

Assignment: Historical Thinking Research Project

Hypothesis Statement: Has Carnival in Trinidad and Tobago changed from the 1900s to 2012?



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INTRODUCTION

Trinidad and Tobago Carnival and its constituent artistic forms-calypso, steel pan, soca and masquerade have been sources of trenchant social and political commentaries and the subject of considerable controversy throughout its history from its origins in colonial Trinidad, during the period of struggle against colonial rule and in the aftermath of the formation of an independent state. (Green & Scher pg. 3)

With a population descended from natives' blacks of Africa, Indian, Chinese, several European countries, the Middle East, North and South America Trinidad and Tobago produced a festival which has cumulated and encompassed the imagination of its multiracial citizens.

Central to understanding much of the Trinidadian psyche is to understand the festival culture of the island and no festival is greater than the Trinidad Carnival. The dynamism of the festival has sparked its reproduction throughout the rest of the Caribbean island chain, and as far away as Toronto, New York, Miami and Notting Hill.

Carnival in Trinidad and Tobago is one of grandeur, colour, revelry, rhythm, and gaiety. Evolving over the past two centuries from an elegant, exclusive affair to a truly all-inclusive national festival, it is by far the most spectacular event on the nation's calendar. Although a major part of the Trinidad Carnival mystique lies in its unique ability to bring people of diverse backgrounds together in harmonious circumstances, the festival was not born to such noble pursuits.

Street parades began in the year 1839 and continued for more than 100 years thereafter. It was observed the celebration flowed in two distinctly different social streams - upper and lower classes.

(Sunday 20th February,2000 Express :The Carnival Story-162 years of Mass by Terry Joseph)

In order to fully understand the development of this festival, it is necessary to examine the complex historical, social, cultural and political contexts which gave birth to this national celebration. More so, the dimension of Carnival as an aspect of cultural education must be looked into.

CONTEXT OF CARNIVAL – ITS RELEVANCE TO THE PRIMARY SCHOOL EDUCATIONAL CURRICULUM IN TRINIDAD AND TOBAGO

CARNIVAL – ITS RELEVANCE TO THE PRIMARY SCHOOL CURRICULUM

According the Ministry of Education’s policy on the Primary School’s curriculum, the curriculum must therefore “reflect and support our national ideals and aspirations” (Government of the Republic of Trinidad and Tobago. (n.d.) The Primary School Curriculum. Ministry of Education. Retrieved January 15, 2012, from

http://www.moe.gov.tt/pri_curriculum.html). In so keeping, and to this end, it must reflect our society that is Trinidad and Tobago. One such national ideal is that of Carnival. Carnival is part of the local and indigenous ‘flavour’ of Trinidad and Tobago and is synonymous with Trinidad and Tobago. Therefore, according to the philosophical theory underpinning the Primary School’s Social Studies Curriculum in Trinidad and Tobago it states that, “In the multi-ethnic society of Trinidad and Tobago, the education system needs to holistically develop socially and emotionally well adjusted young people and children, who can interrelate and contribute to peace, harmony and cohesion in society” (Ministry Of Education Republic Of Trinidad And Tobago Primary School Syllabus Social Studies, n.d. p. 2).

In order to achieve this ideal, we as teachers need to relate to the pupils our uniqueness as a people with respect to our rich heritage and culture that is Carnival which is our own treasure that has been given to the world.

The syllabus also supports this position as it posits that, young people must “Respect the validity and importance of their own culture;” and “Appreciate their role and responsibilities as an emerging citizen” (Ministry Of Education Republic Of Trinidad And Tobago Primary School Syllabus Social Studies, n.d. p. 2). Therefore, Carnival must be taught in order to support this ideal and goal of the Social Studies Curriculum and essentially the Ministry of Education’s position in trying to create a citizenry that appreciates its own culture and values it for all it is worth. This is also in keeping with the definition of what Social Studies is in the Social Studies Curriculum that Social Studies should seek, “to improve their standard of living in the future and to contribute to the development of Trinidad and Tobago, as effective citizens” (Ministry Of Education Republic Of Trinidad And Tobago Primary School Syllabus Social Studies, n.d. p. 4). It also lends itself with the general objectives in the curriculum such that a person should be able “To know about one's own society, culture and history” (Ministry Of Education Republic Of Trinidad And Tobago Primary School Syllabus Social Studies, n.d. p. 5). To this end Carnival is therefore taught throughout the Primary School’s curriculum so that all pupils develop this awareness and appreciation for their Cultural Heritage and love for their country as a people.

From the Infant Level of the Social Studies Primary School’s Curriculum, students learn about Celebrations under the strand of Citizenship (Ministry Of Education Republic Of Trinidad And Tobago Primary School Syllabus Social Studies, n.d. p. 13). Here they learn about what Carnival is and how it is celebrated and when. Pupils learn the basics of Carnival, but learn that it is a National Festival celebrated by the whole country. They learn to accept it as part of their country’s National Festivals. At the Infant 2 Level, the topic of Celebrations is once again spiraled at a somewhat higher level, as Celebrations comes under the strand Personal and Social Education (Ministry Of Education Republic Of Trinidad And Tobago Primary School Syllabus

Social Studies, n.d. p. 14). Here children learn to develop an appreciation for the National Festival of Carnival and learn that this celebration takes place every year. They learn values of respect for diversity within their own respective communities.

At the Standard one level, the theme of Celebrations is repeated again, and here children learn about celebrations under the strand of Citizenship as well as Personal and Social Education (Ministry Of Education Republic Of Trinidad And Tobago Primary School Syllabus Social Studies, n.d. p. 15). Here children develop a sense of citizenship and a love for their country and for their National Festival. They also learn under the strand of History, respect for their Cultural Heritage. Children learn to develop values for their past and how Carnival came to be and through what sources and origins developed Carnival.

At the Standard two levels, they learn to develop an appreciation for the National Festivals and that of Carnival as a National Festival, under the strands of Health and Personal and Social Education (Ministry Of Education Republic Of Trinidad And Tobago Primary School Syllabus Social Studies, n.d. p. 16). Children learn to recognize Carnival as a National Festival, and they also learn to develop a sense of National Pride for their National Festivals as a value under the strand of Citizenship.

In the Standard three levels, National Pride takes precedence as children learn to develop this ideal as they prepare to learn about Citizenship and becoming a good citizen of Trinidad and Tobago valuing our heritage, past and valuing the present (Ministry Of Education Republic Of Trinidad And Tobago Primary School Syllabus Social Studies, n.d. p. 17).

At the Standard four levels, children learn to develop a sense of Patriotism as a value under the strand of Citizenship (Ministry Of Education Republic Of Trinidad And Tobago Primary School Syllabus Social Studies, n.d. p. 18). Children learn to take responsibility as well as learn to

develop a sense of what their roles are as citizens of Trinidad and Tobago, understanding all that is of national interest to us as a people of Trinidad and Tobago.

It is for these reasons, that Carnival is taught throughout the Curriculum so that children can learn and develop a sense of cultural patriotism for their country as well as understand that Carnival being born in Trinidad and Tobago as well as all aspects of Carnival such as, Calypso, Steel Pan, Costuming, Musical genres as well as the different advances that have taken place from the beginning of Carnival to present day are taught in the Primary School so that children can inculcate the correct values of national pride to protect and preserve their rich cultural heritage.

CARNIVAL AS AN ASPECT OF CULTURAL EDUCATION

Carnival is a cultural artifact with an educational purpose and as such the Ministry of Education started developing programmes such as “Pan in the Classroom” as a means of continuing the legacy of steel pan music for children to learn to play the steel pan as well as understand the music of Carnival as well as appreciate the steel pan as our national instrument. Additionally, there are carnival competitions for schools such as the Junior Soca Monarch similar to the National Calypso Monarch where children and young persons from different schools across the country compete against one another to win the coveted Junior Soca Monarch. There is also the Kiddies Carnival where children take part in carnival celebrations at the national level with costumes fully decorated and dressed to compete against other schools and bands.

KIDDIES CARNIVAL

Carnival Saturday belongs to the children. This Saturday hosts the Kiddies Carnival. This is when the masqueraders of the future come out dressed in costumes. Thousands of excited children, from tiny tots to teenagers, take to the streets with their proud parents waving enthusiastically from the sidelines. Kids participate from as early as parents can get them into

costume, sometimes even strollers are decorated. DJ music blasts from the street corners, the sun blazes down on a sea of bright colors as the nation's youth leaps and dances.

This competition also reflects the historical significance of our culture and reflects the historical background of our forefathers. The children as well would have been taught in their Social Studies lessons the history of Carnival, traditional characters and the 'true meaning' of our culture as a people. This is also in keeping with our Curriculum and the educational background of the history of Trinidad and Tobago.

Here are some pictures of children having fun at Kiddies carnival taken from, The National Carnival Commission of Trinidad and Tobago. (2011). *Kiddies St James, 23 Annual Kiddies Carnival Parade*. [Digital Photograph]. Retrieved from

<http://www.ncctt.org/home/carnival/mas/239-st-james-23-annual-kiddies-carnival-parade-.html>



Some schools host their own Carnival celebrations usually the Friday or the week before the actual adult celebrations. In most primary and secondary schools; the Friday before is known as a 'Jump-up' for the children. Here, carnival celebrations take place so that children within their own school compete against one another in Calypso and Carnival Band presentations. The 'Jump-up' as well as these Carnival celebrations are aimed to expose children to our national festival of Carnival as well as to those who may not be able to afford the ability to go to shows but at least, they can experience it within their own school.

These initiatives are aimed at promoting the cultural heritage of Trinidad and Tobago in the classrooms and schools so that young people will learn to appreciate our culture; thus ensuring continuity of the art form of Carnival, Calypso, Costuming and Steel Pan, which is the Greatest show on Earth.

Here is also a clip of carnival Junior Queen from the Trinidad and Tobago Newsday on February 17th, 2012 taken from;

Cholai, S. (2012). *GOLD RUSH Judges crowned Nikita Katwaroo the Junior Queen of Carnival for her dazzling portrayal, "Gold Rush", at the final, Queen's Park Savannah, Port-of-Spain on Tuesday night.* [Digital photograph]. Retrieved from <http://www.newspday.co.tt/day/1,56607.html>



SOCIAL AND SCIENTIFIC CONTEXT: HISTORICAL BACKGROUND

On his third journey to the Caribbean, 31st July 1498, Christopher Columbus landed in Trinidad (Honychurch, 2006 pg. 22) and as was the practice in the so called age of Discovery and Exploration, took possession of the island in the name of the King and Queen of Spain. The island did not have the promise of immense wealth like the other countries in Spain's Western empire. Trinidad was, therefore, largely ignored for over two hundred and fifty years.

In 1776, (Hill 1972, pg. 6) out of concern for this state of affairs, the Spanish king issued a Cedula of Population, which opened the island to colonization by the French. A second Cedula followed in 1783. This saw an even larger influx of planters from the French West Indian islands of Martinique, Guadeloupe and Saint Dominique. Arriving also were Free Coloreds and Africans. The French brought with them their cultural traditions, language, dress, food and customs.

In 1797,(Hill 1972 , pg. 10) Trinidad was captured by the British and was made a crown colony of Great Britain. The British immediately began the process of colonization as they had in Barbados and Jamaica two centuries before.

In this era, the period between Christmas and Lent was marked by great merrymaking and feasting by both the French and English. Historians of the nineteenth century wrote about the balls, fetes champetres (country style parties) and house to house visiting engaged in by the white upper class. It was also the custom of the British to impose martial law during the Christmas season. Military exercises were performed at the start of this martial law.

Originating as far back to the 18th century (Green & Scheer pg. 3), during this festival there was an influx of French Catholic planters being both white and free coloured accompanied by their slaves along with free blacks in the 1780s. The white and free coloured together staged elaborate masquerade balls at Christmas and as a farewell to the flesh before the Catholic Lenten season, with each group mimicking the other in their masking and entertainment. However, the West African slaves of these planters they as well as being free colored's offered their own masking traditions, and held their own festivities around the burning and harvesting of the sugar cane, this was known as cannesbruleés, anglicized as Canboulay or Camboulay. Essentially each group wearing of masks and mimicry were vital parts their ritual.

Following the slave's emancipation, it was observed that the festivities of Canboulay became a symbolic of freedom and defiance. The British colonial government responded by outlawing such things as drumming, stick fighting, masquerading, African-derived religions such as those

of the Orisa faith and the Spiritual Shouter Baptists or Shango Baptists, and even tried to suppress the Steel pan but was never able to eradicate that which has become a hallmark of Trinidadian identity.

