Alexander D Great*

Association of Calypsonians UK

Most calypsonians write their own calypsos and then have arrangers who prepare the scores for performance. However, early Kaiso would have been performed in situations where the audience joined in with the chorus, usually a last line or “call and response” phrase.

Work songs were sung by groups of people and thus take on the mantle of folk music. There is no copyright ownership of folk songs, they belong to everyone and early Kaiso was very similar. Songs like “Every time I pass” and “Sly Mongoose” have become “Standards”, songs which everyone can sing and enjoy without restriction. Several people would add lines or verses to the subject *ad lib* and this gave the songs group ownership. However, in the 1940s some calypsonians began to protect the copyright of their songs.

In the Caribbean many schools run Junior calypso competitions, as do banks and other public institutions. There is healthy respect for composers and singers of calypso but not everyone has the opportunity to write and perform.

In 2003 Celia Burgess-Macey, lecturer in Early Years Education at Goldsmiths College, and I discussed how calypso could become available to every child in a school rather than just those few who were lucky enough to have a calypsonian mentor to help them get onto the school stage. “Calypso for a healthy school” became a project which involved all children in a class in the composition of a group song.

This has since been the model for any group of people wishing to collaborate in the writing of a calypso. There is ownership by all involved. Therefore even those with very small contributions to the song can share in the song’s success. This can be very empowering for people who are timid about expressing themselves in a song. The safety of the group means that a positive result always occurs and is able to be “owned” by all concerned.

Elders’ lunch clubs can be found in many areas of the country and the model for creating group songs works for all age groups and in all situations.

The topic is chosen by the members (whether adults or children) and members organize themselves into groups of between 3 and 6 people. Each group is then responsible for writing a particular verse of the topic in question. The chorus is composed by all concerned, through input to the lyrics, line length and rhyme scheme. The tune is devised through people volunteering to “sing” lines and building up a tune.

Each situation is unique and there is need for the group to be very open to all sorts of suggestions. The facilitator endeavours to incorporate as many of the ideas of the club (class) as possible, whilst keeping to a format agreed by the members.

# Whence The Calypso In Britain?

John Cowley

*Senior Research Fellow at the Institute of Commonwealth Studies*

While it is unlikely we will ever learn the name of the first person to bring calypso to Britain, a starting point might be the First World War when several “chantrells” served in Britain’s Armed Forces: so recalled Raymond Quevedo, (famous Calypsonian Atilla the Hun) in 1936.

Mostly these soldiers would have been members of the British West Indies Regiment, which drilled in Seaford, Sussex, before leaving for overseas duties; at least one Trinidadian, bassist Gerald “Al” Jennings, enlisted with the Navy. Other Trinidadians, musicians in their spare time, were in the Merchant Marine.

Several chose to stay in the UK after World War I. For example, Arthur “Brylo” Ford, who played string instruments but was also a competent flautist. Cyril “Midnight” Blake was a guitarist who took up trumpet.

Gramophone records were one route to becoming aware of different island styles. In 1927 British Parlophone released nine couplings of principally Trinidad orientated music made by expatriates in New York.

Trinidad born pianist and bandleader Lionel Belasco and vaudevillian Sam Manning arrived from the U.S.A. in 1934. In London they found the black British orchestra of Guyanese clarinettist Rudolph Dunbar, which they probably engaged when making recordings that year.

After organising a black British vaudeville show that toured the country, In 1935 Manning secured a contract for four sides with Parlophone. The consort of Amy Ashwood Garvey, she and Manning played a role in the African friends of Ethiopia, formed under the leadership of C. L. R. James, with headquarters in the restaurant the couple ran in New Oxford Street.

In 1936 they opened the Florence Mills Social Parlour in Carnaby Street where Rudolph Dunbar acted as musical director. In August that year a party was organised there for black American sprinter Jesse Owens, fresh from his victories at the notorious Berlin Olympic Games.

A selection of contemporary calypso records was released in Britain in 1938, and in June 1939 at the time of the test match between the West Indies and England at Lords, black British bandleader Ken Johnson presented a BBC radio program featuring recorded calypsos and other West Indian music.

After serving in the Navy again during the Second World War, in 1945 Al Jennings returned to Trinidad and recruited an All-Star Caribbean Orchestra that came to Britain in November, bringing a significant number of musicians skilled at

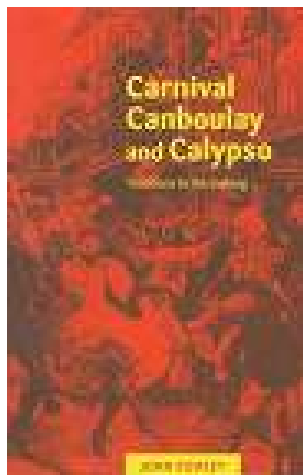
accompanying island calypso singers.

These and many other facts will be discussed by the author in a Plenary Lecture titled “Whence the calypso in Britain?”

From: The University of Leeds  
AHRC Centre for Cultural Analysis, Theory & History

### **Biography**

**Dr John Cowley** is an independent writer and researcher on vernacular masquerade and music traditions and their relationship to the Americas. Specialising in the Caribbean and North America, his study of the evolution of the Trinidad Carnival – *Carnival, Canboulay and Calypso* – was published by Cambridge, University Press in 1996. A Visiting Fellow at the Institute of Commonwealth Studies, University of London, his essays appear in scholarly and popular books and periodicals and he compiles and edits CDs for labels such as Smithsonian-Folkways and Rounder Records. His essay “*West Indies Blues: an historical overview 1920s-1950s — blues and music from the English-speaking West Indies*” is published this month by the University Press of Mississippi in the collection *Nobody Knows Where The Blues Come From* (edited by Robert Springer).



# Evolution of Notting Hill Carnival: from a Community Festival to a Global Phenomenon

*Nigel L. Williams and Nicole Ferdinand,*  
Bournemouth University, Dorset, UK

Traditionally, festivals were expressions of historical, social or cultural aspects of communities and they have remained central to the articulation of cultures. In contemporary societies, they are staged increasingly for their economic benefits. Festivals are critical to making cities more dynamic and livable places. They increase leisure options for locals, attract new investment to an area, revitalize existing infrastructure and, in some cases, completely remodel a city's landscape. Recent research continues to highlight that festivals staged for the benefit of tourists can lose their authenticity when they are distorted in pursuit of tourism goals (Overend, 2012). Whereas it is unfair to dismiss all manifestations of these types of festivals as mere commercial pastiche, the tensions that result when local culture is used as part of tourism promotion are undeniable. The difficulties organizers and city officials have faced in balancing the interests involved when a festival is staged, both for the benefit of host communities and for the purposes of tourism, are well documented. It has been observed that contemporary festivals are spaces of conflict because of the opposing views of festival stakeholders. However, the literature has yet to explain how on-going conflicts and their resolution serve to develop and transform cultural celebrations, such as Notting Hill carnival, over time.

This paper examines the role of politics and power in the Notting Hill Carnival's evolution from a community festival to a hallmark event and tourism product. It overcomes the limitations of previous event/festival tourism research by utilizing Actor Network Theory's conceptualization of power as an evolving, relational and transformational phenomenon to analyse the development of the Notting Hill Carnival's festivalscape. Findings reveal over its fifty-plus-year history, non-human actors (such as, money) and human actors (such as, organizing committees) have engaged in continuous, complex ordering processes that have led to the development of six distinct festival frames – Community Festival, Trinidad Carnival, Caribbean Carnival, Black Arts Festival, Business Opportunity and City-led Hallmark Festival. These changes have taken place within a festivalscape that includes objects, space, the translation process, pivotal events and dissenting actors. Within the festivalscape, political actors have exerted significant influence due to their asymmetrical power creating challenges for festival organizers.

# Insights into Artistic Design; Techniques for Street Carnivals

*Ray Mahabir*

*Artistic - Director Sunshine International Arts*

What is important about what you are creating? Knowing the true meaning of masquerade (Mas) and how wearable art works. Mas is a unique and important art form that allows any individual to become a performer - this often shows when someone is wearing your creation and they are able to glow and shine as a true star!

Transformation: Mas costume can transform the everyday person and take them to a new destination they wish to be in.

My work has been referred to as the Couture of Mas! My original work dealt with the body and movement - the importance of making your work move as much as possible with less effort. The inspiration of my new work comes from the people who wear the art, as well as a strong and necessary focus on how best to achieve a lasting visual impact with minimal resources. I want the art of carnival to be an amazing experience for new and seasoned performers who respect the art of carnival and can learn to grow the culture

I started my career as a Mas player and from this I learnt how important the design of the costume you wear is. When you wear a costume you feel comfortable and spectacular in, it can transport you to a higher level.

## MAIN ACHIEVEMENTS AND PRODUCTIONS

2000/08 - Southwark Youth Carnival Club- Working with young people, including Keylemanjahro still walkers from Trinidad (2004) to create and develop their concept and vision of carnival into processional and performance based work. Appearance at Peckham and Notting Hill Carnivals  
2001-2010 Victoria and Albert Museum- Providing carnival art work for display in exhibition '40 years of Notting Hill'. Yearly carnival workshops for the Learning & Interpretation/Education and Adults Division department.

2003 – Brouhaha International Street Festival- Working with forty cultural, community and educational organizations locally and working in eight national cities creating 1500 costumes for the day's procession. This is the single largest carnival costume band in the UK. S.i.A.'s role is to develop all aspects of design, workshops and to co-ordinate the carnival procession.

2006 - Natural History Museum - Working with young adults in West London and artisans in India to create 3 large wall hangings. Exhibited also in New Zealand.

2008- New Liverpool International Slavery Museum- Creation of Fancy Sailor costume for permanent display.

2009- 11- Brouhaha International Street Festival- Directing and evaluating international carnival productions in Taiwan, Germany, Greece, Istanbul, Bethlehem and Egypt.

2006 - Award winning Notting Hill Carnival Productions: 2008 "MaMa Look aH Mas" S.i.A's first adult band is launched 2009 THE PEOPLE WHO CAME ...dawn 'we lan'

2010 METAMORPHOSIS 'De ever changing world' (2010) Activities were documented as part of a BBC documentary and showed in winter 2010 on BBC2 and as part of the BBC Natural History Unit.

2011 DE MELTING POT ...a marriage of a mas culture 2012 PARADISE ...Forest of Dreams and Identity 2015 OIL SLICK

2016 ALL AH WE IS ONE Costume featured in BBC advert for #BlackandBritish season

2015- 2016 British Library commission of Belle costume, displayed at West Africa: Word, Symbol, Song exhibition

THE HEADQUARTERS AS CARNIVAL CENTRE

2002- 2007: Sunshine International Arts is founded

Ray Mahabir founded the company Sunshine International Arts in 2002 to supply the training and design needs of carnival arts organisations in England. In its early years the company and its Artistic Director worked in a range of national and international projects with organisations such as Brouhaha International, Southwark Youth Carnival Club, Peckham Carnival, The Thames Night Carnival, Luton Carnival and Notting Hill Carnival.

2008- 2011: Company Restructure

The 2008 recession meant that the company's output decreased. Faced with less national and international work it was clear that there was a need to refocus on working in and from London. One of our main concerns was that the economic downturn resulted in smaller carnival organisations struggling to find affordable spaces to work. With the support of GFTA S.i.A began offering its space and expertise to other smaller carnival organizations from its two studios. Although with no funding to support any of the core costs of the building and its renovation the carnival centre was established.

2012- 2013: Centre is launched as C.A.F.E 'Carnival-Arts-Food-Empowerment'

The original concept 'Carnival Arts Food Empowerment' represented an opportunity for its artistic director to bring all of his skills and passions into one environment, one which accepted food and carnival as art. The aim was to give local people who had little experience of art, a community arts café where they could enjoy art, culture and affordable workshops. The space also became S.i.A's design headquarters. C.A.F.E embraced its immediate surroundings and saw that the area was in need of such a venture. Work with carnival organisations continued, with the support of GFTA.

