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EXPO '67
MONTREAL
CANADA
THE
CULTURAL
PARTICIPATION
OF
TRINIDAD & TOBAGO
AND GRENADA

Commissioner General - C.R. Stollmeyer

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Committee Member responsible for Cultural Participation:

Dr. Ralph Romain (Permanent Secretary, Ministry of Education and Culture)

Artistic Director - M.P. Alladin (Director of Culture, Ministry of Education and Culture)

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CARNIVAL COSTUMES:

King Itzama (Fareed Sultan Khan) and Queen Serpent Bird (Carmen Awal) from Mack Copeland's "Pagans of the New World"; King Darius I (Lloyd Best) and Queen Atossa (Rudine Griffith) from G. Chase's "Persia" designed by Vincent Ackoon; King Papa Bois (Albert Moore) and Queen Golden Moori (Ursula Lewis) from Irvin McWilliams's "Effigies of the Gods"
Head-dresses by Mack Copeland

DESIGNS FOR CARNIVAL COSTUMES: Mack Copeland, Boyie Smart, Irvin McWilliams

PHOTOGRAPHIC EXHIBITS: Trinidad Photographers and others.

DANCERS:

MEN: Angus Bradshaw, John Daniel, Walter Elliot, Christopher Jordan, Eugene Joseph, Selwyn Joseph, John Maillard, Trevor Redhead

WOMEN: Brenda Bonterre, Ethel Bourne, Pamela Douglas, Hazel Franco, Jacqueline Humphrey, Habza Haramath, Lois Louis, Patricia Smith, Jessica Wyatt

INDIAN DANCERS: Nizam Mohammed, Harripersad Sampath

CHOIR:

Sopranos: Allison Alleyne, Sherlan Clarke, Merle Gobin, Joan Kydd, Althea Samuel, Utilda Samuel

Contraltos: Lorna Pierre, Norma Ryan, Margaret Richards

Tenors: Kenneth Gilkes, Robert Hinds, Cecil Williams

Bass: Sylvan Bowles, Claude Maurice, Carl Payne, Maurice Urquhart

Indian Songs: Tarran Persad

FOLK MUSIC BAND:

Sgt. Fitzgerald Jemmott (Leader, Flute); Const. Julian Louis (Bass); Const. Eugene Philip (Guitar); Dudley Plummer (Guitar); Richard Reid (Quatro); Sgt. George Scott (Saxophone); Pte. Orville Wright (Piano, etc.)

The Culture of Trinidad and Tobago

By SIR ALAN REECE, C.M.G. (CHAIRMAN, TRINIDAD AND TOBAGO EXPO COMMITTEE)

What is the culture of Trinidad and Tobago? Readily, one that could be exemplary to the world, for it belongs to a people, diverse in origins, who are determined to be content and peaceful. A good happy life has been the end to every means of expression in the Country's culture.

The culture of Trinidad and Tobago has been likened to a mosaic, based on a pattern of life followed by several racial groups living together in a specific area. This is not correct. The varied people, who comprise the population of Trinidad and Tobago, do not follow a pattern, they are creating an original.

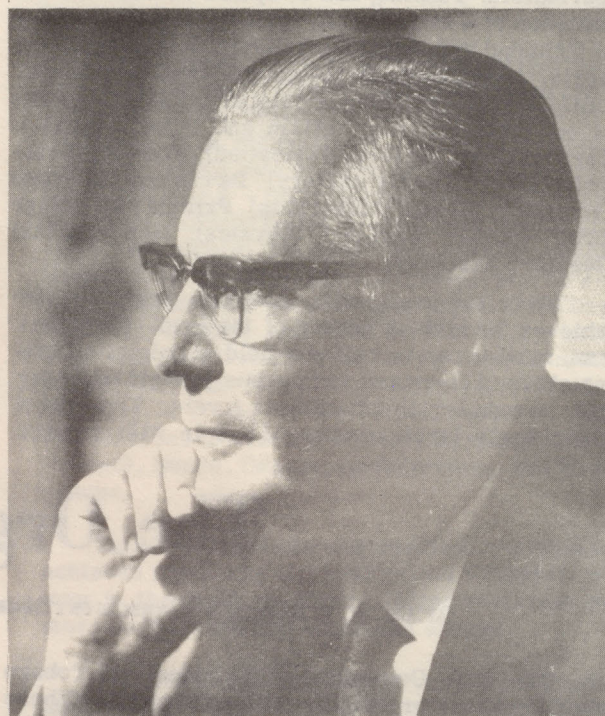
The Country's attainments and achievements are intriguing; in areas unexpectedly profound and disciplined; and vivid; in others totally amusing.