During this period also, there were numerous balls, parties and other entertainment. This gave the Africans some measure of freedom to enjoy themselves and engage in merry making. These festivities, along with the pomp and ceremony involved in imposing martial law, provided the Africans with ideas for some of the earliest masquerades for carnival.

The pre-emancipation carnival saw whites costume themselves as ‘NeguesJadin’ (NegresJardin - French for Garden Negroes) and mulatresses. They also reenacted the Cannes Brulées (French for Burning Canes): the practice of rounding up slaves to put out fires in the cane field.

With the emancipation of the slaves on August 1st 1838 (Trinidad Express Newspaper, The Emancipation process in Trinidad: Bridget Brereton, September, 28th 2011) however, the door was opened for the full participation of the Africans in the Carnival.

THE SIGNIFICANCE OF THE STUDY : THE BIRTH & EVOLUTION OF TRINIDAD CARNIVAL SYNOPSIS

The Beginnings of Trinidad Carnival

The festival dates back to the 18th century,(Green and Scher, 2007, pg.4) and the influx of French Catholic planters – both white and free coloured – their slaves, and free blacks in the 1780s. The white and free coloured both staged elaborate masquerade balls at Christmas and as a “farewell to the flesh” before the Catholic Lenten season, with each group mimicking the other

in their masking and entertainment. The West African slaves of these planters as well as free coloureds had their own masking traditions, and held festivities around the burning and harvesting of the sugar cane (this was known as *cannesbruleés*, anglicized as Canboulay or Camboulay). For each group, masks and mimicry were an essential part of the ritual.

During the period of British rule before emancipation, from 1797 to 1834, Carnival was an important institution for whites and free coloured.(Green &Scher, 2007 pg. 10).

This masking and mimicry merged over time with the *calinda* – or stick fighting accompanied by chanting and drumming – and rituals of Canboulay to become a *jamette* – or underclass – masquerade. After many a battle with the British colonial government, who kept trying to ban drumming, masquerade, and even the steel pan – the festival eventually found a home on the Monday and Tuesday before Lent, and was adopted as a symbol of Trinidadian culture during the independence movement.

Here is a clip of the Canboulay Riots Re-enactment which happens each year in Port of Spain:

http://www.youtube.com/watch?feature=player_embedded&v=rS-mRczee0k

Here are photos of the Canboulay Riots Re-enactment of 1881 which occurs each year in the cities of Port of Spain and San Fernando, taken from; Anthony, M. (1984).*Canboulay Riots: South's Can boulay riots hotter than North's*. Retrieved January 27, 2012, from

<http://www.trinisoca.com/features/canboulay.html>



Canboulay Riots Re-enactment of 1881 in the city of Port of Spain.

Canboulay Riots Re-enactment of 1881 in the city of San Fernando, taken from;

Pictures of Canboulay Recreations in Sando [Digital photographs]. (2010). Retrieved from

<http://www.islandmix.com/backchat/f13/pictures-canboulay-re-creations-sando-211844/>



Here is an article from the Gazette dated: 22nd February 1900, taken at the National Archive in Port of Spain



Characters from the earliest Carnival include the pis-en-lit, who walks around in a nightgown waving a chamber pot, and the Dame Lorraine, a man in a dress with enormously stuffed bosom and bottom. Some of these traditions have endured, but most of them are fading fast, replaced by the beads and feathers of Brazilian style costumes. But Carnival is driven by what the people want.

Businesses and the middle class have gentrified and popularized the festival over the last century, with formal competitions and committees taking some of the sting and violence out of the festival. There are still some sectors of society that consider Carnival as too lewd or morally unacceptable to participate or even spectate. Nevertheless, it has evolved into a festival celebrated (or avoided) by young and old, of every class, creed and colour, in what truly is a spectacle of creativity and resilience, and an exposition of the entire nation's strengths and weaknesses. It has evolved into one of international stature, and the signature event on Trinidad's cultural calendar.

J'Ouvert

J'Ouvert, also known as jouvay, is perhaps one of the last modern Carnival festivities that most reflects the origins of Carnival – in particular, its origins in masking and in Canboulay processions. This is also true of the Canboulay re-enactment that happens in wee hours of each Carnival Friday morning in Port of Spain.

Described by some as a religious experience, the dance from dark to light through the streets of town early on Carnival Monday morning is called J'Ouvert (from the French meaning break of day). This is the pre-dawn ritual that begins the two official days of Carnival.

Locals and visitors from all walks of life lose themselves in the anonymity offered by costumes of oil, mud, body paint and in recent years even chocolate. Vigorous gyrations to pumping music and rhythm sections (music bands made up only of percussion instruments) keep any early morning chill at bay.



Modern Celebration of J' ouvert of 2008 and 2011 taken from; Williams, Collin. (2008).

Trinidad Carnival Jouert 2008. [Digital Photographs]. Retrieved from

<http://www.islandmix.com/gallery/showgallery.php?cat=3461>

This is not the modern pretty mas that commands the cameras on Carnival Tuesday. In the dim light of dawn no one is paying attention to the details, but the energy of the thousands who take

to the streets is irresistible.

Ole mas, an essential part of J'Ouvert, is street theatre. Ole mas competitions pit rival masqueraders – dressed in their own or borrowed old clothes, often incongruously composed and cryptically elaborated by a satirical placard (usually of something socially or politically topical) – against each other for the prize. Puns are a mainstay for the placards and costumes. These cheeky and clever costumes and characters often reflect public sentiment on current affairs, and also reflect Trinidadian's playful creativity.

Bands of traditional mas characters like dames lorraines, devils, midnight robbers and Indians join the *melée*. This is the raw, elemental, sometimes even confrontational belly of Carnival that takes over in the wee hours before daybreak, and is not for the prissy or the squeamish.

In conclusion, following World War 2 and the development of ethnic –based political parties after the ultimate failure of more class based efforts to mobilize the working population to greater self rule, the nationalist and ant colonial movement led by the predominantly Afro-Trinidadian middle class portrayed the Carnival as the centerpiece of a national culture. After limited home rule was established in 1956,(Green & Scher 2007 pg.5) the then newly elected government of Premier Eric Williams and his political party, People's National Movement (PNM) took administrative control of the Carnival from a variety of private groups and created the Carnival Development Commission (CDC).

After Trinidad gained independence from Great Britain in 1962, Carnival continued its metamorphosis based on the conditions of life in the society. The steel pan diminished and faded as the prime source of musical accompaniment. Recorded music and brass bands on trucks became more prevalent as masqueraders paraded on the streets.

In the 1950s, (Green & Scher (2007 pg. 35)labeled the Golden Age of Masquerade, masmen George Bailey, Harold Saldena and Carlyle Chang to endorse a few became synonymous with a new Carnival aesthetic that served as the standard of excellence for designers of the future.

Bailey(Nalis. (2011). *Carnival*. Retrieved February, 7, 2012, from <http://www2.nalis.gov.tt/Research/SubjectGuide/Carnival/tabid/105/Default.aspx?PageContentID=82>) flaunted this stereotype by drawing on the elaborate pomp usually associated with bands depicting the history of Europe. His magnificent, meticulously researched African costumes asked masqueraders to think instead of a regal heritage. Before Bailey, the crowds did not believe any African mas could match the grandeur of Roman or Greek themes. With his 1960 band Ye Saga of Merrie England, a pageant of English history, the theatre of the streets came of age. His historical presentations won him the band of the year title four years in a row, from 1959 to 1962 (a record that would not be equaled for 30 years), but in 1963 Bailey became restless. With The Realm of Fancy Bats and Clowns he launched a new genre, fantasy mas, taking the traditional bat and clown characters in a splendidly fresh direction, dabbling with what many designers today call the kinetic principle.

Harold Saldenah (Nalis. (2011). *Carnival*. Retrieved February, 7, 2012, from <http://www2.nalis.gov.tt/Research/SubjectGuide/Carnival/tabid/105/Default.aspx?PageContentID=82>) was born in the east Port of Spain district of Belmont in 1925. He began his Carnival career in the years immediately after the Second World War, as an assistant to now almost forgotten bandleaders like Harry Babilon and Harold Tang Yuk and, most importantly, Mansie Lai. Those were the days when Trinidad's different social groups still had separate Carnival experiences — the white bands drove through Port of Spain in their elevated lorries, while parading the streets on foot in costume . . . was perceived as a black thing. But in the early 50s change accelerated. Lighter-skinned masqueraders, drawn by the increasingly attractive costumes of bandleaders like Saldenah and his contemporaries, came down from their lorries, reconnecting their mas with the streets. His historical presentations, intensely researched and scrupulously fabricated, worked as a catalyst for this change. As designers looked beyond traditional characters and biblical stories for their subject matter, new masqueraders from across the social spectrum swelled the sizes of the leading bands from the dozens to the hundreds. Mansie Lai, Saldenah's early mentor, had been greatly influenced in his themes by the Hollywood films that were so popular in Trinidad's cinemas in the 1930s and 40s. In 1952, when Saldenah designed his own first band, he took inspiration from the 1951 film extravaganza Quo Vadis, set in New Testament times. Saldenah used still pictures distributed by the movie studios

to guide his costume designs; he even wrote to Hollywood for more photos. Unable to afford metal, and with plastic not yet in common use, he made his first legionnaires' helmets from papiermâché over clay moulds.

Over the next decade Saldenah produced a series of historical epics, remarkable for the magnificence and splendour of their costumes. Most celebrated of all, his 1955 presentation *Imperial Rome 44 BC to 96 AD* astounded masqueraders and spectators with its elaborate cast of characters — centurions, gladiators, vestal virgins, and the 12 Caesars, including Nero in a 20-yard cape of purple velvet. Saldenah's insistence on accuracy forced his Roman soldiers into short skirts. Previously, bare flesh had been considered inappropriate. But Sally dispensed with tights and political correctness. His legionnaires learned to reflect the realism of the era they portrayed. He used tooled leather and real copper breastplates created by Ken Morris, contributing to a new tradition of metalwork in Carnival design. *Imperial Rome* won Saldenah the first of his six bands of the year titles.

During the 60s, as more women joined the masquerade and bands grew even larger (his *Mexico 1519 to 1521* crossed a thousand in 1964), Saldenah split up the mass of costumed revelers into different sections, each depicting one aspect of the overall portrayal. He was thus a pioneer of "section mas", which soon became the convention. With their different colours and themes, each complete with flag bearer and title, the sections came together in rapid succession to tell a larger story.

In the mid-60s, fantasy portrayals began a trend away from authentic historical themes, bringing new possibilities to designers and bandleaders. Saldenah's imagination rose to the challenge and with his 1968 presentation, *El Dorado, City of Gold*, he combined history and fantasy brilliantly. The shiny foil he used on the costumes created a glistening spectacle in the setting sun. Other bandleaders quickly followed his lead.

In 1976, to celebrate his 25th year as a bandleader, Saldenah presented a personal retrospective called *A Sailor Is a Sailor*, recreating each of his previous bands in the form of a traditional fancy sailor. The following year he moved to Canada, where he brought his expertise to the Trinidad-style Caribana Carnival. But in 1983, for the 200th anniversary of Trinidad Carnival, he came back home to present *Masquerade to Carnival*, a 40-section tribute to the history of the festival,

with costumes celebrating dozens of traditional characters. The historian of ancient civilizations had become the historian of his own art-form.

Trinidad Carnival is many things – music, colour, movement; but above all, it is the spectacle of the masquerade. Thousands of costumed revellers transform the landscape into a visual fantasia. But for those individuals whose imagination, craft and passion created legends, the decades following World War II were a golden age for costume design.

Some of the most influential names in costume design taken from Nalis. (2011). *Carnival*.

Retrieved February, 7, 2012, from

<http://www2.nalis.gov.tt/Research/SubjectGuide/Carnival/tabid/105/Default.aspx?PageContentID=82>

KEN MORRIS, 1924-1992

One of the foremost carnival artists was the master of copper work, the late Ken Morris. Born in Belmont in 1924, he brought carnival and fine art together, his skill and imagination erasing the distinction between the two. His skill was in high demand for almost forty years by every major bandleader. He was self-taught for the most part and perfected the art known as repousse, the process by which sheet metal is shaped into a sphere or dome by heating. He introduced this technique into carnival costume design and was responsible for a whole new era of mas. Demand for his skills peaked in the 1950's with the great bands whose historical themes demanded realistically rendered metalwork. Morris was also an acclaimed sculptor.