2013-2014: C.A.F.E redefines its business model

From 2013 activities at C.A.F.E were partially funded by GFTA, which supported S.i.A's 6- month long carnival summer programme, when Mas Camp and costume making took place in the centre. This period was also devoted to the production of the company's commission work. Having the carnival public and the general public coming together meant that the centre began unconsciously introducing carnival to a new audience.

2015- C.A.F.E is relaunched as 'Carnival-Arts-For-Everyone' after receiving NPO status In 2015 the centre finally got the backing it needed from becoming an ACE NPO changing the concept to C.A.F.E 'Carnival-Arts-For- Everyone'. Representing a major part of the centre's core funding, the NPO support has enabled the centre to increase structural capacity, focus on artist development, provide affordable artist spaces and deliver an in- house CYP programme. Identifying itself as a carnival company and not solely a Notting Hill Mas Band has helped S.i.A to focus on diversity: aiming to reach out to a range of audiences, income streams and partnerships beyond the one event.

# Moko Jumbies: Dionysian Explosions as Tradition, Myth & Mayhem



**Ansel Wong**

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“It represented more than feathers and sequins. They are sculptures, poles and cloth articulated by the limbs of the body, which acquire life because they are based on and follow the movements of the performers in a combination of dance and music, producing ever-changing shapes in Dionysian explosions.”

There is a general recognition and acceptance that Carnival, as part of its orthodoxy, is an art form. Carnival in Europe is an art form that reflects the diverse cultures of its cities and their minority and migrant communities. And the challenges we face is the extent to which these Carnivals are recognised as a major festival contributing to the artscape and cultural identities of their host societies; Carnival as part of our cultural landscape. The ‘our’ being the UK.

As artists, our place on this cultural landscape is defined by the artistic boundaries that define Carnival Arts; the arts that is not a singular art form but an integrated framework for live performances that are rooted in several other art forms involving the human body, space and time.

One of these art forms is Mas: the seamless fusion of voice, music, movement, costume and text that enables its exponents to retreat into their internal world to find the avenue for the external portrayal of their many characters that are released explosively as they dance down the streets or on the stage proclaiming their beauty and self-worth.

‘The energy of the dancer and the moves of his body are transferred mechanically to the giants that dwarf him. The larger than-life figures, however, are so true to life; and the giant puppets are so true to the style, ease, colour, insouciance, freedom and earthiness of Caribbean people that they have entered our mythology as representative figures and spirit. At the same time they are Promethean, stealing the fire of the Gods.”

The Carnival Mas designer can thus use this art form to address social issues, create innovative art forms and celebrate achievements. In fact, like all the Carnival Art forms, there are no boundaries to creativity. It is an open landscape on which the battles are enjoined, where there are cultural fault lines whose tremors excite us and where battles are fought – some literally.

When you look at a Mas Player, there is a complete synergy between the masquerader and the costume. However, in order to achieve this perfect harmony a considerable amount of science, physics, contemporary technologies and specialist skills have to be employed and factored in; from the gait of the masquerader, to the projected wind force, the anatomy of the particular player to the possibility of rain, to levels of sunlight, crowd density, weight of costume, etc.



This art and science must nevertheless be rooted in a historical reality so that interpretation can inform structure, colour and the occupation of space – the public realm.

Mas also embraces text, dialogue and word. From the Griot, Robber Talk, Toasting, Blues and Calypso to Rap we have always put stories of our daily lives into some form of lyric and song. They are also powerful forms of expression that create a renewed sense of identity and social cohesion and give direction to purposeful and productive community participation.

From the young to the old, from the doctor to the street sweeper, from the full figured to the size zero, all find a place to display their beauty and worth in the public spaces that become the stages for the performances.

With such diverse participation, these artistic events in major European capitals mediate the challenge for acknowledgement, equality and sustained representation and presence of minority communities in the social, political and economic matrices of their host societies.

These large-scale public events become “contentious conversations between challengers and power holders” (Charles Tilly, 1998.)

For Notting Hill as a Diasporic Carnival, these conversations and discourses are fashioned and influenced by its position in London; shaped and influenced by Britain’s economic and social issues - legislative enshrining of equality, diversity and inclusion; the popularity of ‘world music’; austerity; computer-aided design; the social network and digital marketing of bands; the making of costumes overtaken by Chinese made to order costumes; the popularity of synthetic fabrics, fishing rods, bikinis, beads and feathers; the emergence of the entrepreneurial producer as Band Leaders; the dominance of T-shirts and fun/dutty Mas and the popularity of wukking up.

Applied concurrently, these deceptively unrelated components are influencing the form and content of Mas bands in Notting Hill Carnival; not just as a refashioned & reinterpreted Trini Carnival but as a cutting-edge creative crucible and innovative engine rooms of artistry changing into a market driven, manufactured and mass-produced diorama of the Las Vegas showgirl.

This is the artistic battle ground, artscape, that Elimu Mas Academy choses to populate with its creations – Moko Jumbies and the fusion of Couture, Fashion & Mas – reasserting the legitimacy of the traditions of Carnival, revisiting the cultural orthodoxy of carnival bands and supporting those artists in their creative innovations in performance, aesthetics and design.

## Participation versus Performance; Who's to Judge?

*Katie Segal*

Freelance Carnivalist

Mas has its roots in expression of freedom. A hybrid of African traditions and mimicry of the European slave owners and their masked parties, which in Trinidad developed into the Canboulay festival. The celebrations were vilified by ruling colonial forces, who were terrified of and attempted to quash what they described as loud and lewd displays - but initially formed through adversity, they not only survived but thrived under a recurrence of these conditions. This was about individual expression - as a group activity. Stick-fighting, chantuelles and steelpan arose from a melee of manifestations of freedom incarnate.

Over time, this has segued into Carnival as we know it, almost a jigsaw of defined areas of competition; constituent parts, divided. There are calypso and soca monarch and steel pan competitions; the 'Band of the Year' mas competition as well as Carnival Queen and Road March; even 'ole mas' competitions for the 'dutty mas' in J'Ouvert. This came about through the popularisation of the celebration as a vehicle for business, and as gentrification over the last century tried to take, "some of the sting and violence out of the festival". And it seems clear that the intent of competition now is to keep standards of performance high – but who is the performance really for?

What began as a participatory activity is now firmly seen by many, both within and without the Carnival arena, as performance. For the masqueraders themselves, it seems to be a complex fusion of the two. They pay to play, but they feel partisan about their chosen band and want it to win the mas contest; they 'play themselves' whilst performing for the judges.

A confirmed masquerader, this year I was tasked with collecting and curating the views of several venerable voices of experience in mas, and the judging of mas. It's been a thought-provoking learning curve. I've seen it from the other perspective; what does the spectator wish to see and feel in order for the experience to meet their desired outcomes? I find it fascinating thinking about how the designers, makers and masqueraders together create an entity that expresses something - and then how that impacts on others and lines up (or doesn't) with their expectations. And I'm still wondering whether it's participation or performance that's most important.

# Talk and Drums - The Role of Orality in British Caribbean Carnival and Steelpan

*Tola Dabiri*

PhD Researcher, Leeds Beckett University

Within contemporary British society, Caribbean Carnivalists continue to use the oral tradition to transmit intangible cultural heritage. Using orality in teaching steel pan has been found to support high educational attainment among the young people who play pan.

As part of my PhD project, I am conducting research on the use of orality in contemporary British Caribbean Carnival, and how it is used by Carnivalists as a mechanism to transmit intangible cultural heritage, that is the skills, knowledge and tradition of British Caribbean culture. In addition, the oral tradition creates strong bonds within bands where values and experiences are shared, preserved and transmitted again.

Outside of the Carnival community, Carnival is recognised in its most visible and joyous manifestation on Carnival day, with little recognition of the cultural and social mechanisms that are used to sustain it. This reductionist approach has been reinforced by the dominance of Mikhail Bakhtin's theory of the Carnavalesque, and has influenced the perception of Carnival by policy makers, funders and formal educators.

I believe that by examining the role oral tradition, it is possible to extend and challenge Bakhtin, and to present a more accurate, more recognisable picture of Caribbean Carnival and the Carnivalists who participate in all of its elements, including steel pan.

However, this presents challenges, as orality is viewed with suspicion and inferior to text. It is associated with 'primitive' cultures, often with negative and racist connotations. But, not only is orality able to preserve and transmit intangible cultural heritage, it has also been seen to support outstanding educational attainment among pan players.

The oral tradition transmits skills through talking, listening, watching and doing, while the learning is led by someone who is experienced and knowledgeable. Skills are remembered and recalled, rather than recorded in text, and it is this process which develops memory skills and perhaps supports significant educational achievements.

Talk and Drums celebrates the role of orality in British Caribbean Carnival and steel pan, and the enormous benefits that are produced.

# **Know de Gayelle: Using the Art and Practice of Stick fighting to Realise Cultural Transformation in Youths - The Bois Academy**

*Suzanne Burke*

Lecturer in Cultural Studies, UWI St Augustine, Trinidad

In the UK stick fighting is rarely seen and does not comprise an element of Notting Hill Carnival even though its history goes back to the core roots of Trinidad's carnival. Interest in retaining it as part of Trinidad and Tobago's carnival has been cyclical but more recently there has been a resurgence at the national level. The practice came to Trinidad in the latter part of the 17<sup>th</sup> century by African slaves, who in their homeland, men fought duels with sticks (bois) in the centre of rings called gayelles; equivalent to modern day African martial arts. In Trinidad the sticks were cut from the beautiful, bright yellow flower, hardwood of the poui tree and were 3- 4 feet long by about an inch thick.

Following emancipation in 1834, stick fighting became associated with carnival (Kalenda). Some 30 years later, Kalenda involved whole families singing and dancing to the rhythm of drums during performances. Kalenda songs were an expression of the pain and suffering that slaves endured and involved chanting and an outpouring of belligerent expressions. Some fighters sported coloured satin costumes embellished with duck feathers and tiny mirrors and head ties to add aura to the ceremony. Although symbolic of the world and the human soul, to the onlooker, the ritual appeared fierce and was eventually outlawed by the colonial British police on behalf of the ruling class who imposed a ban in 1880. There was an attempt to defend the rights of the stick fighters during the infamous Canboulay Riots of 1881 but the practice remained illegal and was not reinstated until 1937.

The talk will explore an embryonic experiment that uses the art and practice of stick fighting to make manifest both soft and hard life skills among young men and women. The Bois Academy is a training collective that teaches stick fighting as an intrinsic part of Trinidad and Tobago's carnival tradition. Its founders, Keegan Taylor and Rondel Benjamin have found that teaching young people the practice not only facilitates the passing on ancient tradition, but also helps to hone critical life skills for the 21st century such as problem solving, critical thinking, discernment, collaboration and artistry. The presentation will give some insight into the work of the Academy and the collaboration with the presenter to teach business skills.

# Inspiring the Excitement of Steelband Music to those with Special Needs, Disabilities and Learning Difficulties

*Shareen Gray*

Steel Pan Agency delivers steelpan workshops and performances to academic institutes all over the country teaching them about the history and range of steelpans. Our services are most popular at primary schools. Steel Pan Agency also provides workshops and performances for private and corporate events and regularly performs at community events, weddings and private parties.

We have now visited well over 10 special needs schools many of which have us visiting a few times of year annually. Since 2010 Steel Pan Agency has learned an increasingly vast amounts of knowledge on; (A) teaching techniques, (B) suitable workshop layouts and (C) the impact of steelpans on these service users.

Disabilities, Special Needs and learning difficulties crosses a very wide spectrum, however our practices have become general in their practice and for all ages. We have been keen now for over 3-years to have a thorough report published to support the extremely positive impact the steelpan instrument has on these user's groups. Additionally, Steel Pan Trust has a family steelband group inclusive of those with disabilities, special needs and learning difficulties since 2014 which has also allowed those invoiced with the agency and charity further opportunity to become educated in this field

## **(A) Teaching Techniques**

The most common technique to get a group of various abilities to play together is to roll harmonies and repeating rhythms. Sensory touch is also a major part of this for those who cannot physically hold the sticks. Key workers also play a key role in supporting pupils through these sessions. Rarely is a song completed but much can be done with rolls, harmonies and rhythms to create lovely sounds at the foundation stage. Additionally, we use various lengths of sticks to support those with physical hand impairments and the best way to place wheel chairs when teaching the steelpan.