Bigotry and inhibitions have faced rebellion in Trinidad and Tobago, with the result that natural inclinations, wants and even passions have held sway with the graces of the sense of decorum and pride. Misdemeanour is humanly understood; but good conduct is highly esteemed.

No people, who have come to the Country voluntarily or forcibly, have been destroyed. And those who were there during pre-Columbian times, although now extinct as a physical entity prevail with what they contributed, when they integrated with those who came.

Amerindians were the first and so far the only ones to merge and vanish as a people. That they existed is persistent and always present. The names of some of the loveliest places come from their language e.g. Arima, Aripo, Arouca, Chacachacare, Carapichaima, Cuacharo, Guayaguayare, Manzanilla and Moruga. There is the musical instrument called the *Chac Chac or the Maraca, without which local popular music loses some of its identity. There is 'farine' or 'manioc' flour made from cassava which was the staple dish of the amerindian.

The races that followed the Amerindians - Iberians, Africans, French, British, Chinese, East Indians and Middle Easterners have all contributed



something to our culture. Our dress, cuisine, architecture and music particularly draw attention to this fact - not to forget the 'PAN'.

The climate and the atmosphere of our Country are best suited to cultural forms which stimulate competition climaxed by displays for the benefit of onlookers - Our Carnival, where there is always an enthusiastic audience for sound and spectacle. Carnival is a fascinating contest and a pageant of beautiful colourful costumes accompanied by gay, abandoned music; choirs are superb especially at the annual music festival; sportsmen continually set records in stadiums; calypsonians are never without listeners for their witty and spicy ditties; gifted dancers share nation wide acclaim with politicians skilled in oratory; and the steelband orchestra is a phenomenon of wonderment and delight.

Talents which are expressed unobtrusively tend to be generally overlooked. There is no publishing house in the Country and creative authors published and recognised abroad hold second place to popular journalists. Painting and sculpture receive the admiration of a minority. In science, despite the size of Trinidad and Tobago in relation to the rest of the world, remarkable contributions have been made. Little is known at Home of outstanding achievements of our people - e.g. Vilain and Atwell (music); Cazabon (art); Faulkner (education); Wooding (jurisprudence); Williams (history); Pawan and Amoroso (science); Naipaul (authorship) Primus and Holder Bros (dance); Capildeo (physics); and Cipriani (Medical Research).

There are many who, although they have not achieved the highest honour of the land, nevertheless, in what can be called a field of quieter talents our citizens carry out and pursue in their ordinary way, events locally at amateur levels. There is a surprisingly large number of people with genuine

interests in natural science who have made the subject meaningful to their lives. It is through the efforts of these people that much of the country's wildlife has been protected and the natural loveliness of the Country displayed in National emblems and postage stamps.

There is great desire for knowledge in Trinidad and Tobago, but there is the greater objective to apply knowledge for the purpose of the enjoyment of life by all its inhabitants. Every aspect of the Country's culture manifests this. The spirit is well meaning and idealistic as it should be, and consequently, the Country through integration of the races is well aware of the responsibility which may bring about suppression of certain original acts through combination of the best of cultures brought to the Country by the different racial groups in our midst.

*made of a fried hollowed gourd, filled with pebbles or beans into which a stick is bored to serve as a handle to shake out a rhythm.