CITO VELASQUEZ, 1929

Cito Velasquez has been hailed as the Masmen's Master. He has been a powerful influence in the design of fancy sailor costumes, with their elaborate headpieces, and the large kings and queens of the bands. He began his career in the late 1940's when he started bending wire for the mas presentations of two east Port of Spain steel bands, Fascinators and Bar Twenty. At first, he designed only basic Indian headpieces. Initially he learned his craft from a masman named

Tennessee Brown who was the chief wire-bender for the Fascinators. He soon outdid the master and in 1959, from his mas camp in Barataria, three miles east of Port of Spain, he produced his first band, Fruits and Flowers. The costumes represented giant tropical fruits and flowers made from 12- or 16-gauge wire and papier-mâché that were masterfully decorated. Each piece was then used to create a fancy sailor headpiece. The band's headpieces were chosen to decorate downtown Port of Spain for the independence celebration of 1962.

IRVIN McWILLIAMS, 1920

Irvin "Mac" McWilliams entered the Carnival scene in 1957 with the band Cleopatra and the Kings of Europe. He continued in this vein until 1961 when he presented the band Hail La Trinity, the first Carnival band with an entirely local theme. McWilliams returned to historical and fantasy themes and for the next nine years the band of the year title eluded him. Finally, in 1971 he won with his groundbreaking Wonders of Buccoo Reef. He repeated the feat the following year with Anancy Story and again in 1978 with Know Your Country. At last, local themes were being highlighted and appreciated in the carnival arena. His presentations taught people about their culture and he was loved by masqueraders and spectators for creating mas that reflected Caribbean life.

BAND OF THE YEAR TITLES

Wonders of Buccoo Reef

Anancy Story

Know Your Country

CARLISLE CHANG, 1921-2001

Born in San Juan in 1921, Carlisle Chang was the consummate Caribbean artist. Among other things he was a painter, sculptor, photographer and designer. He drew on the ethnically diverse community in which he lived to produce truly indigenous works of art. Chang was not a bandleader but he designed several bands for the bandleader Stephen Lee Heung from 1964-1975. One of his most memorable productions, China, the Forbidden City, won him his first Band of the Year title in 1967. It was a spectacular display of the temples, gardens and animal life of China. He won again in 1975 for the portrayal We Kind Ah People in which he celebrated the various cultures of the people of Trinidad and Tobago. Sadly, this was the final band that he

designed. For about twenty (20) years, from the late 70s to the mid 90s, Chang disappeared from the art scene. He reemerged in the 90s when there was a renewal of interest in his work.

BAND OF THE YEAR TITLES

China, the Forbidden City (bandleader, Stephen Lee Heung)

We Kind Ah People (bandleader, Stephen Lee Heung)

EDMOND HART, 1923-

LIL HART, 1930-1991

Edmond and Lil Hart represent one of carnival's most creative and productive collaborations. Edmond Hart became involved in carnival from an early age and helped to produce mas with the bandleader Bobby Ammon. He took up the leadership role in 1961 and by 1962 his wife Lil joined the team. Together they produced mas for approximately thirty (30) years until their separation and Lil's death in 1991. As a team they were unstoppable, garnering five (5) Bands of the Year titles. Edmond handled the production side of things and Lil looked after the creative design. Lil is reputed to have said that her masqueraders must have fun. Thus her costume designs were always simple and comfortable. The Harts are also credited with introducing bikini mas which is the use of the bath suit as the basic unit of the carnival costume.

BAND OF THE YEAR TITLES

Playing Cards

Inferno

Mas Sweet Mas

Islands in the Sun

Out of This World

GEORGE "DIAMOND JIM" HARDING, 1915-1999

JASON GRIFFITH, 1927-

George Harding of Belmont, popularly known as "Diamond Jim", was the unofficial king of sailor mas. This type of mas dates back to the late 19th century, when British and American

warships paid regular visits to Trinidad, and crewmen on shore leave were a common sight in Port of Spain. Later, around the time of the Second World War, its popularity was boosted by the large American naval presence. During that time, the traditional sailor mas were meant to mimic the actions of the drunken sailors. Harding however, changed this from caricature to surrealism. He devised more and more elaborate headpieces that varied from fish to airplanes. Jason Griffith, one of Harding's early apprentices and creative heir, would continue the tradition of fancy sailor mas. In 1949, he launched his own band, USS Sullivan. In 1969, fancy sailor mas experienced a major revival, when Griffith launched Old Fashioned Sailors. He continues to maintain much of the humorous style of outlandish headpieces made famous by Harding. However, he also employs new themes such as sailors in outer space in his 1984 band Extra Terrestrial Voyage.

STEPHEN DEREK, 1952

Born in Woodbrook, Port of Spain, Stephen Derek is one of the few bandleaders who has mastered all the traditional skills such as wire-bending, papiermachemoulding and carving. He was fortunate to learn his craft in the camp of the mas legend George Bailey. He continues to produce costumes that reflect the golden age of mas making. His major contribution however has been his involvement in carnival beyond Trinidad and Tobago. Derek has designed for carnivals in cities like New York, Toronto, Boston, Atlanta, Miami and Houston to name a few. His company, D'Midas International has several offices in North America.

WAYNE BERKELEY, 1940-

Wayne Berkeley is hailed not only as a bandleader but as a professional and a perfectionist. He grew up in Belmont in the vicinity of Harold Saldenah's mas camp. Art became an integral part of his formative years both at home and at school. His first foray into mas making was the 1965 band Fan Fair. With this presentation he gave a hint of where his designs were headed. He had moved away from the historical costumes to the area of concepts and fantasy. Over the years he has been praised for his exquisite designs, attention to detail, innovation and efficiency. He has designed for the carnival stage as well as for dramatic productions at home and abroad. With a

record of eleven (11) Bands of the Year titles he is indeed a master of his craft.

BAND OF THE YEAR TITLES

Secrets of the Sky (bandleader, Bobby Ammon)

Kaleidoscope

Genesis

Rainforest (bandleader, Stephen Lee Heung)

Heromymth

Nineteen Ninety

Swan Lake

Titanic

Strike Up the Band

Miracle

Amarant: The Secret Garden

PETER MINSHALL, 1941

Peter Minshall was born in British Guiana but moved to Trinidad at an early age. He burst onto the carnival scene in 1976 as the designer for Stephen Lee Heung's band Paradise Lost and has never looked back. Even before this however, his design of Sherry-Ann Guy's 1974 costume Hummingbird caused quite a stir in carnival circles. Known for his controversial portrayals, Minshall created social commentary in the midst of "pretty mas" thus reviving the tradition of mas as satire. He also used many aspects of the traditional characters in his design. It became the norm to see bat wings transformed into birds or for devil mas to become the King of Carnival. Minshall's other trademark was carnival as theatre. His masqueraders did not play the mas, they became the mas. Critics accused him of destroying carnival but the people flocked to see him. He won the most People's Choice awards even when he failed to win Band of the Year. He also earned kudos on the international stage for his design of the opening ceremony of the 1992 Barcelona Olympic Games.

BAND OF THE YEAR TITLES

Paradise Lost (bandleader, Stephen Lee Heung)

Carnival of the Sea

Jungle Fever

Carnival Is Colour

Hallelujah

Song of the Earth

Tapestry

Carnival is established as a collective expression of the perceptions, meanings, aspirations and struggles engendered by the material conditions of social life and informed by the cultural traditions of a group. Whatever Carnival may evolve, incarnate and manifest into as time progresses, these products will be based in unique histories, manifestations of social tension, barometers of cultural change and crucibles for creating, discovering and asserting identities. Carnival truly encompasses contradictory ideas and practices and the central elements of the event are pan, calypso, soca and mas.

HISTORY OF PANORAMA

With the evolution of mas, the Steel band Competition known as Panorama evolved. Panorama is an annual music competition of Steel bands from Trinidad and Tobago. It is usually held around. Panorama was first held during Carnival celebrations in 1963.

In 1963, *Panorama steel band competition*. (2008). Retrieved January 27, 2012, from <http://www.steelpan-steeldrums-information.com/panorama.html> the government of Trinidad and Tobago in conjunction with the National Association of Trinidad and Tobago Steel bandmen (NATTS) launched a new steel band competition called Panorama.

The preliminary round of the competition was judged while the bands were in motion. The instruments were hung on racks and pushed past the judges while the pan men played an arrangement of a current calypso.

However, the final round of competition was judged while the bands were stationary and positioned directly in front of the judges. *Panorama steel band competition*. (2008). Retrieved January 27, 2012, from <http://www.steelpan-steeldrums-information.com/panorama.html>

The steel band competitions were quite informal at first, with bands competing for musical supremacy.

Over the realms of time, the Steel bands grew larger and larger and by the late 1960's steel bands were entering Panorama with one hundred (100) members. Panorama also demanded a new approach to arranging calypsos. The arrangements done previously for fetes and street parades were now too simple for the competition. As the steel bands grew larger, so too; the competition became more serious and competitive. Complex introductions and key modulations began to be used in the arrangements, and this is still a key feature of Panorama music today.

There is also a Junior Panorama for school age children and it is just as competitive as the senior competition. It is seen as an important training ground for the adult Panorama competition and for the steel band movement on a whole. *Panorama steel band competition*. (2008). Retrieved January 27, 2012, from <http://www.steelpan-steeldrums-information.com/panorama.html>

With the revolutionary change and growth in Panorama, the Competition grew larger and larger.

Panorama is open to both conventional and single pan steel bands. There are currently three rounds of competition.

- Preliminary round
- Semi-final round
- Final round

All rounds are now done while the band is stationary and positioned directly in front of the judges.

The preliminary round takes place in the respective pan yards while up until recently, the other rounds are held at the Queens Park Savannah, Port of Spain, fondly called the 'Big Yard'.

There are four main steel band categories in the Panorama competition.

- Large Conventional Steel bands - minimum of 95 and a maximum of 120 players.
- Medium Conventional Steel bands - minimum of 60 and a maximum of 90 players.
- Small Conventional Steel bands - minimum of 35 and a maximum of 55 players.
- Single Pan Bands - minimum of 25 and a maximum of 45 players.

Conventional bands play an arrangement of a calypso for a maximum of 8 minutes.

Single pan bands (which are harder to arrange for) play an arrangement of a calypso for a maximum of six minutes.

Points are awarded for:

- Arrangement
- General Performance
- Tone
- Rhythm

Panorama steel band competition. (2008). Retrieved January 27, 2012, from <http://www.steelpan-steeldrums-information.com/panorama.html>

PANORAMA IN A GLOBAL CONTEXT

Panorama type competitions are now held all over the English speaking Caribbean, the USA, and in some European and Asian countries. They are planned by local steel band organizations and the structure and adjudication is usually based on that of the Trinidadian Panorama.

However, the Trinidadian Panorama competition remains the pre-eminent steel band competition in the world. The following competitions and festivals are based in Trinidad but are open to persons from around the world.

- Panorama
- World Steel band Music Festival
- Pan in the 21st Century and Pan Down Memory Lane and Pan on the Move

Steel drum festivals (steel pan festivals) and competitions. (2008). Retrieved January 27, 2012, from <http://www.steelpan-steeldrums-information.com/steel-drum-festivals.html>

It can be deduced that the revolution of the steel band competition has taken a proactive role at Carnival time and also around the world. This globalized competition is one that excites our supporters which are eager to hear. This competition has definitely added valor to our culture in Trinidad and Tobago and around the world.

As can be seen, Panorama grew over the decade of time and became a more intricate and serious competition. However, whilst it remains a competition; it is ideally enjoyed by the performers themselves and supporters.



Exodus steel orchestra [Image]. (n.d.). Retrieved from <http://www.panonthenet.com/news/2011/nov/afro-blue-11-22-11.htm>

THE EVOLUTION OF CARNIVAL MUSIC

In the year 1498 the Spanish first set foot on the country, known to the native Indians as “Iëre” the land of the hummingbird.(Trinidad and Tobago-The true Caribbean, “n.d”). The Spanish (Christopher Columbus) renamed it “La Trinity” which referred to the triple peaks he saw on his

arrival representing the Holy Trinity (Cowley J. 1996 p9). Trinidad was governed by the Spanish for almost three hundred 300 years until Charles III issued a Cedula de Poblacion in 1776 and extended it in 1783, which allowed any Catholic to settle in Trinidad through land grants. The French planters seized the opportunity and relocated their slaves to Trinidad's estates. The story of Carnival and its music in Trinidad originated with slavery by the Spanish and progressed with the arrival of French planters and their slaves. (Cowley J. 1996 p9)

The Five Phases of Carnival Music

The history of Carnival and its Music can be divided into five phases.