## **(B) Suitable Workshop Layout**

Flexibility during these sessions is fundamental and orchestrated by the ability compatibility of those you are working with. The most popular layout is 15-minute turn around sessions of playing and performing. The performances allow dancing and movement and the steelpan playing sessions are short to help keep pupils engaged for long periods of times; such as up to 90-minutes.

## **(C) The impact of steelpans on these service users**

Working with this group can be rewarding in ways extremely unforeseen. We have had more than 10 case studies where we are informed that a pupil will not engage with anything but shows an enthusiasm towards the steelpan so unlike themselves key workers are often moved to tears of emotion. The joy our workshops has brought to thousands of service users over the years has been phenomenal. The outcomes achieved over the years should be recorded as steelpans can play a significant roll in the developments and well-being of these service users.



## **‘Out of Pain this Culture was Born’ (Rudder, 1987); Appropriation vs Appreciation in the Steelband Movement**

*Anna Lawrence*

Cambridge University Steel Pan Society

In a world of cultural appropriation, music occupies a complicated position. Its unique and multifaceted structure – in terms of rhythm, timbre, melody, lyrics, and performance – enables it to hold multiple meanings within a single song. Music can be sarcastic and subversive; it can construct a national identity and tear it down, create a unifying narrative for a diaspora, and change as people move. Music does not align clearly with cultural identity; it draws on influences that transcend cultural and racial boundaries, interacting in exciting ways that constantly reinvent and add to various traditions and genres. But all music has a history. The history of the steel pan – which will be traced from the 1881 Canboulay Riots and the supplanting of the African skin drum with ‘tamboo bamboo’ and the biscuit tins and oil drums of the 1930s, through nationalist discourse in post-independence Trinidad, and across the Atlantic with the Caribbean diaspora – provides an interesting case study on the complex dynamics of culture and music. The particularities of the history of pan clash with contemporary thinking on cultural appropriation, raising many questions about how to approach music and music education with sensitivity whilst retaining the creativity necessary to move music on into the future.

As the only reasonable place for me to begin is from my own experience, this presentation will be grounded in Cambridge, where I currently direct the Cambridge University Steelpan Society [CUSPS], a predominantly student-led band established in 2009 by Juliet Sharpe with arranger Debra Romain. In such an overwhelmingly white student population as Cambridge, the potential for CUSPS to provide valuable insights into Caribbean culture is significant. However, this potential is complicated by the fact that most students interact with CUSPS on a very superficial level, enjoying our steelpan music at garden parties and events such as ‘May Balls’ which cost up to £200 per ticket without engaging with the history or the culture of the music. But is it necessary for listeners to engage with the history of the music they enjoy? Does the lack of calypso music in our repertoire prohibit listeners from experiencing and learning about Caribbean traditions, or does it signal cultural hybridity and musical innovation? As arguments on either side of cultural appropriation debates make valuable points about the ownership of culture, this talk shall be an awkward and inconclusive conversation – a collaboration of knowledge. My own identity as a white middle-class British woman makes me a walking example of many of the tensions I shall explore, and I offer what little I have learnt out of curiosity in return for stories, disagreement and knowledge. How best to appreciate so-called ‘world music’ I do not know, but I hope that this talk will illuminate ongoing debates and bring this topic to the fore as the steelpan continues to evolve and permeate new cross-sections of society here in Britain and around the world.

## Debut at Panorama 2018; Experience of two Students in the Shadow of the Dreaded 'Red Highlighter'

*Laila Shah and Aisha Goodman*

Nostalgia Steelband; first Panorama 2018,  
Mangrove Steelband and first year University students

Panorama represents the pinnacle of steelband performances; a fierce competitive stage for supremacy of the "top band in the land" as eloquently described by the legendary Lord Kitchener. On lookers and aspiring young players marvel at the dexterity and brilliance of players and watch in a trance as they go through the intricate maneuvers set down by the skilled arranger who step outside the boundaries of the original melody; boldly transgressing key changes, bridging them with subtle harmonious runs against the background of the core melody and challenging players with extraordinary speed, fluctuating phrasing and accuracy of notation.

There is such admiration for such players that it becomes a secret dream of nearly every young player, including ourselves, whose pan playing skills emanate from a small, lesser known band to perform at Panorama with one of the 'big bands'. To have the courage to leave the comfortable abode of a small, non-competitive steelband and approach a 'Panorama Band' is a terrifying experience. This was especially true in our cases having mostly played with a small 'pan-round-neck' band where one-dimensional arrangement is key. Your experience is rightly challenged and a barrage of questions follow from current members along the lines - 'what makes you feel you are good enough to be part of this band?'. You are advised immediately to check the weekly list of names and to be aware that if your name is highlighted in red, your services are no longer needed. Even after weeks of practice, members scrutinise your ability and reverberation of deselection at the final hurdle is a reality to reach Panorama.

For the first time we became aware of the immense hard work, skills, patience and dedication of the drill master, in this case Leon Foster Thomas. In a summer where temperatures soared above 30°C, practice took place in hot, congested closed room on 5-6 nights weekly, each session lasting of 5-6 hours. Foster endured this and worked incessantly for nearly three months. The arrival of arranger Andre White in early August took the band to a new phase as the genius behind the amazing arrangement we were practicing became a reality. The interaction between these two musical prodigies and their interaction with the whole band is an awe-inspiring spectacle and at that point you begin to now step up your own performance to be there in the final team to play on 25<sup>th</sup> August 2018. Practice finished after midnight and reaching home daily between 1-2am is strenuous but the sheer inspiration and momentum of the music while the passion of this extraordinary duo drives you on. But when the draw for positions at Panorama took place and Mangrove drew first place, while rivals Metronomes and Ebony drew 5 and 6<sup>th</sup> place respectively, there was a real feeling of despair as it is generally regarded that performing first is the most challenging position. However, Foster's words to the band was "*not to let this deter you but instead to use being first to come first*". When the band moved from its panyard of the Tabernacle and on to the streets of Notting Hill Gate's, 'All Saints Road' during the two days preceding Panorama, you are fired up with even more energy and excitement and you begin to feel more confident that you are still in the team and Panorama is now a reality. Surviving the arduous months of practice and reaching the Panorama stage and performing in the finals is an experience that cannot be described and something that every aspiring pan player should strive to achieve.

# **A Call to British Universities to Introduce Steelpan Music as Part of the Music and Arts Programmes**

*Euan Lloyd-Taylor*

Undergraduate Student, Department of Music,  
Middlesex University, London NW4 4BT

Steelpanns were introduced in London schools in the 1960s by Gerald Forsyth and has been successfully taken to other cities in the UK. In the USA and Canada, higher education institutes and universities have been highly progressive and steelpan programmes have been incorporated into many academic agendas with considerable success. The career of the late Ellie Mannette (5<sup>th</sup> Nov.1927- 29<sup>th</sup> August 2018) provides a noteworthy example in which he refined his steelpan turning skills at university and West Virginia University employed him to teach students how to build and play steelpanns. He was recruited as a guest-semester tutor in 1991 but eventually this turned into a lifelong relationship called the “University Tuning Project” and led eventually to emergence of the pioneering company ‘Mannette Steel Drums’.

In the UK, universities are yet to take advantage of the potential of steelpan to add a new dimension to their musical genres. It was this lack of drive that led to the organisation of these conferences at the University of East London in 2006 (per.com. Haroun Shah). However, it was not until 2016 when the conference was moved to the Carnival Village Trust (Tabernacle) and with Dr. Shah’s support that I found a platform to voice my initial concerns about the difficulties that face aspiring pannists to further their education in music.

Playing steelpan with Panjazz International (a world orchestra and key member of the [thesoundzone.org](http://thesoundzone.org) charity) in my home city of Portsmouth during my teenage years, had a significant bearing on my choice to undertake a BA (Hons) Music with steelpan as my major instrument. My application to universities in the UK was met with little enthusiasm apart from Middlesex University, London (MDX) and my second choice the University of Chichester. The Department of Music at MDX took on the challenges to take me through their music programme despite having little previous experience with this instrument. My presentation will describe the first two years of my degree; the pros and cons of undertaking such a degree in a general music department.

Middlesex University previously ran a highly successful Master’s programme in Carnival Arts under Ruth Tompsett for 25 years and may be well placed to redesign such a course that bridges the interest of the Department of Arts and the Department of Music. With steelpan education and training gaining such momentum in North America, British universities should take advantage of their experience and perhaps through exchange programmes implement such courses more widely. It is interesting that Cambridge University, who has had a functional steelband (CUSPS) for nearly a decade and is actively involved in this conference, does not have an accompanying steelpan and carnival arts programme. Steelpan is now firmly part of the musical landscape of Britain and younger generations who play in various steelbands, using solely oral methods of teaching, are keen to pursue an accompanying degree in which music theory and performance are added to help provide a sound foundation for their future careers. My own experience indicates that undertaking such a programme is enormously beneficial and opens up many new avenues to further my career.



# **The Blind Leading The Blind Making Difference Work in UFO Steelband**

*Fiona Hawthorne and Michael Toussaint*  
UFO Steelband

UFO Steelband started 5 years ago in a church hall in Ealing, with a handful of instruments, much intrepid enthusiasm, and a desire to create something that somehow broke the mould. Fiona brought energy, ideas and creative direction. Jason brought musical experience, exciting arrangements and very patient teaching, and it wasn't long before Jason also brought Michael, his longtime "partner in pan", already well known in the steelpan world as the only blind tenor player anyone had ever seen. Michael's words "BUT I'VE RETIRED FROM THE STEELBAND WORLD!" were soon joyously overruled by the band.

Practicing our set for our first Carnival in 2014, watching Michael's tenor sticks dance over his pan making beautiful music, Fiona thought, "If Michael can, other blind people can too." And it turned out that creating 'the world's first Blind Steelband' was already Michael's Dream. So UFO started our 'mission impossible'.

Indeed it would require support, and we luckily found "Unlimited" a fund aimed at supporting the work of disabled artists. But after many arduous hours of idea development and application writing... we didn't get the grant. The silver lining was that the failed application helped hone our vision and so we applied to the Arts Council of England, this time with scaled down expectations... would they, in funding the UFO performance season which included Notting Hill Carnival, the Mayor's Thames Festival and many community gigs - also fund just two visually impaired people to join UFO, and be supported to become pan players?

Thankfully, we got the grant. But Michael's mission to recruit via the local social club for the blind in Ealing led to a problem... there were 8 visually impaired people who wanted to join and we only had space for two, so - knowing how hard it can be for steelbands to keep players - we took on all the new recruits, thinking the majority would probably drop out.

But they didn't. As Michael said, "We've now got a class with the blind leading the blind."

One of the joys was the recruitment of Bill Lambe who played dudup, beating 'on the one' with his wife Murial's hand held over his. Now aged 75 Bill has dementia as well as deteriorating vision, but when he becomes part of a band making music, some of his lost memories come back... memories of being in the MET Police in the very early days of Notting Hill Carnival, when he knew Rhaunie Laslett and Sonny Blacks and the youth steel bands back in the day, and he remembers his love of steelpan, and how he would love to play in a steelband... and now does.

The last four years have indeed brought challenges. Sighted members of the band have had to develop their own confidence to learn about disability, and visually impaired members - known in the band as "The VIPs" - have had to work on developing trust so they can help. There have been funny moments, wondering why the notes don't sound right and realising it's because the player is behind - not in front of - the pan. There have also been many moments of joy, like when our latest new recruit, 12 year old Tango - who is completely blind - played his first Carnival on the UFO truck and grinned from ear to ear as he felt the elation and delight that playing pan on the road brings. Every gig we've played has included visually impaired and hearing impaired members - and we've all appreciated how lucky we are to be able to lift people with music, whether it's playing for the homeless at Crisis for Christmas, or even getting the limbo dancing going at the staff party at No. 10 Downing Street.