The Organization

BY DR. R. I. ROMAIN (PERMANENT SECRETARY, MINISTRY OF EDUCATION AND CULTURE)

The Expo Committee of Trinidad and Tobago and Grenada in organizing the Participation of these Islands in Expo 67 assumed that the most effective contribution to the theme "Man and His World" would be a portrayal of the cultural activities which are unique to our mixed peoples of different cultural origins.

In the two-storeyed pavilion on the Expo Site, for the full period of six months, there will be exhibits of arts and crafts published works by local authors, photographs depicting aspects of scenery and culture, carnival costumes, etc. In the upper storey with its stage and 270-seat auditorium folk songs, music and dances will be presented at least four times daily.

This participation aims at demonstrating not only the uniqueness of the art forms now in existence, but also the "unity in variety" which would be distinguishable. Further, it is hoped that in addition to being entertained visitors to the pavilion will receive valuable information about the country as a whole - information which could not be derived

otherwise. The artists and performers are expected to receive through confrontation with international audiences a type of experience which could not otherwise be gained, and which will be of considerable value in the further development of the arts in the islands.

The Expo Committee desired that the entire country should feel a sense of participation. In order to secure the best art works and artists public invitations were issued. Performers were auditioned and practical works judged and selected by competent panels. Selection was based strictly on merit.

While this country has taken part successfully in other international art events, Expo 67 because of its nature, has called for special requirements, special planning, special types of presentation. Our hope is that the cultural genius of these islands Trinidad and Tobago and Grenada will be adequately expressed and conveyed to all visitors to our pavilion.

The Arts

BY M.P. ALLADIN (DIRECTOR OF CULTURE, MINISTRY OF EDUCATION AND CULTURE)

This 2,000-square-mile, five-year independent cosmopolitan country is adopting various means through which it might fully realize itself and achieve identity in a world of some 120 nations, smaller or larger. There is increasing and meaningful interest in the arts at all levels in the nation and this interest has been manifested in the growing number of arts displayed or performed in private and official presentations locally and in foreign countries.

Trinidad is justly proud of having originated the Steelband, the Limbo and the Calypso which first spread to the Caribbean islands. The concert hall and night-club floors of large cities in U.S.A., Canada, Britain, Europe, Africa, South America and even Japan have presented Trinidad and Tobago and West Indian artists specializing in these forms of expression. Carnival, because of its tremendous merits, is becoming increasingly popular. It is unique in the international as well as national sense.

But these are merely a few of the folk arts which have become known in urban areas. In addition, in rural areas there is a wealth of folk-art of a most meaningful sort which could boast of highly aesthetic characteristics apart from the religious or other ceremonial or social value which they possess. A wide variety of drums are "beaten" by gifted versatile drummers, there are various stringed instruments and numerous percussion instruments. The folk dances and folk songs are many and colourful and varied and show clear characteristics of the countries of their origin. In the theatre field the arena stage - in tent or open air - is used for the presentation of such epic plays as "Ramlilla" and other religious or moral plays and performances. Derived wall-paintings, and sculpture and decorative work are produced in and for temples. But, as in all dynamic, viable cultures, change is inevitable and as the years go by these arts must necessarily change in greater or lesser degree - depending upon the strength and character of the acculturation process.

There exist a goodly number of people mostly among the educated classes and inhabiting urban and suburban areas generally, who participate in art activities of a classical or conventional nature. Annually, there are a dozen or so painting exhibitions, concerts - instrumental and vocal - plays, and dance performances. No full-time school in any "fine" art exists, but there are several qualified teachers of the arts just mentioned who do a fine job of training, though merely on a part-time basis. Biennially, Music and Arts Festivals are held on alternate years. A few voluntary groups do much to promote certain arts - Art Societies (Trinidad - Southern - Tobago - and Art Teachers); Music Associations (South and North - Trinidad and also Tobago), Dance, Drama, Architecture, and Writing groups.

Excellent novelists now resident overseas have achieved popularity and have placed Trinidad on the map in the field of writing. Many poets and short story writers work at home and abroad.