- The first phase embodies the period of the French planters and slavery.
- The second phase embodies the Emancipation of the slaves.
- The third phase embodies the last quarter of the nineteenth century.
- The fourth phase embodies from 1897 to the aftermath of the First World War

The fifth and final phase embodies the period from post World War II to modern day.

(Cowley J. 1996 p10).

➤

Carnival Music evolved together with Carnival which was strongly influenced by the role the Africans, French and the Europeans played in the history of Trinidad. (Cowley J. 1996 p10).

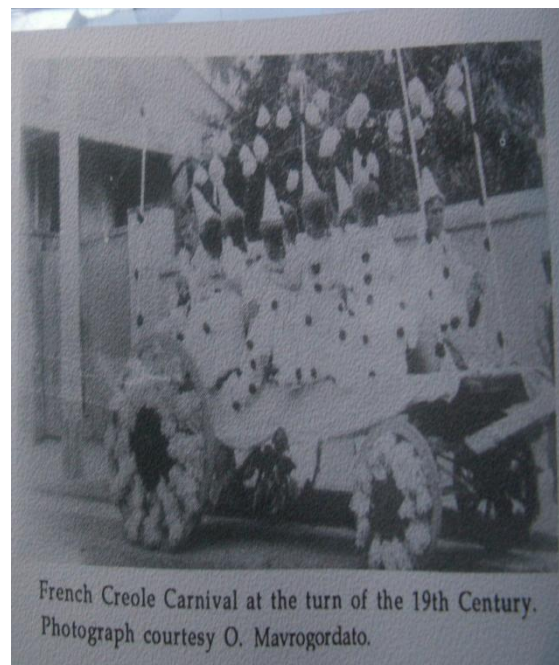
Where it all began

In Andrew Pearse's study of 'Carnival in Nineteenth Century Trinidad', (Cowley J. 1985 p2), he believed that Shrovetide festivities were introduced into Trinidad because it was imbedded into their culture back in Spain. His research suggests that there were no concrete evidence of the celebration in Trinidad before the year, 1783. It was therefore a convenient neutral starting point for discussing the development of the Trinidad Carnival which was the time the French settled

on the island which was encouraged by the Spanish rulers. The French settlement in Trinidad 1783 was indeed an important landmark in the history of Carnival as they were in control of the island's economic core and thus, were able to stamp their cultural characteristics on its festival development (Cowley J. 1985 p2). The French made their mark on the inhabitation of Trinidad and on Carnival by celebrating Shrovetide.

Shrovetide adopted by the French and the Catholic Church was a time of celebration from 2nd of November to Candlemas 2nd February. It was later changed from Christmas to Shrove Tuesday and ended on Ash Wednesday according to J.G Fraser 1992 (as cited in Cowley 1985 p2).

Shrovetide was a time when French ruling class of plantation owners expressed their relationship with each other by means of concerts, balls, dinners, hunting parties and “fetes champetres” garden parties Carr A. and Pearse A. (1956/1988 p7). According to Peter Burke(cited in Cowley J. 1985 p8) eating, drinking, singing, dancing in the street, masks and fancy dress-“men dressed as



women, women as men: and costumes such as devils, fools, wild men and animals made up a less formal part of the Shrovetide celebration but later became an integral part of Carnival celebrations.

Image of French Creole Carnival
19th century Carr A. and Pearse A. (1988)
Photo #13

It was a time when songs were sung to the French Plantation owners and their families by the French slaves as a form of entertainment during the Shrovetide's celebration.

How the Slaves got involved

According to Cowley J. 1996 p15 a relation between the black songsters being the French slaves and the white slave masters developed in Trinidad. He also went on to indicate that in 1784 a French Creole planter by the name of St. Hilaire Begorrat came to Trinidad from Martinique. Begorrat was one of the plantation owners who encouraged improvisatory singing and hired them to sing in their festivities (Cowley J. 1996 p15). This could have been during the time of Shrovetide as it was being practiced by the French. The contributions of this type of spontaneous, composing and singing could have been a significant part of the evolution of Shrovetide music into Extempo, which is one of the true remaining original art forms still practiced today by Calypsonians in Trinidad.

The Slaves used their songs as a means of communicating with other Slaves by hiding messages into the Patios they sang for the Plantation owners and families. The use of Pun would have been use to disguise the messages to the other slaves. Begorrat was one of the few to be able to scrutinize the songs and determine its true meanings. He became an important element in finding those who were involved in planning the revolt because of his knowledge of the language and the culture it made him one of the key persons in finding slaves with ill intentions and punishing them severely (Cowley J. 1996 p15).

THE BRITISH INFLUENCE ON CARNIVAL

Restrictions:

In the year 1797 Trinidad was captured by the British. They suspected that plans for revolt by the slaves were being perpetrated through their songs so they put measures into place to suppress any plans for revolt and maintain control of the slaves (Cowley, J. 1996 p15). Three months after the British took over Trinidad; the police published Regulations informing the free coloured and slaves communities of the restrictions on dances, singing, entertainments, or wakes. The coloured was granted permission to have these affairs with a special license where the events took place after eight o'clock at night. The slaves were only allowed up to eight o'clock at night to have their festivities (Cowley, J. 1996 p15).

Restrictions:

By the year 1801 further restrictions were enforced on slaves so as to suppress any plans the slaves may have had to create a revolt or dissonance between the Plantation Owners and Slaves. They were prohibited from taking part in any singing and festivities in Town (Port of Spain). In the year 1807 the People of Colour were permitted to hold Balls and Assemblies but a donation to the pauper of 16 dollars was necessary (Cowley, J. 1992, as cited Cowley J. 1996). According to Pearse A. 'Carnival' p. 178 as cited by Cowley J. 1996, free coloured proprietors had to obtain permission from the Commandant of the Quarter known as the Fandango license to have any festivities including Music Dance or part of the Shrovetide's celebrations. Slaves were forbidden and would be subjected to a fine of \$25 if any slave was admitted into the party.

Intervention:

By the year 1824, Carnival, as it was practiced in the decade gone by had changed significantly and so did the music. It was largely due to Sir Ralph Woodford's actions and interventions to scourge Trinidad of dueling and enforcing Martial Law. According to the Trinidad Gazette, 1925 p.16 cited by Cowley J. 1996), the Carnival season following the Shrovetide's celebrations changed. The noise, the mirth, the revelry and inebriety had shifted to the slaves and lower classes. They were now the ones participating in the Carnival celebrations.

By the year 1826, (Cowley, J. 1996 p16) there were stringent measures in place to ensure that the upper class of the community was isolated from the free Coloured, the Indians and the Slaves. Although the free Coloured were allowed to partake in Shrovetide's celebrations they were never permitted to join in with the upper class celebrations. The Slaves were not allowed to take part unless they were asked to perform

EARLY CARNIVAL/ SHROVETIDE SONGS

One of the earliest songs recorded which was associated with the Shrovetide's celebration/ Carnival season was sung by the French Slaves. The following are the words and translation to the song which was written and sung in French Creole.

Pain nous ka mange the bread we eat

C'est viande bekels the white man's flesh

Di vin nous kaboue The wine we drink

C'est sang bekels the white man's blood

He, St Domingo, He St Domingo,

Songre St Domingo Remember St Domingo (Cowley J. 1996 p14)

The song was a one couplet song with one of the earliest uses of 'Pun' in lyrics recorded in the History of Trinidad's Carnival. The song intentionally relates to the Christian belief but it was believed that there was a double meaning to it. Songs like these were used as a means of communicating messages and in sighting revolt in subtle ways as they were discouraged to communicate with each other. (Cowley J. 1996 p14)

The slaves secretly partook in Carnival even though there were stringent rules and restrictions guarding against slaves being involved in the festivities. Some of them were called to perform at the balls hosted by the Plantation owners. According to the Port of Spain Gazette, February 14th 1826, as cited by Carr A. and Pearse A. (1956/1988) p17, Ofuba the Chatwell was a slave, who sang of the "negdeyepotla" for the Whites at their Carnival parties. During this era the slaves gradually began to influence the French Carnival with their African culture.

Canboulay/Cannes Brulees in song

According to Fraser 1881, songs of the Slaves were enshrined in Canboulay festival or 'Cannes Brulees' as it was known by this time. Canboulay festival or 'Cannes Brulees' was synonymous with the burning of the sugar cane. The words 'Cannes Brulees' was mentioned in the first verse of the song sang during cane harvest and slowly became synonymous with the festival. The Plantation owners from neighboring estates would join in to assist in the harvest. Each would have whip carrying slave drivers and field slaves. It was common practice to carry torches, beat drums, and sing while they work. During the harvest there were many occasions where other

neighboring Plantation owners would go to assist other owners with their slaves. During this time slaves would pass messages to the slaves of the neighboring estates. These messages of revolt were passed through songs, sung during the harvest, unknowing to the Plantation owners. (Fraser 1881 p18)

MUSIC AND THE ABOLITION OF SLAVERY

Slavery was abolished in the year 1833 but Carnival came of age in February 1834. Carnival in the way it was portrayed by the Whites had evolved into a right of passage by the Emancipated Slaves. The features of Carnival and its appearance had changed. The traditional rituals and customs associated with Carnival had also changed. Carnival became a time of self-congratulations of the slaves. Distaste and haughtiness and disappointment were reported by the Port of Spain Gazette (Cowley J. 1996 p27)



Cowley J. (1996 p46)

Vocal Chorus *keg drunShak- Shak* 1830's- 1840's

The Trinidad Gazette recorded the change in the Carnival atmosphere with the abolition of slavery. The following is an account written in the POSG.

Nothing can more decidedly mark the great change which has taken place within the Colony, than the want of spirit, and we might add, deficiency of elegant bustle, which was to be seen during the Carnival week in the olden times. We have traversed the town at all hours during the two days allowed for the exercise of fun and frolic, and

with the exception of witnessing a large crowd of idle Negroes and little people, accompanying a party intending to represent the Artillery, we met no other in character deserving a moment's notice.

(Port of Spain Gazette February 13th p2, as cited by Cowley J. 1996 p27)

Patios began to wear off

An account of this style of singing was reported by Henry Capadose, a military officer (as cited by, Cowley J. 1996, p29). Capadose recalled driving through Port of Spain on August 1st 1834 and saw a number of girls danced about the streets, singing French arriettes. He assumed they were their own compositions on the goodness of King William in granting them freedom. (Capadose H. as cited by, Cowley J. 1996, p29).

According to Trinidad and Tobago Nalis Website (2009-2011), Calypso arose prior to Emancipation and the songs were originally sung in patois which was the language of the French Creole Slaves. The French influence wore off over the years as the Africans used the form of expression to mock their previous owners at Carnival time (Nalis, 2009-2011, para1.).

Caliso, or Cariso were songs sung throughout the nineteenth century. They were predominantly sung in French Creole notably by the French African Slaves. There were few songs performed in English as the local language spoken at the time, by the slaves, was French Creole. The songs were performed by singers as his audience would dance during the performance. The songs were accompanied by goatskin drums an shac-shacs (Cowley J 1996 p135).

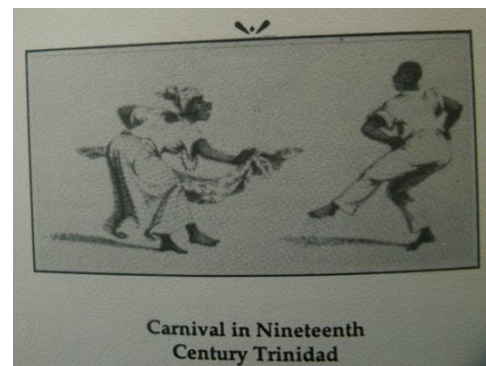


Image of Slaves dancing

Carr A. and Pearse A. (1988 p4)

Chantwells of Africa maintained their tradition of singing to preserving the tribe's history and traditions orally. They preserved the complex oral traditions of West Africa with songs. After Emancipation the tradition continued and the Chantwells sang chants called 'lavways' to encourage champion stick fighters. This form of music gradually evolved as they were sung in the generic French Creole songs called "belairs." Belairs were relevant songs that mimicked the events of the day or the heroics of former times. Some belairs were highly litanous -- that is, their melody consisted of the West African style of "call and response" where the lead singer was followed by a chorus. The patterns were repeated over and over with variations. It was believed that the two-line structure modified folk songs were the basis for improvisations by the Chantwells. (Hill, D. 2012, para2).