UFO may not aspire to competing against other steelbands and winning any musical crowns, but we play twice a week all through the year, are developing our own unique sound and style, and are certainly having so much fun... making music and creating new methodology in the process of becoming genuinely inclusive. If we can help show other bands that 'difference works' we feel that would be a major achievement and could help strengthen the steelpan community, and we are up for that.

# Pan and the Music Industry

## Leon Foster Thomas

B.Mus; Florida Memorial University; M.Mus; Florida International University  
*Jazz Musician | Recording Artist | Composer | Steel Pan Arranger | Drummer*

The music industry is a constantly changing environment - from the dependencies on record labels both major and independent to the artists themselves having greater input and responsibility for their musical future. However, the more things change, the more they remain the same; for the elements that make up such an industry which surrounds the product, better known as your talent i.e. creativity, recording, performance, promotion, and management are still important for success. We will be tracing the steps of the Steel Pan artform and its progression in the music industry; touching on the influence of the Trinidad All Steel Percussion Orchestra, better known as T.A.S.P.O., which included pioneers such as Sterling Betancourt, Winston "Spree" Simon, Elliott "Ellie" Mannette and Anthony Williams, who represented the Island Colony at the Festival of Britain in 1951 to the grand strides of the Trinidad Tripoli Steel Band, also known as the Esso Trinidad Steel Band, who toured with Liberace and were the first steel band to land a recording contract with ARC Sounds and Warner Bros. Records. Most importantly, they are the first and only steel band to be nominated for a Grammy Award. Inclusive in my talks will be the influence of the Steel Pan Solo artists such as Ken "Professor" Philmore, who has performed and recorded with the Duke Ellington Orchestra on the *Music is my Mistress* album, appeared on Showtime at the Apollo Theater and BET Jazz to Othello Molineaux who, with his amazing relationship with Jazz Bass great Jaco Pastorius, was able to feature the instrument on many Jazz Festival stages and recordings. After such successes, I hope to encourage discussions regarding the stagnant state of the Steel Pan artform in the music industry's current landscape and the possibilities as to why Pan is being overlooked as a serious instrument. There are key fundamental/structural issues which need to be examined, ranging from educational opportunities to band management, addressing concerns such as the lack of university pan programs run by experienced/qualified individuals and reflecting on why pan, outside of the Caribbean communities, is stereotyped. Without exploring foundational concerns, we cannot garner greater respect for the instrument, which in turns leads to more research and advancement opportunities for the scholar and/or the artist. I aim to share various steps which have helped my career to this point, including performance and recording etiquette, brand management and marketing with hopes of providing a potential blueprint for academic programs, professional bands and upcoming artists seeking possible careers in the music business. Most importantly, I hope to encourage knowledge sharing, with the objective of us improving the state of Pan in the Music Industry.

## **Brief Biography:**

Leon Foster Thomas is a unique force in modern jazz. All About Jazz has labeled him as “the next big thing on his instrument”; “his gift is an ability to bring forth any style with abandon, and play his steel pan as if it belonged in jazz all along...there are times when Leon Foster Thomas plays his steel pan like Gary Burton on vibes” (Examiner.com). Winner of the World Steelband Music Festival’s Soloist and Duet competitions in 2002 and 2004, Leon has worked with artists such as: Hugh Masekela, Melton Mustafa, Vince Mendoza, Randy Brecker, Richard Smallwood, Kevin Mahogany, Len “Boogsie” Sharpe, Dolly Parton, Slinger Francisco “The Mighty Sparrow”, Igor and Oleg Butman, Cyril Neville, and many more.

A native of Trinidad and Tobago, Foster, as he is also called, was born in the southern city of San Fernando. He credits his parents, for his musical voice and local pan yards for his initial musical training. After graduating from secondary school in Trinidad, Leon received a scholarship to attend Florida Memorial University.

In addition to graduating with a Bachelor of Music degree, he was also recognized as the Visual and Performing Arts Most Outstanding Student. He later obtained his Master in Music degree from Florida International University. With a growing discography and as a prominent figure in the Miami music scene, he has performed and recorded on Jazz, Latin, Rock, Gospel and Hip Hop albums worldwide. Having two well-received solo albums under his belt, his latest release, *Metamorphosis*, on Ropeadope Records (June 3<sup>rd</sup>, 2016) exemplifies his growth and maturation as a musician. Honing his in-depth talents as a musical storyteller, Leon has produced an album which perfectly illustrates his transformative journey. He continues to perform at various festivals and concerts around the world, as well as conducting clinics at various educational institutions on Jazz, Caribbean music and the Steel Pan art form. In London 2018, Foster served as the drill master for Andre White’s arrangement of “Hulk” for Mangrove Steelband and enabled the band to win their first Panorma competition since 2011. He has been selected as the Plenary Lecturer for the Arts Council England sponsored 7<sup>th</sup> International Biennial Steelpan Conference, London 19-21<sup>st</sup> October

# **Pan Pedagogy: Education Through Discovery**

*Malika Green Coletta*

Director, Chicago Youth Symphony Orchestras  
and Community Engagement Coordinator,  
Current: Fulbright U.S. Scholar Program's Global Grant (2017 -2018)

The steelpan, a product of African diasporic music practices, grass roots improvisation and European art music composition practices, is in the hands of many novice teachers who often follow what is used to teach European art music on European instruments. With thousands of community and school programs worldwide, it is time to reassess our approach to steelpan education and explore new methods which teachers can use to guide students technically and musically. Western European music theory needs to be modified to fit steelpan education. My presentation will summarize recent research in this area and offer more fruitful methods of instruction that I have developed with my young beginner students, including setup of pans to support rote music theory instruction, inclusion of cultural information specific to the development of steelpan and carnival culture and a progression of rhythmic internalization based loosely on Orff Schulwerk.

## **Brief Biography**

Malika Green, Director of Steel Orchestras & Community Engagement Coordinator at Chicago Youth Symphony Orchestras (CYSO), is an educator, administrator, arranger, composer and performer who began playing pan from age 12. She played pan alongside piano but entered Drexel University as a business major. Unhappy with such a direction, she pursued steelpan from 2002 at the eminent Northern Illinois University where the world renowned Cliff Alexis and Liam Teague have been developing groundbreaking programs. She was markedly influenced by this duo as well as trips to Trinidad so that when she completed her studies, she became artistic director (2007-2011) of the Cultural Academy for Excellence which was started by her mother in 1996. She has worked tirelessly in the community and was awarded a distinguished Fulbright U.S. Scholar Program's Global Scholar Grant (2017-2018) to study international steelpan education programs. This enabled her to pursue research interests in Trinidad and Tobago, Toronto and is now on the final leg of her scholarship in London, U.K. Most recently she worked with Vanessa Headley, arranger, composer, and Musical Director of Golden Hands Steel Orchestra in San Fernando, Trinidad. Together, in collaboration with The Carnival Institute, Trinidad, they completed the first in a series of studies of panorama arrangements.

# Implementing Steelpan Music in Higher Education Programs

*Dr. Andrew Martin*

Professor of Music, Inver Hills College, Minneapolis, Minnesota USA

Upon returning from a visit to Trinidad in 1955, American folk musician, educator, and political icon Pete Seeger announced that steelpan “was destined to spread to the farthest reaches of the globe” and true to his word its sound and spirit have since infiltrated six continents and countless countries. The first steelband formed at an American university was at the University of California Los Angeles in 1957 and others shortly followed at institutions such as Cornell University, University of Southern California and Michigan State University. None of these early steelbands survived more than a few years, however, their importance to the current steelband climate is an important area of investigation. Academic steelbands boast a long and complex history in the United States dating back over sixty-five years. This paper will examine how steelpan has developed in colleges and universities across the country from 1957 to present.

Many academic institutions of the Caribbean diaspora (Antigua and the United Kingdom) have developed pragmatic structures for teaching and learning steelpan in school systems as part of educational curriculums. In the United Kingdom, schools started using steelbands in the 1970s and there are now more than 300 school, university, and community steelbands. In Antigua, steelbands first formed in 1945, and now with focused efforts to engage youth participation, over 60% of Antiguan steelband membership is comprised of players under the age of eighteen. In the United Kingdom, steelpan is an accredited instrument by the OCN (open college network) and students can choose it as their primary instrument for A level college examinations. Similarly, steelpan is one of few instruments eligible for Antiguan students to study for CXC college level examinations. In American academia, however, no similar examinations exist and steelpan’s dynamism for teaching musical development and cultural expression is often underutilized, stymying its effectiveness in college and university curriculums.

As of the mid-2000s, steelband was the third most common non-Western performing ensemble in American universities—over 100 universities nationwide currently house steelbands—and the number has since rapidly expanded as academic institutions across the United States embrace the instrument’s multicultural and musical versatility. Steelbands in academia can be invaluable laboratories for teaching diverse student populations, offering access to arts education for the broadest of student populations. My research suggests that university administrators and/or music department leaders see value in steelbands and, for one reason or another, covet steelbands enough to invest the capital funds required to purchase the instruments. Some enlightened administrators recognize steelbands as a valuable educational resource, but many fail to identify the instrument as a tool able to develop musicality, strong sense of rhythm, and an even stronger sense of community and cultural appreciation among participants. It is my aim in this paper to explore the academic steelband scenes in context—at colleges and universities—with the aim of comparing them to academic steelbands in other countries.

## **The Role of Youth in the Plan for World Conquest**

*Nestor Sullivan*

Pamberi Steel Orchestra

The Steelband, created in Trinidad and Tobago, can now be found in about sixty countries located on the five continents. The majority of people on planet earth have not yet experienced this musical instrument. The countries with Steelbands now were introduced to this musical instrument by nationals of Trinidad and Tobago and the Caribbean who ventured there on their own.

This family of instruments is our contribution to the world of music and in the absence of any national policies individuals on their own have put steelband on the world map. This paper will firstly examine where it has reached, how it reached and most importantly what must be done to introduce steelband to virgin territories.

This paper will also examine the present situation in the Caribbean where there is little or no institutional approach to the development of Human Capital in the fundamental areas of Steelband services in: Instrumentation; Musicianship and Administration. The truth is that we are losing key persons in these areas of steelband activities.

The presentation will look at the role of youths in the plan to introduce Steelband to those territories without this instrument. Specifically, it will look at the process of the development of human capital in the areas stated to take steelband into the virgin territories.

Instrumentation has to deal with the process of making the instruments both physical and theoretical. Musicianship will prepare youths to deliver programmes in the virgin territories around the world and it deals with Music Theory and Teaching Methodology. Courses in Administration will address the development of the management capacity in individual Steelbands and the respective National Organisations.

Youths are the persons who can develop the skills and knowledge to deliver this twentieth century family of instruments to the populations around the world. This presentation will suggest a plan of action to achieve same.



# ***POSTERS***

## Contributor, Musical Advisor and Promotor of this Conference, Concerts and Workshops.

*Anne Fridal*

Dramatic Soprano



Anne Fridal was born in San Fernando, Trinidad, and first studied voice in England at St Mary's Hall (now Rodean) under the tutelage of Leone Ratner. She then continued her voice training at the Royal College of Music, London and has since performed in productions of *Porgy and Bess* at the Royal Opera House, Covent Garden, Glyndebourne Festival Opera and The New York City Opera.

Anne has travelled the world singing the role of Serena with Peter Klein's Living Arts International.

Her theatre credits include *Cavalleria Rusticana*, *South Pacific*, Ursula in *The Little Mermaid*, *Showboat*, *Carmen*, and Geraldine Connor's *Carnival Messiah*, (performed at the West Yorkshire Playhouse and Harewood House, by invitation of David Lascelles, the 9th Earl of Harewood).