Facilities are limited. Two concert halls - Queen's Hall (seating 1,200) and Naparima Bowl (seating 800 and more), several Community Centre Halls, Church Halls and the three Town Halls are used for performances and exhibitions of assorted sizes and types. They are all multipurpose halls, A National Museum and Art Gallery, with permanent displays of paintings, folk arts, carnival costumes, archaeology, natural history, geology and industry also conducts a programme of folk and seasonal concerts (music, song and dance), film shows, and important changing exhibitions of national and international works. Many of the new buildings are designed by architects of the country and further enrich the interesting architectural landscape.

The Government - through the Division of Culture of the Ministry of Education and Culture - is directly concerned with the development of the Arts. To encourage widest participation in the arts, this department conducts classes and demonstrations and lectures and organizes circulating Exhibitions

and Performances (songs, dances, music) throughout the country. Music and Drama Recordings, Books and Scripts, Stage lights and Display Stands are loaned to bonafide groups and institutions or talented individuals. Art materials are distributed among schools and needy artists. Further, the Government awards Scholarships in the arts and purchases art works, make grants to arts groups and the country takes part officially in important foreign art events e.g. Sao Paulo Biennial, Commonwealth Arts Festival, Dakar Festival, Expo '67.

Commercial and industrial and other interests have from time to time done their bit for the promotion of the arts. Representatives of foreign

governments located in Trinidad have played their part as well by presenting art exhibitions, dance recitals and concerts by artists of international renown and by awarding scholarships. The British Council has done signal work in this direction.

The aspect for the development of the arts in Trinidad and Tobago appears brighter than previously - more qualified people for training artists and more facilities for producing arts are necessary; increased involvement in this field would open a whole new area of experience to citizens throughout the country in which case life would become more meaningful, more significant to them.

The Architecture of Trinidad Tobago & Grenada

By PETER BYNOE, A.R.I.B.A. (CHIEF ARCHITECT, MINISTRY OF WORKS)

Good architecture undoubtedly provides an emotional satisfaction which only the other arts can stimulate. It is because the presence of the enriched character, beauty, and form of the general landscape of the islands that the architecture seems to fit so readily and harmoniously into the countryside.

The history of the Western World is not yet 500 years, and our records and investigation offer very little on what took place before this era when the original inhabitants, Caribs, Arawaks, and Amerindians lived in trees and huts, hunting and fishing for their livelihood. These crude dwellings were perishable and very little was left to posterity.

With the advent of Columbus the Spanish Colonisers did not build too substantially in the early days, but took pains to establish good towns because of a decree by the King of Spain; and our towns are beautifully set in safe commodious harbours with plazas and squares.

As everywhere and at all times the architecture of the past, at least, that part of it which has been preserved - is a constituent part of its history which has been preserved - it is necessary, therefore, to touch briefly on certain traits of Trinidad and Tobago's architectural history.

In Trinidad, Tobago and Grenada with their fair growth of vegetation, which conveys soft light

and sea air from the North; all the colours in nature seem more glaring, fresher, and as it were younger; and shadows on the buildings are deeper. The buildings seem to harmonize with the countryside, even though the people live closely associated with the sea and often have a predilection to be decorative and showy.

Walls are white, deep red or light yellow in a variety of tones; roof generally red and the salty sea-air changing them into a multitude of rusty browns. There is a preponderance of colour contrasts - white against red, deep colours against light ones; and yet one feels that there is not enough colour.

In travelling through the islands one is invariably impressed by the pleasant nature of the rural scene, which owes so much of its delight to the white-walled and red-roofed cottages that are scattered over the landscape. The Trinidad countryside has nothing sensational to offer, nor has it rural architecture, but Tobago is rustic and unspoilt, producing an air of friendly calm and gentleness. In Grenada the impact is quite similar even to the very nature of the terrain which is hilly and picturesque.

During the last 50 years or so, there has been constant changing of fashions - but not violent and sudden changes. However, the evidence of delicate natural work is on the wane and architecture could revive some of its old craftsmanship which has almost disappeared and given way to the meticulous machine-made metal and plastic work in the contemporary idiom.