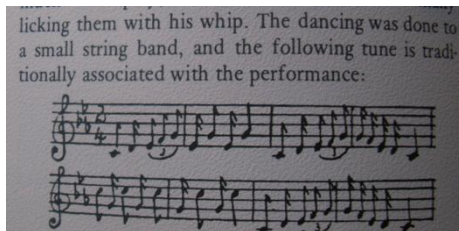
FACTORS WHICH HELPED SHAPE CARNIVAL MUSIC

The number of days allotted for Carnival varied after emancipation. In the year 1834 two days were given to the people by police orders. In 1835 six days of Carnival was given. In 1836 four days were assigned and 1837 and 1838 four days were granted for Carnival (Cowley J 1996 p30). According to the Port Of Spain Gazette (1849), p2, in the year 1837 laws were passed restricting various instruments played at certain locations and time of the day. The instruments any drum, chac-chac, bangee, gong or tambour were under these restrictions. It served as a means to restrict the celebrations and have some control of its proceedings (Cowley J 1996p30).

Belairs, Lavways, Kalindas, Bongos, and the African music all formed the basis of the 19th-century Carnival music of the streets. The variations of African music which originated in the West Coast of Africa became the grassroots music of Trinidad. They formed a vigorous partying style of music for the poor working class and the jamets (the underclass). (Hill, D. 2012, para7). Calypso's history and its evolution was not only altered and shaped by the singers and its origin but by legislations passed by those who maintained control of Trinidad throughout its History. Banning of drums in Carnival parades slowly altered the culture of Carnival and Calypso. The banning of drums brought about violent confrontations of police and the French Creole Chantwells (Cowley J 1996 p135).

Music and Riots

In the year 1881 the violent confrontations became a riot known as the Canboulay Riots. In the year 1884 drumming was banned from Carnival. The desire to celebrate spurred the poor working class and the jamets (the underclass) to cut lengths of bamboo and hollow them out. They produced a bass sound by pounding the longer lengths of bamboo against the road as they marched. The shorter lengths, called "cutters", were held along their forearms and struck with a mallet. These variations of the drums were used in stick fighting bouts. This use of bamboo to create variously toned percussive instruments marks the beginning of the Tamboo-Bamboo bands. Eventually the Tamboo-Bamboo bands grew larger and began fighting against each other. The players began sharpening the ends of their bamboo joints, particularly cutters, with their cutlasses, creating spear-like weapons. In 1934 the British authorities stepped in once again to ban Tamboo-Bamboo instruments due to the destruction of the bamboo plantations by illegal harvesting as well as the violence propagated among the bands.



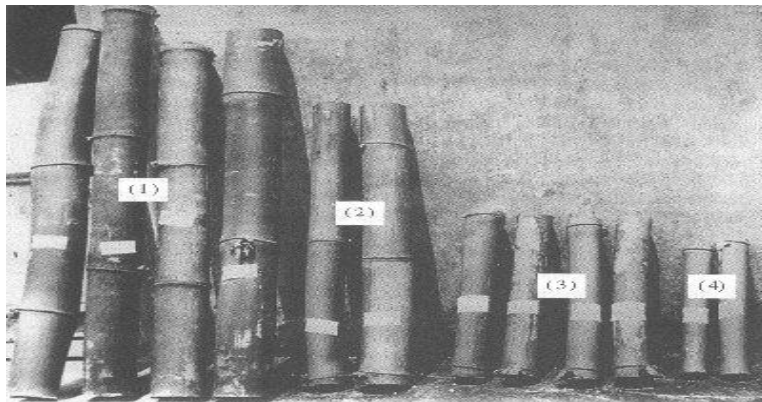
This tune was associated with Dame Lorine

Carr

Carr, A and Pearse, A. (1988 p46)

Tamboo Bamboo Instruments

- 1) Bass or Boom
- 2) Foule or Fullers
- 3) Cutters
- 4) Chandlers



CALIPSO MUSIC

The first full-scale experiments in which Caliso lyrics were sung, part in English and part in French Creole were in 1898 according to Lord Executor, as cited by Cowley J 1996 p. 138. According to Lord Executor the artiste who initiated this trend was ‘Charlie “Don Don”’.

The words and expressions were difficult to understand and translate as they were sung in French Creole with a twist of the culture and era of its time. The Calypso’s sung in French Creole were known as ‘Single Tone Calypsos’ which had four stanzas to each verse. The first two stanzas were sometimes identical or alternate where one was the solo while the other the chorus. The songs sung in English were ‘Double Tone Calypsos’ which had eight stanzas to the verse, where the first line was repeated in the first verse. This was known as the ‘Oratorical Pattern’ or ‘Oration’. In 1898 Carnival songs called ‘Calendas’ first revealed itself in the Port of Spain Gazette newspaper. In the year 1900 the term ‘Calipso’ was mentioned for the first time in the Port of Spain Gazette. These terms were mentioned synonymously with ‘Lavways’ which were performed in French Creoles by ‘NegreJardin’ stickmen. ‘Lavways’ which were the chants composed and performed by the Chantwells invigorated the stickmen and their followers (Cowley J 1996 p138).

HOW ‘TENTS’ WERE FORMED

During the mid 1890’s Carnival bands were formed altering and embracing the folk structures used for drum dances and rituals ‘tents’ were formed. ‘Tents’ were temporary shelters made of bamboo and covered with palm leaves. These ‘tents’ served as a venue for Chantwells, musicians

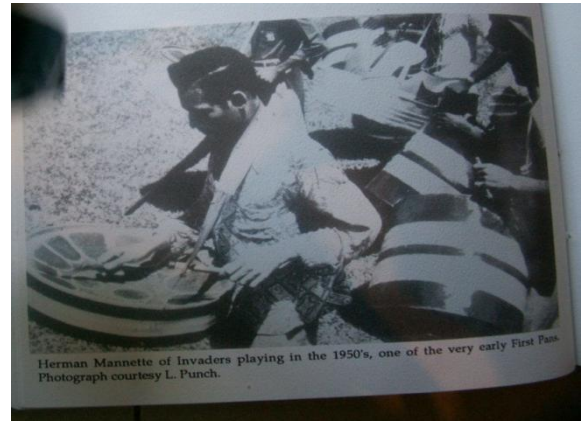
and members of the bands to meet, to learn their songs or to discuss the affairs of the bands. It was in the environment of 'tents' that the Chantwells composed their songs and competed against one another in song known as picongs or war. They took turns improvising verbal phrases and lyrics to mock their opponents whilst exalted themselves. It was in this purest form of the vernacular expressions that Extempo emerged as an art formed. In the 'tents' the African ancestry ritual structures were maintained. The performers and singers would be in the center of the ring whilst the musicians were at one side of the ring (Cowley J 1996 p135). Calypso tents have very much maintained this tradition whereby Extempo artistes would perform for crowds of people against each other using the same style of singing. It is a competition that is judged by the wit and ingenuity of the performance. Extempo are usually comprised of topics from current events treated with mockery, ridicule and sarcasm, or with flattery or praise.

HOW PAN CAME ABOUT

The Tamboo Bamboo bands paved the way for the varied forms of the Pan. During this era from 1932 to 1939 the Biscuit Pans were introduced into bands. These pans were altered into a convex playing surface. There were two Pans that emerged during this time period, the 2 to 4 note "kettle drum and the 8 note Ping Pong Pan. The two Pans were both played by holding in one hand whilst playing with the other. During the period of the World War II, Trinidad facilitated the American Military by allowing a base to be set up in various parts of the country. The Large drums used for fuel and chemicals by the American soldiers became available. The drums were burnt to remove chemicals. The burning of the drum changed then musical tone of the drum. It was later used as part of the process involved in making the Pan. During the years 1945 to 1950 the Steel Pan paying surface changed. It was no longer convex as before but rather concave. The larger drums facilitated more notes. The Steel Pans soon had 13-24 notes. By the year 1951 the first national steel orchestra Trinidad All Stars Percussion Orchestra (TASPO) went on tour to England. In 1962 the Spider Web pan was created. 1980-1983 the 'floating' elipitical and circular notes were created. By the year 1984 Variants of size, note range and structure of the Steel Pan band developed. (Gay D.1998)

Carr, A and Pearse, A. 18th Picture

Image of Invaders in 1950's



THE EARLY CALYPSO PERFORMERS

Early Chantwells (pioneers of Calypso):

- Hannibal
- Norman
- Le Blanc
- Mighty Panther
- Boadicea

-earned their place in history by criticizing the colonial government

The first recording of calypso music was an instrumental by a band called Lovey's Orchestra in 1912. The first vocal recording of a calypso was made in 1914 when the Duke of Iron teamed up with Jules Sims. (Absolute Astronomy Music of Trinidad and Tobago n.d.)

http://www.absoluteastronomy.com/topics/music_of_trinidad_and_tobago

In the 1920's the Calypso Tents were formed. They were used to showcase the songs. Originally Calypso tents were actually tents made with bamboo and covered with palm leaves to provide shelter for the performers but in modern times Calypso tents provide an avenue for artists to

showcases their new music for Carnival seasons. The first calypso tent in Trinidad was the Railway Douglas Tent which opened its doors for business in Port-of-Spain in 1921.

CALYPSO ARTISTE AND YEAR

- 1920-1930- Attila the Hun, Lord Beginner, Lord Caressar, Lord Executor, Mighty Growler, Wilmoth Houdini, Lord Invader, Roaring Lion, King Radio, Growling Tiger, Duke of Iron, Macbeth the Great, Mighty Destroyer, Chieftain Douglas and Gorilla
- 1940's Lord Kitchener (Aldwyn Roberts) known as the "Grandmaster" of calypso, Mighty Sparrow and Roaring Lion.
- In 1944, a cover version of Lord Invader's hit Rum and Coca Cola was done by an American trio, the Andrews Sisters. Since then the United States and the world has identified calypso music with the Caribbean.
- In 1956, Harry Belafonte recorded a Calypso album featuring the famous Banana Boat Song ("Day-O"). The Mighty Sparrow made a big hit 'Jean and Dinah' which the world by storm. This renowned hit celebrated the departure of US troops from Trinidad.
- 1960s Calypso Rose, rated as the "Queen of Calypso" made a One of her biggest releases is the 1996 hit Fire in Me Wire.
- 1963 "Ras Shorty I" experimented with Calypso to form what we know today as Soca.
- 1970s Calypso music was overshadowed by the Jamaican music reggae.

(Soca Freak, History of Calypso Musicn.d).

STYLES OF CALYPSO

Soca

Soca is said to have been invented in 1963 by Ras Shorty I. Ras Shorty is known as the Father of Soca. He was born Garfield Blackman in Barrackpore, Trinidad and Tobago, and rose to fame as Lord Shorty with his 1963 hit "Clock



and Dagger". Lord Shorty experimented with calypso rhythms in an effort to create a different type of music. He combined Indian musical instruments like the dholak, tabla, and dhantal with traditional calypso music which resulted in a new, energetic hybrid music called Soca. His 1973 hit *Indrani* is regarded as the first soca recording. . He covered a wide variety of musical themes, including the risqué *The Art Making Love*, the controversial *Om Shanti* and the topical *Money Eh No Problem*. Soca is mainly used in parties. Although Soca music is more popular and more commercially viable than Calypso music in the Caribbean today, Calypso continues to play a major part in Carnival celebrations around the Caribbean. Every year competitions are held and Calypso monarchs are crowned image 'Ras Shorty I'

Absolute Astronomy (n.d),

Trinidad and Tobago National Library and Information System Authority NALIS (2009-2011)

Image of 'Ras Shorty I' taken from Bing Images (n.d.)

Rapso

Rapso is a style of poetry, blended with calypso that expresses the experiences of everyday people. The late Lancelot Layne is one of the persons credited with the creation of this genre. His songs 'Blow Away' and 'Get off the Radio' are among the first examples of recorded rapso music.

In the 1980s 'Brother Resistance' (also known as LutaloMakossaMasimba) together with his group the Network Riddum Band further developed this form of musical poetry. Some of his best known songs include: 'Tonight is De Night', 'Ring De Bell', 'Mother Earth', and 'Handclapping Song'. In recent years other artistes such as '3 Canal', 'Kindred' and 'Black Lyrics' have adopted this musical form.

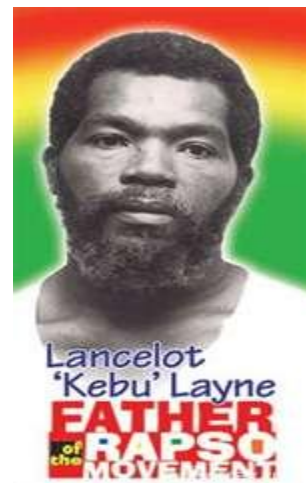


Image Lancelot 'Kebu' Layne

Trinidad and Tobago National Library and Information System Authority NALIS (2009-2011)

Image of Lancelot 'Kebu' Layne taken from Bing Images (n.d.)