Recently Anne sang for Barack Obama at the opening ceremony of the 5th Summit of Americas and performed as soloist at the J. F. Kennedy Center in Washington DC with Trinidad and Tobago's, BP Renegades.

She has sung at the International Forum in Japan and The St. Petersburg Opera House with the Russian Philharmonic Orchestra.

Anne's recordings include:

"From Opera to Kitchener", "Anne Fridal and Friends in Concert". Her books include, "The Song of Life parts 1,2,3", "Toute Bagai La, (Trini poetry and patois)" and "3 kool kids".

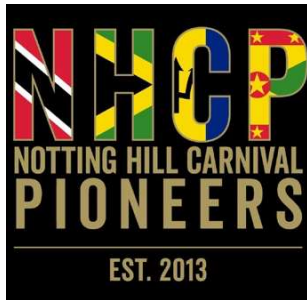
Her repertoire includes art songs, opera arias, german lieder, oratorio, spirituals, musical theatre, and jazz songs.

In Trinidad, she is the owner proprietor of '*Le Cafe Opera*' where she also promotes local young performers. More recently, she has been performing at the Jazz Eveninigs and Kaiso Lime at the Carnival Village, London while running workshops in the UK on the work of the legendary Lord Kitchener who she adores.



# Notting Hill Carnival Pioneers' (NHCP) Community Festival Six Years On

## Les Palmer and Lynda Rosenior-Patten



**Aim:** The aim of the NHCP Community Festival is to delight, surprise and unite audiences particularly the local residents of Ladbroke Grove, Harrow Road and Latimer, through the showcasing of performance artists, music, film, workshops, and other family centred activities that celebrate and honour some of the originators and true pioneers of the Notting Hill Carnival. At the same time NHCP provides vital employment and other community engagement opportunities for local residents whilst enabling the local community and visitors to the area to come together to feel uplifted.

**Background:** The NHCP was established by Les Palmer in 2013 with the support of Lynda Rosenior-Patten and has grown exponentially over the last six years. In 2017



two months after the Grenfell Tower tragedy and despite many challenges, the organisers delivered an event that was a major success and the biggest festival to date, attracting record audiences to a peaceful, uplifting and 'healing' celebration. **Outcome:** It is important to note that

overwhelmingly, the feedback from our survey in 2017 confirmed a real demand for a bigger and better festival.

By 2018 the festival budget had grown by approximately 35% on the previous year with the main focus on improving management processes, production standards and artistic practice. The organisers used these increased resources to stage a larger festival in a bigger venue, Emslie Hornimans that attracted increased numbers and a wider audience that was genuinely diverse. This is summarised in the Table below indicating some of the challenges.

| NHCP               | 2018          | 2017          | 2016          | 2015         | 2014          | 2013         |
|--------------------|---------------|---------------|---------------|--------------|---------------|--------------|
| <b>Income</b>      | <b>39,000</b> | <b>28,460</b> | <b>16,000</b> | <b>7,000</b> | <b>10,000</b> | <b>2,500</b> |
| <b>Expenditure</b> |               |               |               |              |               |              |
| Artist Fees        | 10,000        | 8,589         | 5,000         | 2,500        | 3,000         | 1,000        |
| Stage & Technical  | 8,000         | 4,602         | 3,000         | 1,800        | 1,800         | 800          |
| Marketin & Promo   | 3,500         | 2,048         | 1,400         | 600          | 1,200         | 250          |
| Overheads          | 2,000         | 1,800         | 1,500         | -            | 1,500         | -            |
| Equip & Transport  | 3,000         | 924           | 700           |              |               |              |
| Management & Staff | 8,000         | 7,938         | 2,800         | 1,800        | 2,000         | -            |
| Security           | 2,500         | 660           | 1,000         | 300          | 500           | 200          |
| Other              | 2,000         | 1,900         | 600           | -            | -             | 250          |
|                    | <b>39,000</b> | <b>28,460</b> | <b>16,000</b> | <b>7,000</b> | <b>10,000</b> | <b>2,500</b> |
| <b>Attendance</b>  | <b>3,000</b>  | <b>1,800</b>  | <b>1,000</b>  | <b>650</b>   | <b>600</b>    | <b>400</b>   |



**Conclusion:** There is a growing interest in this festival which takes place in the heart of the Notting Hill and is now part of the Carnival calendar as judged by the increasing attendance annually and feedback. Planned initially for the local residents, the festival now attracts people from London and the regions. The challenge going forward is how to ensure its sustainability.



# North Tyneside Steelband: Past, Present and Future

*Jenny Gilberg*

North Tyneside Steelband

One of the oldest bands in the North-East of England, North Tyneside Steelband (NTSB) was formed at Woodlawn Special School (Whitley Bay) in 1989 by now-retired Musical Director, Dave Edwards. Dave, originally taught by Gerald Forsyth, has always championed the instrument and encouraged participation in anything pan.

NTSB, a registered charity since 1996, is a high profile band that has been performing nationally and internationally since 1992 and continues to show the art form off to the public. Over the years the band has played at many prestigious events including Wickerman Festival, Schools Proms at the Royal Albert Hall (2003, 2008) and headlining the Cudrefin International Steelpan Festival (Switzerland). NTSB was announced as a Millennium Dome Performer of the Year 2000.

Currently the band has around 50 members and offers beginner, adult, intermediate and performance level classes. The band is led by a Musical Direction team consisting of Karina Atkinson, Michael Darling, Kieran Finney and Jenny Gilberg, who work collaboratively to guide the groups from rehearsal to performance.

NTSB was the umbrella host for the Steelbands North Project (now the independent Northern Steel Network), which facilitated pan education across the North East, networking with guest tutors including Earl Rodney, and established a Young Leader's Programme which enabled teenagers to work in schools. Many have pursued careers in pan and continue to spread the pan gospel teaching and performing across the North East. As a result, there are now hundreds of school children playing pan across the region.

Many NTSB pannists have played at UK Panorama with London bands such as Stardust, CSI and Ebony, inspiring future generations to enter the national/international event. Several players have competed in Trinidad Panorama finals with top bands such as Phase II and BP Renegades. In 2015 many of our younger pannists played with regional band Northern Steel Orchestra to win UK Junior Panorama, a very proud moment for our youth. MD Jenny Gilberg won Pan Explosion 2008 and Pan Clash 2013.

NTSB is currently preparing for its 30th Anniversary in 2019. Plans include a new CD, another international tour and a celebratory festival. In the future the band hopes to form closer links with the wider pan community and of course to recruit more players to offer them great pan experiences.



## Pan Down South; Steel Pan in the Ancient County of Sussex

*Rachel Rankin-Hayward*

Soloist / Arranger: Euphoria Steel Band – [www.steelpan.co.uk](http://www.steelpan.co.uk)

The modern county of Sussex — the ancient kingdom of the South Saxon people (Sussaxons) — has historically been geographically, linguistically and culturally distinct from the capital city, London, and the neighbouring counties of Kent and Surrey. The county flag is based on an ancient design that can be traced



back to medieval times and features six yellow martlets (footless birds) not high up in a banana tree but on a field of blue. In English heraldry these birds are deemed to symbolise restlessness due to its supposed inability to land, having no usable feet, and is said by some modern commentators to symbolize the constant quest for knowledge, learning, and adventure.

Since moving to Brighton in 1998 the author has observed the development and growth of pan activities in the county of Sussex. Although a few state schools at the time were in possession of sets of pans, these ensembles were tutored by non-specialist school staff and the level of public pan activity was minimal. In the past twenty years percussionists, teachers and performers have created and expanded opportunities for pan tuition in schools and community groups for both youngsters and adults, and Sussex now boasts accomplished conventional bands, a pan-round-neck ensemble and several professional duos and soloists who perform regularly internationally, nationally, and county-wide. Links between Sussaxon pannists and the pan communities in London and Trinidad have been established leading to a deeper understanding of the art-form for the county's players and feeding local pannists into bands which perform at Panoramas and Carnivals in the UK, Trinidad and beyond.



Pan has been enthusiastically embraced by Sussaxons and now features in many of the county's carnival parades. From September to November Sussaxons celebrate a unique and characteristic Bonfire Parade season which although originally rooted in the Catholic/Protestant conflicts of Tudor times is now often promoted as celebration of diversity, tolerance and multiculturalism. These feature torch-lit processions, the burning of satirical effigies, masquerading, fireworks and other explosives, and are accompanied traditional European marching bands, drum and samba groups, and since 2011, pan-round-neck ensembles. Unlike the restless martlet, doomed forever to fly and never rest, pan has truly been welcomed and accepted into its new home in this ancient county, a true and inspirational example of successful multicultural dialogue and syncretisation in modern Britain.

# Playing Pan on the Streets of Trinidad for Carnival 2018; A Moment of Sheer Ecstasy and Unwitting Historical Creation

*Laila Shah*

Nostalgia Steelband

## Background:

Nostalgia steelband was founded in 1964 by veteran TASPO pioneers Sterling Betancourt and Philmore 'Boots' Davidson and has remained a 'pan-around-neck' band. Over the years, the band has toured extensively in the UK and Europe to play with other single-pan bands. However, for the first time in its history, Nostalgia set out to undertake a daring project to team up with Southern All Stars to play on the streets of Trinidad during carnival 2018. The latter, a conventional steelband was founded by another TASPO legend, Theophilus Stephens. With minimal practice, the band arrived Trinidad on Friday 9th February, leaving just two days for rehearsals before the start of carnival.

## Challenges and Objectives:

I was in the first year of university in 2018 when Nostalgia began preparations to team up with Southern All Stars to play for Carnival. With first year exams timetabled for April-May and carnival scheduled for 12 - 13<sup>th</sup> February, I faced a huge dilemma of whether I should break my studies and join the project or miss the event. Eventually, a 10-day study leave was granted by my university and joined 12 members of Nostalgia (Fig. 1). There were several challenges; (1) whether both bands had given sufficient time to make the project viable (2) how would locals take to a foreign band trying to revive a practice that is now almost absent. (3) transporting our pans risk them going out of tune - how would we get them retuned for carnival when all tuners would be overstretched.



Fig.1 Some of Nostalgia's crew bound for Trinidad

## Outcome:

The tunes selected were Kitchener's "67" and 'Bridge over Troubled Waters'. The calypso '67' was selected to revive the memory of "Guinness Cavaliers" celebrated panorama's victory of that year and to pay tribute to their outstanding leader and arranger, Bobby Mohammed who inspired this trip. It was co-organised and hosted by his protégé, Ishmael 'Luxy' Zackeralli, who arranged for both bands. The second piece was in memory of the victims of the Grenfell whose community included Nostalgia Steelband.



Fig. 2. Both bands at practice in Claxton Bay, Trinidad.

Despite being unprepared we went on the road at 3am on J'Ouvert (Fig. 3) morning with great excitement, played at judging point at 6am and then completed the entire victory parade route of Cavaliers 1967 to their panyard at Mon Repos before returning to our base in Claxton Bay. Two hours later we left there for night mas at Carapichaima. We were given a tremendous welcome by the organisers and the crowd but nothing compared with the tumultuous welcome we received when we played on the streets of San Fernando during carnival Tuesday (Fig. 4).

## **Conclusions:**

My trips to Trinidad in 2013 and 2018, to my surprise, revealed a marked absence of steelbands for carnival once Panorama was over. This may be partly due to the changing nature of carnival such as the arrival of modern sounds systems which appeals to the youth. However, our experience at carnival indicate a strong desire by the community to retain it. To our knowledge, this is the first time members of a steelband from the diaspora have played with their own pans on the streets of Trinidad for carnival. Undertaking this as a collaborative venture facilitates reciprocal arrangements and should help towards retaining a space for this art form in the long term future of carnival.