The architecture of Trinidad and Tobago displays the same cosmopolitan nature as its people and this can be seen to advantage around Woodford Square, with the: Old Fire Station (Italianate); Red House (Public Admin) (Renaissance); Ministerial Building (Victorian); Old Town Hall (Burnt) (Spanish); Town Hall (Contemporary); Greyfriars Church 1836, Trinity Cathedral (Gothic); Deanery (Georgian).

There is a similar complex of buildings on the Queen's Park Savannah (West).

Tobago which enjoyed a most checkered history, still proudly shows off the relics of its Dutch and French Forts. The island's hospital sits exalted in all its glory among the ruins of Fort St. George.

A distinct style of Georgian Architecture found its place in the architecture of Trinidad, Tobago and Grenada, with the advent of British rule to the

area. This took place in the fairly peaceful period of English history, at a time when domestic architecture was at its peak; therefore, one found that the colonist, with reasonable means, wanting to build with a material (ballast) then cheap, and readily available, built the best of the type with which he was familiar - the chief features being the tall, narrow, elegant and shapely windows uniformly placed on the facade of the buildings, with either slate or tile roofs. It is in the Harbour at St. George's Grenada where this is seen to advantage from the Carenage across the bay or from the Fort where the red tiled roofs are a pleasure and joy.

Visual Arts and Design

BY M.P. ALLADIN (DIRECTOR OF CULTURE, MINISTRY OF EDUCATION AND CULTURE)

Within the past few years visual art and design have acquired new status and new interest and popularity in this region due largely to an enlightened approach in Art Education over the past 18 years. Annually, the number of good art and craft exhibitions has increased - at least twelve being held in 1966 - and although no artist could afford a living out of selling art works alone, the turnover in art sales has grown - the government, local professionals and tourists doing most of the acquisition.

The first art scholarship graduates trained at Government expense abroad have returned and begun teaching, painting and doing pottery and commercial art. Industrial and commercial concerns desirous of pushing sales employ local artists and designers either direct or through the five or six top-notch advertising agencies to create new visual images relating to their products for presentation through the mass communications media, and through carnival and music bands, etc.

In the folk tradition, paintings are still done on the walls of temples and small restaurants, bars and parlours (sweet-shops), and on pieces of glass - in all cases mostly with lacquer-enamel colours. In the sculpture field statues are executed in clay, concrete or wood for use in churches. And, of course, the most impressive folk arts and crafts appear in carnival costumes with their embroidery, applique work, bead work, painting, paper, plastic, wire and papier mache modelling and construction.

No art schools exist. Four voluntary art groups organize classes, exhibitions and lectures. The Division of Culture of the Ministry of Education and Culture conducts lectures and training programmes at all levels, organizes weeks of arts in rural areas, travelling exhibitions, concerts, etc. Art scholarships are awarded and art works are purchased for the National Museum and Art Gallery and for official

gifts to other countries. Art Exhibitions are also sent overseas - e.g. to the West Indies, Britain, Spain, Canada, the United States, Brazil, etc.

At least two dozen artists work actively. Their expression ranges from the primitive through naturalistic and impressionistic to the non-figurative or abstract. At least four times more two-dimensional work is attempted than sculpture, the former being of international "standard". Indeed, involvement in international terms enables the artist to become ambitious, to challenge himself and so raise the level of his work.

Only Carib basketry and pottery emanate entirely from the environment and from the hands of the craftsman. There is a tendency in crafts and in art to imitate machine-produced articles from foreign countries. Design is often, therefore, unrelated to function or to the culture or environment. However, the whole aspect is changing to fundamental basic approaches relating to original ideas, patriotism, and sound art education foundations laid over the past few years.