Extempo

Extempo, or extempo calypso, or calypso war, is a lyrically improvised (freestyled) form of calypso. It is an art form that extends back to Slavery days where one artiste competes with others by exalting themselves whilst ridiculing their opponent as clean fun with prejudice. An annual Extempo competition takes place at for the title of Extempo Monarch. The art form was first recorded in 1940s in Trinidad but it started long before this time. In 1784 a French Creole planter by the name of St. Hilaire Begorrat came to Trinidad from Martinique. Begorrat was one of the plantation owners who encouraged improvisatory singing and hired them to sing in their festivities (Cowley J. 1996 p15). This could have been one of the first recorded forms of singing that has roots similar to Extempo in Trinidad.

Trinidad and Tobago National Library and Information System Authority NALIS (2009-2011)

Image of Extempo Monarch 2011



*Image of Extempo Monarch 2011 taken from Bing Images
(n.d.)*





2012 Extempo winner-Lady Africa taken from;

Doobay, S. (2012). *AFRICAN ROYALTY: Lady Africa, as she sang her way to the 2012 Extempo crown at the Queen's Park Savannah, Port of Spain, on Thursday.*[Digital photograph].

Retrieved from

<http://www.trinidadexpress.com/news/LATEST-CARNIVAL-RESULTS---Lady-Africa-139526143.html>

Chutney Soca

Chutney is an up-tempo song, accompanied by dholak, harmonium, dhantal and urumee, played in rhythms imported from calypso or soca. Early chutney was religious in nature. The music is a form of music indigenous to the southern Caribbean, primarily Trinidad & Tobago, which derives elements from soca and Indian songs. It was created by Indo-Caribbean people whose ancestors were transported to the West Indies as indentured servants and later immigrants, during the 19th century. Copa Caribbean (2010)

Chutney soca was first coined by Drupatee Ramgoonai of Trinidad & Tobago in 1987 in her first album entitled Chutney Soca, with both English & Hindi versions of the songs. The addition of chutney-soca to the island's musical life signified a consolidation of the East Indian influence on Trinidadian culture and politics, particularly during the 1990s. Copa Caribbean (2010)

The years 1995-1997 marked a consolidation of the East Indian presence in national culture and politics and the institutionalization of a new, explicitly pluralistic conception of national identity. Chutney music blossomed one step further giving birth to another heady and raunchy offspring, chutney-soca. Defined by promoter of the annual Chutney Soca Monarch Competition, George Singh, as the melody of chutney mixed with the rhythm of soca Chutney pulse (2009).

Soca House Music

A newly coined version of Calypso, infuses Soca with House music, is the newest evolution of Carnival music known as Soca House Music. According to the radio announcer ValStar on the radio station Star 94.7, “it’s about time they mix Soca with House Music”. There is a very high possibility that Soca evolves into this newest version of Calypso but ‘it all boils down to’ if Trini’s like it. Only time will tell.

SUMMARY

Carnival music has evolved through the decades of time commencing in Trinidad from as early as the 1700’s with the arrival of the French and French Creole slaves. The Music has developed as a result of cultural influences throughout time. There were many factors which brought the art forms to where it is at this present time. It continues to evolve as artiste continues to push ahead into the realm of the unknown taking risk and being the pioneers of our music Carnival music.

THE MODERN FESTIVAL

The Soca Switch

Carnival really isn’t just the Monday and Tuesday – it’s a whole season that essentially starts the day after Christmas Day. Carnival parties (or fetes) begin, and the radio airwaves and local TV music channels are inundated with the latest soca music. It is the irresistible rhythms and infectious melodies of soca – pioneered by Garfield Blackman (aka Ras Shorty I) in the 70s as a fusion of calypso and Indian music – that are the driving force on the road Carnival Monday and Tuesday, and in all the pre-Carnival parties.

Music has indeed always been the soundtrack for the festivals, as chantuelles and drumming led processions back in the 1800s, and calypsos (which emerged in French/Patois in the late 1800s and in English in the early 1900s) and steel bands (which emerged in the hills of Port of Spain in the 1930s) provided the music for masqueraders for much of the 20th century. While some mas bands still masquerade to steel bands, the primary music source is the mammoth speakers of music trucks that blast the latest soca music to energise the crowd.

By New Year's, most people have put the down-payment on their Carnival costumes in their preferred Carnival band, though some wafflers can still manage to steal up some at the very last minute. It usually requires some budgeting, since the cost of playing mas (short for masquerade) on Carnival Monday and Tuesday has been increasing rapidly and can now run up to US\$3,000 or more for an all-inclusive costume. It's good to note, though, that doing without the all-inclusive option – where the band offers a variety of amenities, food, and unlimited drink – can decrease the price tag considerably.

Indeed, there has been much controversy about whether these expensive all-inclusive bands provide real value for money and whether they couldn't actually produce their costumes (often mass-produced in Asia and Latin America now, rather than traditionally with volunteers in local mas camps) for much less. But for the moment, it seems in the absence of regulations or an all-out public boycott, rising costume prices are here to stay.

The entire climate of the island changes in the New Year. Drove of would-be masqueraders also hit the gym and local parks like the Queen's Park Savannah to get into shape for the festivities. There are several big parties a week, many offering the ubiquitous "all-inclusive" party experience and featuring performances from the biggest soca stars.

Here's a look at the party scene at Carnival time:

http://www.youtube.com/watch?feature=player_embedded&v=aLjKxX-1qio

Limboists limber up and stick fighters refine their footwork and reflexes. In the pan yards, steel bands of up to 100 players rehearse vigorously. In the mas camps – the workshops of Carnival

bands – designers and volunteers frenetically assemble costumes for up to thousands of masqueraders (that is, the ones that aren't made entirely overseas), and mount sometimes colossal Carnival Kings and Queens. Professional calypsonians sharpen their tongues to deliver scathing (and often humorous) social and political commentary at the calypso tents.

This is a look at the kinds of mammoth costumes that take to the Savannah stage for Dimanche Gras: http://www.youtube.com/watch?v=4j8w6SykSPM&feature=player_embedded

BACCHANAL WEEK

The build-up to Carnival Monday and Tuesday starts from the week before, with countless major fetes and finals of limbo, stick fighting and traditional carnival character competitions (a great showcase of these is the Viey La Cou event two Sundays before Carnival).

On Fantastic Friday, in the wee hours of the morning, there is a re-enactment of the Canboulay Riots of 1881, which ensured that – despite interference – the Carnival would go on and belong to the people. Once night falls, Soca contenders gear up for the International Soca Monarch competition – either as competitors or quite often as guests.

Carnival Saturday hosts the Kiddies Carnival, with Saturday night reserved for the best bands of steel pan players competing for the Panorama title. In the final hours before the launch of the day parades, the last major competitions culminate with the Dimanche Gras show, where the best preservers of the traditional calypso art form compete in the Calypso Monarch competition, and the Carnival Kings and Queens showcase their magnificent costumes, vying for the crown. All night, several fetes keep the energy going before people break out into the streets in the wee hours of Monday morning to play J'Ouvert.

J'OuvertMornin, Blow Yuh Whistle

J'Ouvert is mud mas', dirty mas', and still boasts several of the traditional Carnival characters: jab jabs, blue devils, bats, midnight robbers, Dame Lorraines. It starts officially at about 4am

Monday morning (the official time changes fairly regularly), with scores of people chipping through the streets of the country's cities, covered in paint, grease and mud. Once the sun comes up, most J'Ouvert players stagger into bed to sleep off the highs (natural or induced) and get some shut-eye before the activities of Monday carnival officially start. The streets are often deserted, with large grease and paint stains on pavement walls the only evidence of the earlier celebrations.

Pretty Mas'

Around 11am the action picks up again as thousands flock into Port of Spain, the country's capital, to meet the band with which they've enlisted to play (or intend to crash). Almost no-one is in full costume, though – the joy is in just being in the streets. The object for most bands is to follow a specific route passing before all the judging posts, where adjudicators will choose the next Band of the Year. At each of these judging points, the bands slow down and the masqueraders get the chance to play themselves – or really let go! Band DJs then choose the most popular party tunes to whip up the crowd into frenzy. The judges then count the number of times each song is played, and the leader wins the Road March title.

The only break in the activities – allowing those who have not slept since the previous Thursday night a little rest – comes on Monday night, though some people still party all through the night into Tuesday morning. Tuesday starts early, and the bands march through the streets once more, stopping only for lunch, and going until they can go no more. Some with less energy crash at sundown, but others keep going with the bands, following the huge music trucks until late at night, often ending up at a Last Lap fete. Then and only then do we all finally get some sleep.

This is Carnival. A frenetic (and expensive) two months, and the highlight of many a Trini's year. Love it or hate it, it is an integral part of Trini – and Caribbean – culture. Some even say that it is Carnival which has saved Trinidad from severe political upheaval and in-fighting, for the festival provides an outlet, a distraction – catharsis.

http://www.youtube.com/watch?feature=player_embedded&v=OU-iGnhtgOM

THE KEY ELEMENTS

Calypso: indigenous Trinidadian music with roots in West African songs of praise and mockery, strongly influenced by calinda (stick fighting) chants and lavways that chantouelles sang to lead Carnival bands. Originally sung in Patois (a local French derivative)

Canboulay Riots: significant uprising in 1881 against the British governor who attempted to ban the Carnival arts

Limbo: sacred folk dance indigenous to Trinidad, once performed at wakes in African communities; the lower the dancer could go, the higher the spirit of the dead could ascend

Ole mas: traditional Carnival characters like the ominous Midnight Robber, talkative PierrotGranade, and gender-bending Dames Lorraines; best viewed at traditional character parades and Viey La Cou (two Sundays before Carnival)

Playing mas: masquerading, usually in costume with a band (up to US\$700 “all-inclusive”). Some bands sell out from September, but returns can be grabbed last minute. Of course, you can make your own costume (or band) – and don’t need a costume to band-hop

Pretty mas: mass-produced costumes, usually skimpy bikinis, feathers, and beads

Road March: song played most often by bands at judging points

Soca: fast-paced, high-energy offspring of calypso pioneered by Ras Shorty I (Garfield Blackman) in the 70s, fusing African and Indian sounds. Trinidad’s pop music, it has absorbed R&B, dancehall, hip-hop, reggaeton, house music and other influences

Steel pan: developed in Laventille communities in the 1930s, the only non-electrical instrument invented in the 20th century. Began as single “ping pongs” hung around the neck playing just a few notes, now covering full western scale in bands topping 100 players

TRADITIONAL CARNIVAL CHARACTERS

The effects of World wars 1 and 11 had an incredible impact on Carnival in Trinidad and Tobago. The masquerade costumes were focused on camouflaged somber colours with mimic portrayals of life and death situations. Devils, imps and dragons, jab jabs, midnight robbers and totemic representations of the vampire bat represented the evils of mankind in Trinidad and Tobago.

Carnival has always been about social expression and the voice of society which is displayed on the streets of the country in a highly-spirited celebration of energy. Many people like to play traditional characters (mas) on the streets from the past which help to preserve the various social customs of an evolving culture, which provides a vital and essential link to the country's rich heritage.

Traditional Carnival Characters. (2012). Retrieved January 27, 2012, from

<http://www.tntisland.com/carnivalcharacters.html>



Baby Dolls (Image courtesy Nalis and Triniview – Bing Image search (n.d)

The baby doll character, which is now extinct, was played up to the 1930s. The masquerader portrays a gaily dressed doll, decked out in a frilled dress and bonnet. In her arms she carries a doll which symbolizes an illegitimate baby. The masquerader portraying the baby doll, stops male passers-by and accuses them of being the baby's father.

Bookman (Image courtesy Nalis and Triniview – Bing Image search (n.d)



The Bookman, also referred to as the Gownman or Ruler, is a feature of devil mas portrayals. The other two groups of characters in the devil band are the imps and beasts. The bookman is the principal character in the devil band, and, in keeping with his status, his movement is waltz-like, with constant bowing. Musical accompaniment is provided by an orchestra of trumpet, saxophones, bass and drums playing conventional tunes.

The bookman's costume consists of Tudor-style pants, or a richly embroidered gown made of velvet and satin, with a pleated or fluted bodice, and a flowing cape festooned with biblical scenes. On his head is an oversized head mask which contains small horns and carries a demonic expression. The face of this mask is supposed to mirror the face of the devil himself. The bookman carries a pen and a large book in which he write the names of prospective souls for the devil.