**Fig. 3. J'Ouvert on Coffee Street Tuesday in San Fernando**



**Fig. 4. Playing to huge crowds on Carnival**

# Steelpan Accessories - The Evolving Steelpan Stand

**Vernon Thomas**

Freeland Steelpan Enthusiast & Entrepreneur

## Background:

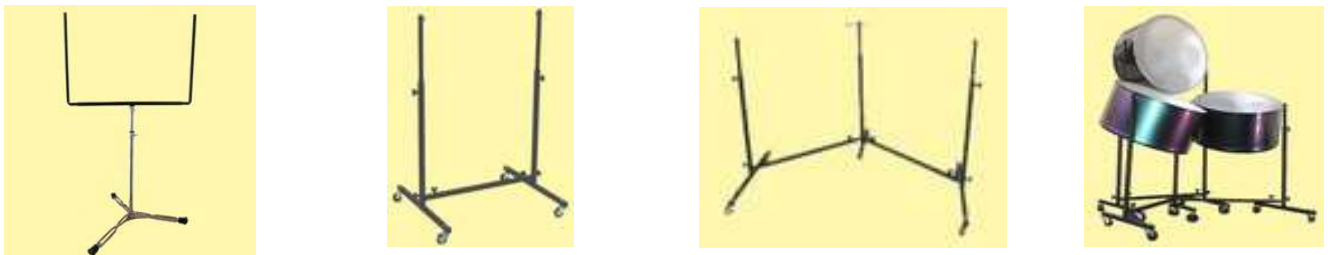
Pan pioneer and icon Anthony Williams, leader and arranger of the defunct Pan Am North Stars, made numerous inventions during the evolution of the instrument to its current form. As early as 1952, he created wooden stands for double pans and subsequently metal stands to replace the neck straps of the tenor pans and placed legs on the double cellos. He dramatically transformed the Steelband to a "Road Orchestra" in 1956 by using racks to hold 3 - 4 pans.

Dudley Dickerson co-invented the steelpan stand and has influenced many including the author, Vernon Thomas.

Many different forms are currently available, some still quite complex and vary in different countries. Some standard forms are show below in Fig. 2



**Fig. 1. Tony Williams; winner of panorama and steelpan music festivals in the 1960s**



**Fig. 2. Steelpan stands that are used around the world**

## The work of Vernon Thomas:



**Fig.3a**

Furthermore, I have assisted several Steelbands such as Mangrove, Metronomes, Pan Nectar, Nostalgia and St Michaels and All

Angels Steelband and Mas Bands such as Flamboyant in the construction of large pan racks for storage of their pans in their panyards.



**Fig.3b**



**Fig.3c**



**Fig.3d**

Fig. 3. Some of the key tools of my workshop are shown above and comprises essentially electric metal cutters (Fig 3a), power hacksaws and band saws to cut the flat and square metal tubes precisely. These are sanded (Fig. 3b), pieces are pierced and shaped using a lathe (Fig 3c) and welded (Fig. 3d).

From the lengthy steel strips and square tubes, constituent parts are cut and molded to produce the desired stand as shown in Fig. 4 (below).



**Conclusion:**

Steelpans, like most instruments need to be unpacked and set up for playing. Users want stands to be light but durable and very easy to transport and set up easily for a performance when required. Consequently, the stands have evolved in response to users' demands (Fig. 5). With new metallurgy techniques developing and new lighter, low cost material emerging, the humble steelpan stand is likely to continue to change and improve in response to new technologies.

Fig. 5. Vernon Thomas surrounded by some of the work done at his workshop.



# PAN PEDAGOGY: EDUCATION THROUGH DISCOVERY

## By Malika Green, Global Fulbright Scholar 2017-2018

### Background

The steelpan has transcended its original cultural setting and geographical borders in the southern Caribbean. It is now in the hands of many novice steelpan teachers, who follow formal classical music instruction. Teachers new to the instruments, are unfamiliar with Trinidadian history or culture. It is time to reassess steelpan education and explore new methods for teachers to guide students technically, culturally and musically. With over 200 steel bands in Trinidadian elementary schools, there are not enough steelpan specialists to fill spots. In Toronto, where there are over 30 Elementary and High school steel bands the teacher shortage also exists. But music teachers can be trained in a process that is beneficial for all students, and styles of music.

### Research

I have researched steel band pedagogy practices in Trinidad, Toronto and the UK while reflecting on my own experiences in the USA where I've discussed thoughts on steelpan education. With hundreds of elementary and high school bands in the USA and dozens more in Canada and UK the use of the steelpan as a tool for introducing students to music performance is growing exponentially. As a result, there is a smorgasbord of subjective opinions deciding what steelpans to purchase and the setup of voices.

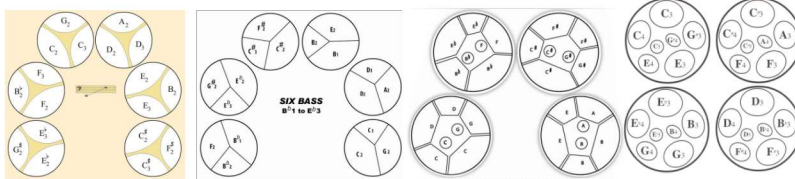
Teachers in Trinidad and Tobago focus on different issues.

- How do we teach music theory in a practical way?
- How do we train qualified music teachers for steelpan?
- How do we prepare students for study abroad and keep the culture of the steelpan.
- Can it be accessible for everyone?

Students who return to Trinidad after studying music abroad express concerns about the island's music education and the lack of practical application of academic information. Imagine teaching someone to read a language, not to speak it. It works on paper, not in conversation. Many are tackling these issues in isolation.

In the USA and Canada the most successful instrumental ensembles in schools are steel bands because of its versatility, playability, solo and group capability and multilevel ensemble. Concerns in the North America:

- Application of classical music study standards to steel band instruction
- Some programs requiring students to audition or read music, limiting access to a steel ensemble. The rationale: "I have to do that" for class size or "It would take too long for them [the students] to learn without music".
- Some teachers uncomfortable with the rote process or do not see the benefits of informal teaching.
- Inexperience with actual playing, or setting up of instrument



In Trinidad and abroad uniformity with instrument layouts and setups is non-existent. Between ten different bands one can experience just as many unique configurations. This detracts from the inherent genius of pan pioneers who created layouts incorporating the circle of fifths, major and minor seconds and augmented or diminished harmonies. Despite all this, most teachers do not reference this during instruction, focusing instead on muscle memory for learning repertoire. This process increases instructor dependency and limits the opportunity for independent learning. Although this process creates exceptional

performers, instructors lack the know-how to develop musical abilities. In conversation and interviews it is apparent there is a need and interest in a better approach.

With a push over the last several decades to create multicultural music classrooms the North America has seen an increase of different ensemble types: Mariachi, rock, jazz, songwriting and steel bands. Yet, at least with the steelpan, the cultural and social political aspects are often ignored, glossed over or misappropriated. The steelpan's roots that are directly tied to colonization, slavery, resistance and more recently, nationalism, are timeless issues and warrant proper recognition.

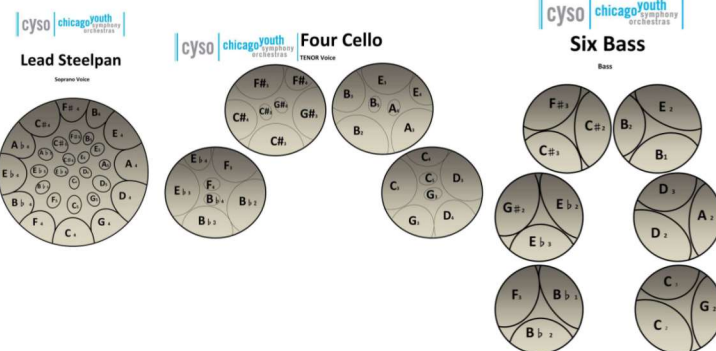
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Over the past year I implemented lessons with information about steelpan development, Trinidadian culture, discovery moments for musical patterns, which led to quicker cognitive understanding of melodic and rhythmic concepts (ex: students demonstrating ability to discover different major scales), and increased student engagement.

### Aims

Through my research I will create a steelpan process that:

1. Develops musicianship including: aural skills, improvisation, composition and arranging.
2. Is based on a specific layout of steelpans.
3. Uses language to teach rhythm.
4. Creates opportunities for cultural and social understanding through online media resources.
5. Guides students in understanding their instrument first, as opposed to understanding notation, by creating moments of discovery.
6. Creates opportunities for peer learning, reflection and collaboration.
7. Accompanies repertoire development



Now after travelling to three different regions, my understanding of the needs within the educational steelpan community is clearer, and the final product will have an important impact on the global community. I am interested in thoughts around, specific activities to introduce students to rhythmic notation, simple learning songs for young students and cultural integration. I will continue research in this area and will conclude my project in May 2019.





## **Notting Hill Carnival Infocus**

*Omar El-Houni*

### **A Photo Book Containing Images of Notting Hill Carnival (NHC) for the Past 30 years and Unpublished Interviews with Some of the NHC 'Greats'**

This poster introduces INFOCUS, a project that captures the social, historical and cultural history of the Notting Hill Carnival which I have been covering since 1990. I have also travelled as far afield as Hong Kong and Qatar to record Carnival Roadshows.

The 'INFOCUS' book will be an artistic rendition of the Notting Hill Carnival as represented by a selection of photographs from the past 30 years. As a professional photographer, I have covered the Carnival in my capacity as official photographer and amassed a collection of more than 10,000 images of its' iconic processions, people and performances that are so unique to the event. And to accompany and enhance the visual experience, the book will offer textual abstracts from previously unpublished interviews with some of the Carnival pioneers and legends including Russell Henderson (Steelman Musician), Lawrence Noel (Costume Designer and Band Leader), Vernon Williams (Musician and Costume Designer), Vivian Comma (Composer and Calypso Singer), Lincoln Rahamut (Costume Designer) and Lord Eric-Sugumgo (Musician).

The book aims to inform, educate and visually delight the audience about the history, traditions, music, costumes, art and culture of the Carnival. Interest and participation in the Notting Hill Carnival have grown year on year since its inception in the 1960s. It is now considered integral to the London Annual Cultural Calendar, yet there has been little in the way of a photo-journalistic or social photography / coffee table book to respond to the growing interest and appreciation of carnival as an art form. Nor is there a plethora of literature to augment the emerging academic / research interest in Carnival as a pioneering vehicle for championing diversity, heritage and community cohesion. The market for both qualitative literature and artistic representation of Carnival in photographic works is growing but there is little on the shelves! 'NOTTING HILL CARNIVAL INFOCUS' would be a high end offering to fill the gap.

[www.omarinfocus.com](http://www.omarinfocus.com) ~ [Email: oinfocus@gmail.com](mailto:oinfocus@gmail.com) ~ Tel: 07973 383 448

# The Future in Caribbean Dance and Anthropology

**Monique McIntosh**

Unique Monique's Events

## **Introduction**

There is no one way to describe the rich history and culture of the Caribbean region without mentioning dance. Though this art form is universal, there is a certain *je ne sais quoi* about Caribbean dance that is rooted in the hearts and minds of its people. The Caribbean region made up of approximately 7,000 islands, and its cosmopolitan nature evolved from complex influences such as slavery and colonialism. Birthed from the blood, sweat and cries of a people wanting their own identity, came new traditional dances such as **Limbo, Joropo, Tobago Jig, Bongo, Grand Bélé**, and **Pique Bélé** as well as the adopted elements of **Kathak, Odissi** and the **Chinese Fan** just to name a few.



Synonymous with these dances is the well-known and tourist-based attraction of Carnival. Inclusive of Caribbean music such as Calypso and Soca, locally designed mas costumes and the various dances, Carnival is an event which showcases the true essence of Caribbean culture. Traditional Carnival characters such as **Baby Dolls, Bats, Bookman, Burroket, Clowns, Cow Bands, Dame Lorraine, Dragon, Fancy Indians, Jab Jab, Jab Molassie, Midnight Robber, Minstrels, Moko Jumbie, Negue Jabin, Pierrot Grenade, and Sailor Mas**, all play an integral part in preserving the various social customs and rich heritage of a region re-discovered.

Historians believe that the first 'modern' Caribbean Carnival originated in the twin-island of Trinidad and Tobago during the late 18<sup>th</sup> century.

London-born Monique Bobb-McIntosh grew up on the twin island of Trinidad and Tobago where her love and passion to become a dancer and choreographer grew. At the age of 22, this multi-talented millennial is already certified in ballet, contemporary, modern, Indian classical, Caribbean folk and choreography. Combined with a Bachelor of Fine Arts in Performing Arts – Dance (UTT) and a Certificate in Events Management (Arthur Lok Jack School of Business) - Trinidad, the author brings to the stage direct experiences in the Fine Arts, Tourism and Business industry. In 2016, the author founded Unique Monique's Events, which comprises of workshops on Trinidad and Tobago's culture through dances influenced by early settlers (such as the Amerindians, Indians, Africans, Chinese, Spanish, French and British.) In addition to these, the business focuses on showcasing carnival characters, teaching costume design, carnival costuming, makeup and Caribbean cuisine as well as managing events (conferences, launches, weddings and "Fetes".) Specifically, over the last eight years, the author has been a professional dancer and showcased her work worldwide (e.g. Curacao and Spain).

## **Aim**

Unique Monique's Events aims to take the intricacies of Caribbean culture with emphasis on dance and Carnival and showcase it worldwide. This will be achieved by conducting culture exchange workshops annually. In addition to having at least four (4) major events strategically planted throughout the year during the seasons of

Carnival, Easter, Summer and Christmas. As well as, incorporating mentorship classes at two dance studios used to teach young girls make-up, costume design, gymnastics and cheerleading and most importantly keeping the history of dance alive and what it meant to our ancestors in the lives of generations to come.

Unfortunately, the Caribbean's rich culture is often overburdened by the high levels of poverty and poor governance that third world and developing countries face daily. As such, the author has a desire to aid these developing nations by educating as many people about its culture and encouraging them to visit the Caribbean. In turn, the ever evolving movement of Caribbean dance will help enhance the tourism industry which will result in increasing economies.

The author personally aim is to travel to over 100 countries and educate people about the culture of Trinidad and Tobago and by extension the English and non-English speaking countries of the Caribbean.

### **Outcome**

To network and collaborate with persons from 5-10 different countries who are interested in visiting Trinidad and Tobago at the end of the workshop in order to encourage more youth to boost Carnival arts. Examples of the author's work is shown below:



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## Commentary

### The Memory of TASPO Lives On; Lineages of this Legendary Steelband Team up to Play on the Streets of Trinidad for Carnival 2018.

Where are the Steelbands? What is their future in carnival?

Haroun Shah and Laila Shah

Nostalgia Steelband

#### Introduction

Steelband projects between Trinidad and Tobago and the diaspora invoke a strong sense of passion, nostalgia and poignancy. Like swallows migrating south for the winter, pannists navigate their way to Trinidad, taking every seat on filled planes to descend on the island just before carnival each year. Many of the visitors/players don't have an ancestral link with the islands but go purely for the love of pan, the deep affection and veneration they hold for the 'Land of Steelband, Calypso and Mas'. This was evidenced and described in Shareen Gray's commentary "UK pan players invade Trinidad for Panorama 2018" (SOCANEWS, 18th March 2018). These interactions are leading to more UK players joining steelbands for Panorama in Trinidad and in return, Notting Hill Carnival (NHC) now benefits from overseas players joining UK steelbands as NHC grows and gain status as global phenomenon.

#### Networking: 'Nostalgia' and 'Southern All Stars' linked by a common Lineage: A Euphoric Dream

Networking is critical to steelbands forging fruitful collaboration and gaining experience and fulfillment in playing away from their base. Here, both bands share a commonality in that they boast a direct lineage to the legendary "Trinidad All Steel Percussion Orchestra" (TASPO), and a genuine desire to take pan into the community. TASPO was the first national steelband to leave the shores of Trinidad, and did so to perform at the celebrated "Festival of Britain" in 1951<sup>1</sup>. This watershed moment for steelpan, ushered in new era of British arts, and direct interaction between both countries. Two members of TASPO, Sterling Betancourt<sup>2</sup> (Crossfire Steelband) and Philmore 'Boots' Davidson (City Syncopators), founded Nostalgia in London in 1964, while in Trinidad, TASPO's Theophilus "Black James" Stephens<sup>3</sup> (Free French, San Fernando) founded 'Southern All Stars' in 1953.

Our initial association was partly serendipity and a longstanding dream of Lennox "Bobby" Mohammed<sup>4</sup> to come to London for NHC but has been hindered by ill-health. In 2013, his protégé Ishmael "Luxy" Zackeralli, arranger for Southern All-Stars, began travelling to London to see first-hand and gauge the atmosphere of NHC. A chance meeting between Luxy and the author that year, led to Luxy attending a practice as Nostalgia grappled with our own arrangement of Bunji Garlin's 'Differentology'; inspired by 15-year old Laila Shah's debut visit to Trinidad's carnival in 2013 and overwhelmed by Garlin's performance. With Marvin Barbe, she arranged and won Nostalgia its first ever 'best playing band on the road' plaque in its 50-year history. In 2015, Luxy returned to London and his first arrangement for Nostalgia, Sparrow's "Drunk and Disorderly" saw the band win again. In 2016, the band was caught up in immense congestion and stuck between various Sound Systems on carnival Monday and reached the judging point too late. This was so bitter and such disappointment to band members and Luxy in particular, who travelled again to London and spent all summer working intensely with Nostalgia on his arrangement of Kitchener's "Rainorama" that there was a strong feeling it would be his last visit. To our delight, he returned to London in the summer of 2017 and led Nostalgia to new heights with an electrifying, intricate and sophisticated arrangement of Kitchener's classic, "Pan in A Minor". A desire for Bobby Mohammed to hear the band play this tune was the trigger for Nostalgia's trip to Trinidad for carnival 2018.

## **Preparations and Nostalgia's Enraptured Arrival in Trinidad**

Nostalgia is a traditional "pan-around-neck band" and therefore utilises single pans solely, while Southern All-Stars is a conventional band with multiple pans. The logistics of combining both formats while practicing in two different countries presented enormous challenges and while about 60% of the musical arrangement could be worked out separately, it was vital to have a few days of joint practice in Trinidad prior to carnival. Together we selected two key pieces, a calypso (Lord Kitchener's "67") for competition at J'Ouvert and a "Bomb" tune for competition on the road. For the latter, we selected Simon and Garfunkel's 'Bridge Over Troubled Water' as a poignant tribute to the victims of the tragic Grenfell Tower catastrophe that took place on 14<sup>th</sup> June 2017. Luxy had just arrived in London and witnessed this shocking event on the doorstep's of Nostalgia's panyard, Maxilla. We played "67" in the same key that Kitchener sang this inextirpable calypso to win the Road March in 1967, which was also the year the author left Trinidad and also when Guinness Cavaliers attained their second victory at Panorama. Before setting off for Trinidad, we practiced fervently weekly/biweekly, sometimes outdoors in subzero temperatures between November 2017 to February 2018. Our steelpan cases doubled-up as suitcases and became very heavy items for travel and passage through local Customs. Nevertheless, our arrival at Piarco International Airport, Trinidad on 9<sup>th</sup> February was a long anticipated euphoric dream but little time was wasted before our first practice commenced with Southern All Stars. Band members stayed in Couva (central Trinidad) and needed to travel to the panyard. This was located at the back of 'Union Claxton Bay Senior Comprehensive School', Claxton Bay in south Trinidad, where Luxy is an A' level teacher. Leaving the bitter winter of England and practicing under the tranquil canopy of tall, green and elegant fruit trees in temperatures of 25 - 29°C and with such warm and welcoming host seemed surreal and almost holiday-like. However, Luxy maintains a high degree of rigor and discipline and we were soon transported back to earth and being heavily drilled. There was much to learn, particularly with "67" which Luxy crafted beautifully with a powerful melodic introduction and a bridge with several minor key changes. Soon the smiles disappeared as Nostalgia members wrestled with the new scores. We finished a very tired day by travelling to Port of Spain in the late evening to see the world's most spectacular and mesmerizing steelband competition globally, the Trinidad and Tobago Panorama. To witness this breath-taking, marathon event live is to experience one of the most astonishing musical experiences on our planet. There are small, medium and large conventional steel orchestras but it is the sheer size of the large bands, the skill and dexterity of over 120 players and the immense creativity and ingenuity of the arrangers of these iconic finalists that leaves everyone spellbound. After this epic journey into utopia, we returned to another full day's practice in the early hours of Sunday and conducted our final practice in the presence of several local and overseas visitors and received our final instructions for performing on the road.

## **Pan on the road during Carnival Monday; J'Ouvert in San Fernando and Night Mas at Carapichaima**

We started our journey to J'Ouvert from Claxton Bay at 3am, using a tractor to pull the float that carried 30 players. The single pans of Nostalgia and multiple pans of Southern All Stars were interspersed on the racks while the 6- and 5-base pans, a drum set and percussion were placed in the middle of the float. The driver navigated the precarious route alongside the oil fields of Point a Pierre, along the old Southern Main Road over the Guaracara River, pass Marabella then San Fernando, turning into Hubert Rance Street, through the very steep hills and sharp corners on to Vistabella Road, Quenca Street, Hollis Street and finally our starting point on Independence Avenue. The vehicle was parked alongside the San Fernando General Hospital and later proceeded to the judging point at City Hall at 6am, playing our calypso piece, Lord Kitchener's "67" for 15 minutes in front of the judges. During this very early part of the day, crowds were sparse, so it was easy to traverse the remainder of Harris Promenade, changing to our "Bomb" tune, 'Bridge Over Troubled Water' as we reached the east end of Coffee Street; the hub of activities between the 1960s - 1980s. We stopped and

played for 10 minutes in front of 117 Coffee (where HS was born and grew up) changing back to Lord Kitchener's "67" to mark the victory of Guinness Cavaliers<sup>4</sup> in 1965 and 1967. We continued along Coffee Street to Royal Road and Mon Repos (where Guinness Cavaliers<sup>4</sup> was based throughout their flamboyant prosperous years) before leaving the town via the San Fernando By-Pass.

We returned to the panyard at 1pm but a fracture on the iron assembly that fastened the float to the tractor needed welding. This was promptly done and we set out again at 3pm to reach Carapichaima to perform at their night mas celebrations. Carapichaima is a small, largely East Indian town that has now become a major staging point for Carnival celebrations in Central Trinidad. Until 2003, most residents were employed by the state-owned sugar-producing company, Caroni Ltd. Its dependence on the company and eventual closure led to poverty and huge social problems. Consequently, Southern All Stars chose to support their carnival celebrations over the last few years as an attempt to boost morale in this picturesque, rural town. Stage performances by artists from 3 to 93 years began at 5pm and was colourful, elaborate and engaging. Nostalgia's inclusion as part of Southern All Stars was announced and enthusiastically acknowledged by the MC. As the only steelband at the celebrations, we were given the high spot to perform at 7.30pm for 30 minutes and received a rapturous, appreciative applause. The journey back took two hours across the dark winding minor roads through the old sugar belt and after a long tiring day we arrived at our panyard in Claxton Bay at 10pm.