Burrokeet (Image courtesy Nalis and Triniview – Bing Image search (n.d)



Burrokeet derived from the Spanish word burroquito (little donkey). The burrokeet is constructed from bamboo so as to give the illusion of a dancer riding a small burro or donkey when he put his head through the hole in the donkey's neck and the body of the animal fitted around his hips and carries the reins in his hands... The Burrokeet tradition existed both in East Indian Hindu culture and on the South American mainland.

The costume is comprised of a donkey's head made from coloured paper on a wooden or bamboo frame, while the body was covered with a long satin skirt with a sisal tail, sometimes decorated with flowers. The bit and bridle are made of coloured cord. The "rider" wore a satin shirt and a large matador's hat or straw hat and dances in a way that mimics the antics of a donkey and also bows to the accompaniment of guitars, cuatros and shac-shacs. He performs a dance called Burriquite, which originated in Venezuela.

Clowns (Image courtesy Nalis and Triniview – Bing Image search (n.d)



Traditionally clowns were considered "fools" and carried all kind of antics to entertain and interest a crowd. These clowns were dressed in baggy clothing with big red noses, wild hair, big shoes and often, white faces.

Closely following the traditional clowns would be your Fancy Clowns who are connected with carnival with their own dances and usually a major player in a Fancy Sailor band. These clowns show the beauty of the design of many of the original or old time masqueraders.

Cow Bands (Image courtesy Nalis and Triniview – Bing Image search (n.d)



The Cow Band, which dates back to the days of the Canboulay was traditionally played by abattoir employees. On Carnival Monday it consisted of a small group of men dressed in gowns of sacking made from rice bags. These gowns were completely covered with dried plantain leaves. Each masquerader wore a homemade papier-mâché mask representing the head of a cow mounted by a pair of cow horns where they would charge the bullfighter.

In later years, on Carnival Tuesday, the Cow Band came out in brightly coloured costumes, with picadors and a matador who would challenge the cows. The cow character's costume consisted of tight-fitting breeches of yellow velvet or satin, with gold braid and spangles along the sides and around the bottom at the knees, a tight-fitting maroon satin long-sleeved blouse completely covered with a sutach decoration of gold braid, gloves, cream stockings and alpagatas (footwear). A cap on the head with mounted pair of cow horns. A short section of the hairy part of the cow's tail was attached to the seat of the breeches.

An imported wire gauze mask was used on Tuesday which replaced the cow mask played on the carnival Monday. Members of the band would frolic and move through the crowds behaving like real cows.

The bullfighter sported a black matador's or admiral's hat. The 'bull', with wore tail and horns held in place by a head tie would attack bullfighter and bystanders alike.

Male singers and the musicians wore yellow breeches, maroon shirts with billowing sleeves tight at the wrist, a sash around the waist and red beret. The women wore yellow skirts, red or maroon bodices, and headties.

All wore masks of the wire gauze type, those of the women being decorated with gold braid along the forehead and at the sides, with gaudy earrings dangling from them. Music was provided by such string instruments as the mandolin, teeplay, bandol, banjo, cuatro, guitar, violin and chac-chacs (maracas).

Dame Lorraine or Dame Lorine (Image courtesy Nalis and Triniview – Bing Image search(n.d)



The Dame Lorraine or Dame Lorine was a mas character played by the 18th and early 19th century French planters, who would dress up in elegant costumes of the French aristocracy and parade in groups at private homes/yards and Carnival Sunday night.

They performed two sophisticated dances of the period. The first part featured a parade of people dressed in costumes of the 18th century French aristocrats. A haughty butler introduced arriving couples, after which a stately dance was performed while a slave gaped through a window at the proceedings.

In the second part the butler was transformed into a schoolmaster calling the pupil's roll. The pupils dressed in ragged imitations of the aristocratic costumes displayed in first performance, had exaggerated physical characteristics suggested by their names :MisieGwo Koko, MisieGwo Lolo, Ma Grand Tete.

The liberated slaves recreated these costumes, complete with elaborate fans and hats in their own fashion, using materials that were readily available, such as assorted rags and imitative jewellery-type items. Male and female players alike were masked and danced to a tune played by cuatro and bandol groups. The tune which became associated with the Dame Lorraines still exists, and is played whenever they appear in groups at cultural events.

The major Dame Lorraine performers through the years however, were descendants of the French planters and persons of some respectability, who hid behind masks, mainly of the fine wire mesh variety, and found their way into the downtown Old Yards, where they paraded and danced for all and sundry.

Dragon (Image courtesy Nalis and Triniview – Bing Image search (n.d)



Inspired from the Jab Jab or Devil Mas, the Dragon (sometimes refer as King Beast) mas is one rooted in the understanding of good and evil and all its elements. The Dragon is designed as a dragon, an overall costume of scales, a dragonhead with a movable tongue and a long scaled tail. Chains are tied around the beasts that are also held by Imps, in order to restrain it.

The Dragon is the fire-beast from hell, coming to earth as a bringer of destruction. Dancing through the streets, the aim of the “Dragon Dance” is to captivate and frighten its audience.

However, when the Dragon is unfortunate enough to come across a pool of water in the road, then the real dance begins. Water or holy water being of heaven leaves the Dragon in a state of frustration, he cannot ‘cross the water’ to continue on his journey. Instead his Imps, usually led by the King Imp, taunt him and finally the Dragon must dance in submission and then with much effort leap over the water in order to continue.

Fancy Indians (Shell Trinidad Magazine September 1959)



Among the most spectacular mas costumes, Fancy Indians are based on the indigenous peoples of North America. The wearer decides how expensive or expansive he wants this costume to be.

The headpiece in its simplest form has grown over the years in splendor and size is worn with feathers

sticking up, and more feathers making tails down the back. More elaborate headpieces are built over bamboo or wire frames supported by the masquerader's body. A masquerader's 'wigwam' is worked with ostrich plumes, mirrors, beads, feathers, papiermache masks, totem poles, canoes and ribbons. Bands of Indians can comprise a warrior chief and his family, a group of chiefs, or a group of warriors.

The Fancy Indian is the most popular variety of Indian mas. A feature of these mas is the language or languages they speak, in a call and response pattern, possibly adapted from the Black Indians of the New Orleans Mardi Gras and their characteristic movements.

Other kinds of Indians that are disappearing are generally known as Wild Indians. These comprise Red Indians (Warahoons) and Blue Indians, which have links with the indigenous peoples of Venezuela. There are also Black Indians or African Indians.

Jab Jab (Image courtesy Nalis and Triniview – Bing Image search (n.d)



The name of this mas is derived from the French patois for "DiableDiable" meaning a pretty devil mas resembling a mediaeval jester's costume. The costume consists of a Kandal or satin knickers, and satin shirt which are divided into panels of alternating colours with points of cloth at the waist, from which bells hang. On the chest, there is a shaped cloth panel which is decorated with swansdown, rhinestones and mirrors. Stockings and alpagatas are worn on the feet, while the headress consists of a hood with stuffed cloth horns. The Jab Jab has a thick whip of plaited hemp which he swings and cracks threateningly. These whips can reduce the costumes of other Jab Jabs to threads.

Jab Molassie (Image courtesy Nalis and Triniview – Bing Image search (n.d)



Jab is the French patois for 'Diable' (Devil), and Molassie is the French patois for M $\acute{e}$ lasse (Molasses) is one of several types of devil mas. The simple costume consists of short pants or pants cut off at the knee, with a wire tail, mask and horns and a pitchfork. The jab malassie would carry chains, and wear locks and keys around his waist, and carry a pitch fork. The whole body is smeared with grease or mud, red, green or blue paint.

The jab molassie "wines" or gyrates to a rhythmic beat that is played on tins or pans by his imps. While some of his imps supply the music, others hold his chain, seemingly restraining him as he pulls against them in his wild dance.

Midnight Robber (Image courtesy Nalis and Triniview – Bing Image search (n.d)



The Midnight Robber is one of the most beloved colourful traditional carnival characters. Midnight Robber, is immediately identifiable by his extravagant costumes and distinctive speech, called "Robber Talk"

The "Robber Talk" is derived from the tradition of the African Griot or storyteller, and the speech patterns and vocabulary are imitative of his former master and is characterised by its boastful, mocking style was derived from a variety of sources: the Bible, literary texts and school readers and speaks of the Robber's invincible ancestry as well as his terrifying exploits.

Originally inspired by cowboy costumes, the Robber sports an oversize hat with fringed brim, the crown assuming different shapes (graveyard, coffin, The Red House); a flowing cape decorated with symbols of death and destruction; black satin shirt and pantaloons generally in black and shoes or boots resembling an animal with moving eyes. He summons and dismisses his audience with the blow of his whistle while threatening them with a gun, sword or dagger and a wooden money box in the shape of a coffin.

Minstrels(Image courtesy Nalis and Triniview – Bing Image search (n.d)



Black and white minstrels are based on the American minstrel shows popular around the turn of the century. The faces are painted white, while the costume consists of a scissors tail coat, striped trousers, tall straw hat and gloves. They accompany themselves on the guitar and the rattling bones played between the hands. They may sometimes have a dance routine.

MokoJumbie(Image courtesy Nalis and Triniview – Bing Image search (n.d)

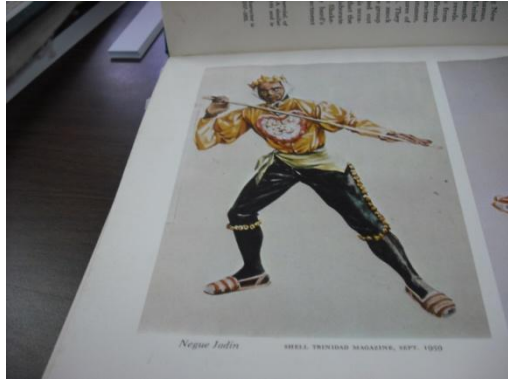


The stilt dancer known throughout the Caribbean, is a traditional folk character that was originally brought from West Africa. The word "Moko" is derived from the name of a West African God and "jumbie" or "ghost" was added by liberated slaves after Emancipation. It was believed that the height of the stilts was associated with the ability to foresee evil faster than ordinary men. The MokoJumbie was felt to be a protector of the village.

The stilt walker plays on stilts 10 to 15 feet high (often brightly painted in stripes). Moko wore long full skirts or pants, a brightly coloured satin or velvet jacket and an elaborate admiral's hat topped by plumes.

The MokoJumbie (sometimes accompanied by a dwarf in similar costume) would dance through the streets all day, collecting money from spectators gathered at second floor windows or on balconies. He danced a jig to the accompaniment of drum, triangle and flute or to the music of passing bands.

NegueJadin (Shell Trinidad Magazine September 1959)



This character, which is now extinct, goes back to the pre-emancipation era. During that period, Carnival was observed by the upper classes mainly. While the slaves and free coloureds were not forbidden from celebrating carnival, they were compelled to stay within their own stratum of society and not presume to rub shoulders with the aristocracy. The planter class on the other hand, often imitated the dress and customs of their slaves during the carnival celebrations. One of their favourite disguises was that of the NegueJadin or field slave.

This costume consists of a tight-fitting satin or khaki breeches reaching to just above the knee where willows are hung, and a bright, plain coloured shirt with a "fol" or heart-shaped panel of contrasting colour sewn on the chest and bordered with swans down. The 'fol' is decorated with tiny mirrors and rhinestones. As with all carnival costumes during this period, the masquerader covered his face with a mask. After emancipation, the former slaves adopted the NegueJadin character in their carnival celebrations, but as a satirical portrayal of the planter trying to imitate them.

Pierrot Grenade (Shell Trinidad Magazine June 1959) (Hill, 1972)



The Pierrot Grenade is a descendant of the Pierrot known for his elegant costume and fierce fighting prowess with a whip or bull pistle, and was followed by a band of female supporters who fought on his behalf against other Pierrot groups..

Pierrot Grenade was a finely dressed masquerader and deeply supreme scholar/ jester proud of his ability to spell any word in his own fashion and quoting Shakespearean characters as Julius Caesar, Mark Anthony and Othello at length. Pierrot Grenade is a satire on the richer and more respectable Pierrot.

The Pierrot Grenade gown consists of crocus bag (burlap), on which strips of coloured cloth, small tins containing pebbles, and small boxes that rattle, are attached. He may wear a hat or a coloured head tie on his head, and his face is covered with a mask. The mask provides anonymity for someone who delights in making barbed comments on "respectable" members of the community.

This Peirrot is dressed in a satin gown covered with bells hung, with velvet heart shaped breasted piece bordered in swans down decorated with sequins and mirrors. Under his velvet beret he wore an iron pot to protect him from blows of opposing Pierrots' short steel or lead lined whips. A long train of strips embroidered with gold braids, stockinged feet in light shoes decorated with swans down and bells completed his costume.