### **Pan on the road - Carnival Tuesday - a Momentous Experience**

Our performance on Carnival Tuesday began at mid-day when the band paused on Coffee Street, between Lower Hillside and Drayton Street to play for 30 minutes. As the float pulled up, music was blaring through the sound systems of local DJs, but as soon as we signaled our intension to play, all systems were switched off and crowds gathered reverently around the float to listen. Luxy, former Hatters Steelband pannist, took over as the leader and arranger of 'Southern All Stars' 15 years ago and chose to play at this spot because it was directly opposite their original panyard, before the band relocated to Claxton Bay. The band received a tumultuous welcome and was heartily applauded during and after its performance. Feeling more confident and reassured, we left Coffee Street and turned into the hub of activity on Ciperio Street where the crowds and bands are now most concentrated in San Fernando. Southern All Stars was the only steelband on the road in San Fernando and bystanders showed their appreciation in the most cordial, passionate and visible manner. People flocked on either side of the float and were dancing, laughing and singing along to the music and celebrating the band's presence as it ambled very slowly along the jam-packed street. As the large truck/sound systems encroached, police and spectators ushered the band towards the pavement and allowed the truck to pass. At one point the huge, graceful and sophisticated masqueraders of Kalicharan Carnival's "Elixir of Life" - Part 2 band came towards us and so large were their mas, that we were forced to turn off Ciperio Street on to Sutton Street to allow this splendid band to pass. We turned into Prince of Wales Street and returned to Coffee Street before restarting at the top of Ciperio Street. It was now approaching 4pm and the crowds swelled to capacity with minimal space between bystanders. Our second passage along Ciperio Street was met with even more fervor as more revelers joined the band and reduced its pace significantly. However, the crowds showed their appreciation even more noticeably, waving approvingly, singing along and cheering, reaching out to shake the hands of players and even passing food, drink and snacks. Never, in its 50-year history and performances in various parts of the world, has Nostalgia members seen a steelband so warmly embraced and expressively welcomed. Tired and exhausted from seven hours of almost perpetual playing, we reached near Skinner's Park at 7.30pm. We paused at the corner of Scott Street and played for a further 30 minutes to hundreds of enthusiasts before reluctantly closing for the day to begin our return journey along San Fernando By-Pass to Claxton Bay.

## **Reflections and Sojourn in Mayaro**

Following carnival, members of both bands cooled off from Ash Wednesday for 3 days at the exquisite Mayaro Beach, at the south eastern corner of Trinidad. After such a hectic period, this was an excellent sojourn to connect, relax and reflect on carnival which had an immense impact on us. Because we took our pans to the beach and played there, many holiday-makers were drawn in, the vast majority of whom came for carnival from the USA, Canada and the UK and consequently much discussion ensued.

We were told by many experts/carnivalists that this is the first time a steelband from the diaspora had teamed up with a local band to play on the streets of Trinidad during carnival. Whether history was created is inconsequential, what members of both bands were exceedingly proud of, was the tremendous reception received on the road, especially on carnival Tuesday. There is widespread perception that the days of pan on the road is over, and steelbands have gradually given way to the overpowering Sound Systems. This has begun to permeate into carnivals in the diaspora and is highly visible at Toronto's Caribana and NHC. For example, during NHC 2016, Nostalgia was joined by pannists from various parts of world to play on the road. Annually, the band would leave its panyard, Maxilla, Latimer Road around 11am and play for between 8 - 10 hours each day. But in 2016, the band was subdued by the disproportionate volume of the mobile Sound Systems and reduced to less than 2 hours play each day. So distraught were players that many vowed never to return and the band had only half its normal team for NHC 2018. Determined to maintain our presence during carnival, we left our panyard at 9am for carnival 2017 and while this partly resolved the problem, it prevented members who played for J'Ouvert being able to join the band at the start of the second day.

We believe that there is room for both pan and mobile Sound Systems on carnival routes but if the decibel level is not regulated, more steelbands will give up and simply vanish from carnival. When discussed in Trinidad, to our utter astonishment and disbelief, many were indifferent to the decline of steelbands on the road. To emphasise this, one prominent local carnivalist stated "I think the time has passed for pan on the road, .. end of an era". But is this really what the public want or is it simply that the steelband players have already admitted defeat and are prepared to give up so easily? Their parents, on the other hand, gave their heart and souls to develop this incredible instrument and devise methods, such as complex mobile racks to take large huge bands on the road. Today, it is striking that Panorama is such a breathtaking spectacle that it can be seen live globally. It surely ranks as one of the largest and most powerful open music competition in the world but the paradox is that for most, this is an anticlimax as pan is not heard again during carnival. A small number of reduced sized steelbands return for J'Ouvert but following this, rarely can a steelband be seen during carnival. This is in direct contrast to carnivals of the 1960s when thousands of revelers could be seen cavorting along with the steelbands, singing and cheering until the closing minutes to midnight on carnival Tuesday.

Some attributed the absence of pan on the road to the vast amount of time invested in practice for Panorama leaving many players too exhausted and saturated to return to the road during carnival. However, this does not explain how some players can learn the Panorama tunes for several bands simultaneously. We should applaud the efforts of Trinidad All Stars, Harmonites and particularly Exodus and Peter Minshall's incredible mas band who combine both pan and mas at the highest level to maintain a presence during carnival. In San Fernando, Southern All Stars was the only steelband on the road during carnival and likewise its arranger, Luxy and his band should be commended for persisting in doing so for many years despite the absence of financial support. However, the fact that three bands in Port of Spain and one in San Fernando are prepared to buck the trend is reassuring. Peter Minshall is one of the most gifted and creative artist globally and with his participation, infinite knowledge, understanding and command at the helm of carnival arts, gives hope that the tradition will not be completely lost. Likewise, Exodus (with Panorama victories in 1992, 2001, 2003 and 2004) ranks as one of the top steelbands. This formidable duo provides hope and

optimism and a model for others to aspire to, while the appreciation and support witnessed in San Fernando should stimulate other steelbands to support Southern All Stars.

Since Panorama began in 1963, Tony Williams's Pan Am North Stars set an extremely high bar and steelbands not only fiercely competed at Panorama on the eve of carnival, but came out for J'Ouvert and throughout Monday and Tuesday carnival. I vividly recall the Panorama of 1965 when Guinness Cavaliers could have competed with one of three tunes, and finally went with 'Melody's Mas', and left an indelible mark on Panorama some fifty years on with its harmonically fluid, dramatic key modulations and bold arrangement of a calypso that was not played by any other band. But significantly, the band was also poised to enter with Kitchener's "Hold on to you man" or "My Pussin" both of which were released as 45s. The band won Panorama in Port of Spain for the first time and then returned to San Fernando to play on the road for J'Ouvert, later that afternoon and all Tuesday until midnight. Thus, the possible preoccupation or saturation of the pan musicians with Panorama preparations does not seem a plausible explanation.

Every event must evolve and give way to new methods and emerging interest, hence if steelband participation in carnival has reached its climax, then carnival advocates must give way to the new. But our own experience of the colossal reception we received on carnival Tuesday strongly contest this view. Sound Systems can be found at any festival but what makes our carnival so unique is the inextricable link to this remarkable instrument. Without steelpan, carnival would have lost a key component of its intrinsic heritage. When something of this magnitude is lost, rarely does it revert to its former glory. For this reason, it is important to pause and give thought to what can be done to prevent pan sliding out carnival into oblivion. Evidently there are many who wish to halt this process of decline. This year in Trinibago, there were extensive open discussions on how to re-introduce more pan into carnival and individuals are at last expressing their views openly. An added worrying thought is the decline of steelpan music in public in Trinibago beyond carnival. In *When Steel Talks 'Celebration of Women and the Steelpan Art Form'*, Ke Shari J'knysa Caesar (Southern Stars Steel Orchestra) refers to Panorama as a blessing but also "a curse for musicians because sadly, it is the only competition to look forward to". When asked, "What disappoints her the most in the steelband movement?" She responded "I am most disappointed that there are very few events and competitions to keep musicians excited and give them something to look forward to during the year" (Posted by Pan Times on March 27, 2018). In the UK, carnival arts can be seen and heard throughout the year. We are privileged to have a world-class carnival arts centre, the 'Carnival Village Trust' (Tabernacle and Yaa Centre) that promotes calypso, mas and steelpan throughout the year. Calypso ('Kaiso Lime') can be heard from April to November at the Tabernacle while the UK's top steelbands, 'Ebony' and 'Mangrove' use these glorious, elegant buildings as their panyards and perform throughout the year. We pay tribute to our icons such as Russell Henderson and Cyril Khamai at this Shrine to carnival arts. The 1000 pans celebration of 2012 took place in August on the very spot where TASPO performed in 1951 and even during subzero temperatures of winter, steelbands, however, small continue to promote carnival arts.

Years ago, as a youth, I recall steelbands such as Guinness Cavaliers, Desperados and others performing at Harris Promenade, San Fernando throughout the year and this had a marked effect on my interest in pan even when I left Trinidad. To my horror, during the Christmas period of 2016 when I came home on vacation, no steelband could be seen anywhere in south Trinidad. Ke Shari J'knysa Caesar (same article above) stated "My vision is for Trinidad & Tobago to embrace the steelpan instrument, ... make the steelpan industry become as lucrative or more so than the oil industry"; perhaps the views of this extremely gifted player should be given more consideration in these islands especially in the light of the demise of Petrotrin.

The diaspora in the USA, Canada and the UK take their blueprint for carnival from Trinidad & Tobago where this art form was conceived, nurtured and developed against some of the



most defiant obstacles. Even though great calypsos are released annually by the ACUK (Association of Calypsonians UK), steelbands abroad steadfastly follow the form and pattern of development in Trinidad<sup>5</sup>. However, West Indians are now also pouring into London for NHC and indications are that they come because of its nostalgic atmosphere; steelbands are still on the road and calypso and mas are thriving. But here too there are huge obstacles to overcome, the most significant being the prohibitive cost of taking a steelband on the road. Steelbands are not sponsored in the UK and there is no remuneration for participation but our vision is that if there is real zeal, passion and commitment for these art forms, innovative methods will be found for the tradition to continue, as it has done for decades through ingenious and creative means by our forebearers.

Our experience in Trinidad suggests that a good place to rekindle the 'pan-on-the-road' reawakening is to start with the youth; education of the history of carnival arts and its importance in expressive culture and pivotal role in the development of the Caribbean. The youth should be in no doubt about the esteem and admiration in which they are held by the diaspora and more collaborative projects should be undertaken. Ours between Southern All Stars and Nostalgia is miniscule and insignificant but the impact was so far reaching that it became the theme for our 7<sup>th</sup> biennial steelpan conference "*Empowering the Youth to Lead the UK Transformation of Carnival Arts; Celebrating Windrush 70*". This conference should be used as a launchpad to drive interactions between the diaspora and the homeland with the youth spearheading the process.

#### **Footnote:**

<sup>1</sup>TASPO members left Trinidad on 6 July 1951 for England on the SS *San Mateo*. The steelband performed at the South Bank, London, on 26 July 1951, as well as elsewhere in Britain and in Paris. see <http://www.seetobago.org/trinidad/pan/history/bandhist/taspo/dbtaspo.htm>

<sup>2</sup>All TASPO members, except Sterling Betancourt returned to Trinidad in December 1951. Betancourt, with Russell Henderson were pivotal to the start of Notting Hill Carnival and the birth of Nostalgia Steelband.

<sup>3</sup>When Theo Stevens returned to Trinidad with TASPO, a year later he first founded 'Metronomes Steelband' and in 1953 'Southern All Stars' at 'Les Efforts', San Fernando. Filled with inspiration from his tour with TASPO, he entered 'Southern All Stars' for the island-wide 'Music Festival 1954' and came first with their interpretation of 'Anna'.

<sup>4</sup>Guinness Cavaliers was founded on 25<sup>th</sup> February 1961 in San Fernando by Lennox "Bobby" Mohammed, one of Trinidad's most brilliant, gifted and propitious steelband leaders and arrangers. In just 4 years he established supremacy in the world of pan by not only winning panorama but unveiling the new sound of the "Big Band". The legendary Guinness Cavaliers came 2<sup>nd</sup> in 1966 and 1<sup>st</sup> again in 1967 – the year the author departed for England.

<sup>5</sup>The exception was 1999 when three steelbands, Nostalgia, Eclipse and Mangrove played a calypso from the London Calypso Tent by Mighty Tiger (see 'Calypso in London, 25 Years of the London Calypso Tent', Stephen Spark, 2017.pp 17. Trafton Publishing. Email:britishcalypsonians@gmail.com. Recently, 'St Michaels and All Angels Steelband' began playing local calypsos such as Alexander D Great's compositions, 'Tribute to Russell Henderson' and 'Unsung Heroes'.



## Notes