The Pierrot was eventually driven from the streets after numerous arrests and goal sentences for fighting. Pierrot Grenade (supposedly from neighbouring Grenada) inherited his predecessor's love of

oratory (speaking).

Sailor Mas(Image courtesy Nalis and Triniview – Bing Image search (n.d)



This character was introduced in the 1880s when British, French and American naval ships came to Trinidad. It is one of the more popular costumes, being lightweight and inexpensive. There are several variations on the sailor mas including Free French Sailor, King Sailor, and Fancy Sailor to name a few.

The costume of the Free French sailor consists of a black beret with the name of the ship on the rim of the beret, a tight-fitting short sleeve bow neck jersey with horizontal blue and white stripes, long, bell-bottomed black melton pants, and black shoes.

The King Sailor's costume consists of a white drill or corduroy pants and shirt with a sailor collar. There are epaulettes on each shoulder, a red sash across the chest, a crown on the masquerader's head, cords, medals and war ribbons on the left side of the chest and a walking stick in his hand.

The Fancy Sailor was an off-shoot of the King Sailor. The fancy sailor costume consists of papier-mâché headpieces, decorated and painted to look like bird, animals or plants. The sailor outfit is decorated with ribbons, medals, braiding, swans down and other embellishments to match the headpieces.

There are several dances to go along with the sailor mas portrayal, such as the Bote, Crab, Marrico, Pachanga, Rock de Boat, Skip Jack and the Camel Walk.

TRADITIONAL MAS IN THE 19TH CENTURY



Masquerade Band: Fairy Tales of Many Lands (The Field of The Cloth of Gold)

Image retrieved from Shell Trinidad Magazine June 1959, In Hill, 1972



Fancy Indian Parade

(Image taken from Shell Trinidad Magazine June 1959, In Hill, 1972)



Carnival on Frederick Street

(Image retrieved from Shell Trinidad Magazine June 1959 found in Hill, 1972)



Jouvay Parade

(Image taken from Shell Trinidad Magazine June 1959 In Hill, 1972)

CARNIVAL HAS CHANGED FROM ITS INCEPTION TO 2012.

A look at Carnival on a global scale

Trinidad Carnival is a multifaceted festival that emerged out of slavery as a form of rebellion against the oppressive European colonialism of Trinidad (Hill, 1962). Traditionally, masquerade costumes embodied socio-political characters meant to mock or critique the slave-holders.

However, today the majority of costumes have shifted to a more global costume form consisting of "bikini, beads, and feathers" (Mason, 1998).

This modern day costume reflects a shift to a predominantly younger masquerade population. The "bikini, beads, and feathers" style is also representative of tensions in Trinidad society about the nature of the Carnival celebration today. The focus is now on the younger generation, who are heavily influenced by global styles and fashion, reflected in their preference for a "Las Vegas Showgirl" style masquerade costume (Scher, 2002). Carnival and its costumes are being produced as part of the global economy, with outside influences helping to shape how Trinidad celebrates its Carnival.

The issues impacting present day Carnival celebrations may be classified as embodying the Culture of Trinidad, Aesthetics and the Carnival Experience, The Economics of Experience and Experiences in Social Context the —bikini, beads, and feathers style masquerade costume is essentially the voice of the younger generation. This style reflects how Trinidad society has changed and the extent to which Carnival has become a global product.

Carnival, a popular celebration in Trinidad for over two centuries, is now recognized as an international festival that attracts participants from all over the globe. Yet its history is one born of a history of oppression and marginalization. As Riggio (2004) explains, Spanish settlers transplanted Africans to Trinidad via the slave trade, thus, the history of Trinidad Carnival is essentially the history of the peoples of Trinidad – embedded in the stories of conquest, enslavement, resistance and indentureship, and in commercial, cultural, and ethnic exchange among the many who were, forcibly, brought to the place or settled there after Columbus first named the island Trinidad in 1498. Now known for its colour, pageantry and unique forms of artistic expression, Trinidad Carnival is perhaps best represented by the masquerade costume.

For the past fifty years, much research has been done on various aspects of Trinidad Carnival, including its genesis, structure, and its growth as a transnational festival (cf. DeFreitas, 2007;

Franco, 2007; Hill, 1972; Mason, 1998; Pearse, 1956). Today Trinidad Carnival is an internationally renowned festival and Trinidadians living in other countries have even established their own Carnivals in cities such as London, New York and throughout Canada.

As Carnival has evolved to become a global event, changes in its form and function have caused debate and dissention amongst those who prefer traditional Carnival forms (Green, 2007, 2002; Scher 2003, 2002). As masqueraders have become more diverse, changes in the costume have become inevitable.

Global influences and the changing tastes of present day masqueraders reflect a shift away from traditional Carnival. Trinidadians are regularly exposed to commercialism and must deal with modern conceptions of beauty. Likewise, masquerade costume has increasingly come to reflect the new, more global context of Trinidad Carnival (Mason, 1998). Consequently what is and is not authentic has become a major topic of debate among Trinidadians (Green, 2007).

CARNIVAL: THEN AND NOW

Trinidad Carnival began as a celebration of two sorts: one of the European slave masters and the other of the slaves (Hill, 1972). The Europeans, of Roman Catholic faith, celebrated the upcoming fast from meat, the Lenten period, with a lavish ball they called —carne-valel (to go without meat) (Green & Scher, 2007). The elite donned expensive costumes that included masks and feathers, while the slaves used whatever they could find to create their costumes. While the elite masked to create a fun and mysterious environment for their lavish affair, the slaves masked to mimic their oppressors. Both represented a form of escape, but for different reasons.

Traditional costume forms were used to communicate the social, political, and economic grievances of a disenfranchised class. However, present day costumes have changed into forms that are nearly indistinguishable from one another. Theorists explain that present day masqueraders are participating not for rebellion, but for release from their daily roles that it provides (Franco, 2007; Mason, 1998). Mikhail Bakhtin, the father of theoretical work on Carnival, explores the dualities, heteroglossia, and meanings evident in such cultural festivals. Bakhtin's ideas apply to traditional Trinidad Carnival, as it embodies many of the elements he identified as characteristic of Carnival.

In conclusion Carnival is increasingly becoming more global as entrepreneurs are capitalizing on the earning potential of this festival. Costume designers and mas band marketers travel the world to observe the changing tastes of their target markets and then create products that will appeal them. Industrialization has brought about mass production and global sourcing to decrease the cost of costume production. Simplifying the costume form and sourcing it via inexpensive labour are business strategies that decrease production costs and increase profits.

Trinidad Carnival lies within the shadows of slavery, indentured labour, colonialism, imperialism, and now, globalization. Carnival is not sunshine dispelling these shadows but a means of overcoming them, assimilating them and playing them out.

Carnival modern mas pictures taken from; Carnival Pictures Trinidad Tobago. [Digital photographs]. (2011). Retrieved from

<http://www.bing.com/images/search?q=carnival+pictures+trinidad+tobago&qpv=carnival+pictures+trinidad+tobago&FORM=IQFRML#x0y8953>

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As can be seen, today, there still exists some aspects of traditional mas; however, Modern Mas has taken quite a different approach to Carnival. These costumes are highlighted all over the world including magazines, newspapers and so on. Tourists all over the world come to Trinidad to take part in Carnival known as ‘The best show on Earth’.

Dimanche Gras takes place on the Sunday night before Ash Wednesday. Here the Calypso Monarch is chosen (after competition) and prize money and a vehicle bestowed. Also the King and Queen of the bands are crowned, where each band to parade costumes for the next two days submits a king and queen, from which an overall winner is chosen. These usually involve huge, complex, beautiful costumes.

Pictures of Carnival Music Truck taken from;

Boyce Voice. (2008). *Pyramid Music Truck on the road in Trinidad, Carnival Monday* [Digital photograph]. Retrieved from <http://www.boycevoice.com/blog/2008/02/14/pyramid-entertainment-exclusive-tt-carnival-2008-pictures/>

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Army Fete, (2011). *THE SAFEST FETE IN C2K11* [Image]. Retrieved from http://www.google.tt/imgres?imgurl=http://profile.ak.fbcdn.net/hprofile-ak-snc4/187930_208277011989_67422_n.jpg&imgrefurl=http://www.facebook.com/group.php%3Fgid%3D208277011989&h=259&w=200&sz=31&tbnid=Bv2sL5ErsDeKzM:&tbnh=90&tbnw=69&prev=/search%3Fq%3Dpictures%2Bof%2Barmy%2Bfete%2B2011%26tbnid%3Dsch%26tbo%3Du&zoom=1&q=pictures+of+army+fete+2011&docid=4B-6WPfSQCDstM&hl=en&sa=X&ei=ZnEkT9CHNIT6tgeRjuWIDg&sqi=2&ved=0CCwQ9QEwBA&dur=3155



It has been observed that there has been a controversial issue concerning whether or not these Extremely costly yet expensive all-inclusive bands provide real value for money and whether

they couldn't actually produce their costumes or frequently mass-produce these costumes in Asia and Latin America now, rather than traditionally with volunteers in local mas camps for much less. However at the moment, it is vivid that in the absence of regulations or an all out public boycott, the constant rising of costume prices are and will always be the trend.

The entire climate of the island changes in the New Year. It is also a season off weight loss. Drove of would-be masqueraders also hit the gym and local parks like the Queen's Park Savannah to get into shape for the festivities. There are several big parties a week, many offering the ubiquitous "all-inclusive" party experience and featuring performances from the biggest soca stars. Here is a sample of an invitation or promotional advertisement for one such party.

Limboists limber up and stick fighters refine their footwork and reflexes. Steel bands of up to 100 in the pan yards rehearse vigorously. In the mas camps the workshops of Carnival bands. Along with designers and volunteers frantically assemble costumes for up to thousands of masqueraders ones that are believed to have not been made entirely overseas, and assemble these sometimes colossal Carnival Kings and Queens costumes. Equally important are the professional calypsonians who work on sharpening their tongues to deliver scathing and often considered humorous social and political commentary at the calypso tents. This is a look at the kinds of mammoth costumes that take to the Savannah stage for Dimanche Gras.

Here is a picture of the NCBA Queen of Carnival Preliminaries (seniors) 2011 – taken from; Trinisoca. (2011). *National Carnival Bands Association (NCBA) Queen of Carnival Preliminaries (Seniors) - Pt II - February 24, 2011*. [Digital photograph]. Retrieved January 27, 2012, from http://www.trinisoca.com/gallery2/main.php?g2_itemId=241628



CONCLUSION

It is factual to note that even though the saying goes of the more things change the more they remain the same. It has been observed that in the process observing the facts of the journey of the festivity known as Carnival originally called Canboulay. Many changes were made and some additions included to the festivities. Carnival has definitely been a progression of tradition over the years. One must observe that though the traditional scheduled Carnival week has historically remained the same it must be noted that the spirit in which the festivities or purpose to which it has been celebrated is not the same. Originally in the 1900's the festivities of Canboulay symbolized freedom and defiance. Now Carnival is considered a time of celebration, rest and relaxation accompanied by consumption of alcoholic beverages and parties locally termed fetes.

It is vital to note that Carnival has indeed changed in many ways. From the mimicking and masking and outlawing drumming, stick fighting, masquerading and the Steel pan to a now country of freedom driven not by tradition but by what the people want. Some of these traditions have still live on; however, most of them are fading fast and are being replaced by the beads and feathers of the Brazilian style costumes. From the early Mas bands depicting and re- enacting historical moments in the nation's history to present day renditions of new ideas by band leaders. From originally singing songs in Patois (a local French derivative) to present day soca.

Essentially one must note the role of the evolutionary process in this celebration even in the steel pan from a simple unit of entertainment to a grand performance growing in massive numbers. Equally important to note is the songs of old, the yester years of the earlier times of the nineteen hundreds to present. From Calypsoes of substance expressing the voice of the people and social and economic events and crisis to present day Jump up and Wave.

However, even though it has been observed that Carnival has now been commercialized, gentrified and popularized over the last century. The festivities are still considered by some as being too lewd or morally unacceptable to participate or even spectate the event.

Additionally important is that it has evolved into a festival celebrated by both young and old, of every class, creed, race and colour, in comparison to the nineteenth century celebrated by only adults. Carnival has in reality become truly a spectacle of creativity and resilience, and an exposition of all the nation's strengths and weaknesses. It is factual to note that it has become an internationally recognized event even being celebrated not alone locally but spreading across the waters to other countries abroad displaying a little of Trinidad's culture through the greatest show on earth right here in the lovely island of Trinidad and Tobago.

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