Music and the Steelband

BY MELVILLE ROBIN (MUSIC OFFICER, DIVISION OF CULTURE, MINISTRY OF EDUCATION AND CULTURE)

It is natural, indeed inevitable that the music of Trinidad and Tobago should reflect the variety of the racial pattern of its people; but our music is not a hodge podge of disparate, or even of similar elements fortuitously thrown together by the accidents of history. The cultures that met in this Land of the Humming Bird have by their interaction produced a result whose essence though not to be found anywhere else on earth instantly warms the hearts of all who encounter it. Visitors to Expo '67 will have opportunities of experiencing this when they hear the performances of our folk musicians, singers and steel bands.

A tiny country of a million people, we have no symphonic or operatic composers, we have produced no chamber works and no oratorios, no concertos or other works for solo instruments, and we have no symphony orchestras. Yet visiting orchestras like the New Philharmonia and the Philadelphia have played in Queen's Hall to knowledgeable and receptive audiences. In some of the Christian churches one may hear music of composers from Arcadelt to Zingarelli, and there is a lively Operatic Society which performs the Savoy Operas and other works of that genre.

The Trinidad Music Association (T. M. A.) assisted by its affiliates, the Southern Music Association and the Tobago Music Association organizes a Competitive Music Festival biennially during which classical and Contemporary music - choral, vocal and instrumental may be heard in polished and inspired performances by non-professionals, and in 1964 a Choirs' Festival was organized by the Music Staff of the Anglican Cathedral. Now in its fourth year, the Festival includes choirs drawn from several religious denominations and has as its ideals, the ideals of the Royal School of Church Music.

There are also numerous choirs some specializing in folk songs, some in madrigals, and others in whatever their leaders take a fancy to. Among the best known are the Argonauts (Male voices) the Linden Singers, the San Fernando Chorale, The Marionettes, La Petite Musicale (Mixed), and the St. Hilary's Senior Singing Club (Ladies).

Among individual musicians whose names are internationally known are Winnifred Atwell, Jan Muzurus and Edric Connor. There are other famous artists who early in their careers established themselves without mentioning the fact that they were born in Trinidad and Tobago.

All of this will indicate that we are in sympathy with and share fully in the world's music, but this country's great and unique musical offering is the Steel Band. The story has often been told of the Steel Band's origin in Trinidad about the year 1937, and its spread to other West Indian islands and later to other continents.

This orchestra evolved from the percussive instruments which accompanied carnival bands for more than a century, through the goat skin drums, the tamboo bamboo, the non-melodic pans and now the melodic pans made from oil drums. Today their repertoire ranges from calypso to classical music and one of the most recent developments is the use of steel bands to accompany congregational singing in churches and to accompany massed choirs in open air performances.

The range of the modern steel band is about six chromatic octaves, but neither the arrangement of notes on the pans nor the composition of bands is completely standardized, and even the nomenclature shows variety. One encounters such names as High Tenor, First Tenor, Low Tenor, Double Tenor, Double Second, Guitar Pan, Double Guitar,

High Cello, Cello, Cello Bass, Bass, with the same overlapping in range as exists among orchestral instruments of the same family.

Among persons who though not members of Bands were perceptive enough to see the promise of Steel Bands even in their nonage, and courageous enough to speak out in defence and encourage-

ment of them must be mentioned Canon Max Farquhar, Mr. Albert Gomes and Mr. Lennox Pierre. Many other patrons and benefactors of the Steel Band movement are well known and happily, many of the original creators of the movement like Mr. George Goddard and Mr. Elie Manette are alive and active, and able to give first hand information of the early history of this art.



Carnival in Trinidad and Tobago

BY ANDREW CARR (FOLKLORIST, HISTORIAN, NATURALIST, ART PATRON, AUTHOR)

Carnival in Trinidad and Tobago has become, not only the country's most outstanding national festival, but it has developed into the best and most colourful festival in the Caribbean today. Indeed, according to informed opinion, it has become the best Mardi Gras in the world.

Carnival in Trinidad has had an interesting history going back to well nigh two hundred years. Certainly, from 1783 to 1833 when the abolition of African Slavery occurred, the French immigrants, who, at the beginning of that period, outnumbered the ruling Spaniards in the population, exerted great influence over the Carnival and developed it into a gay, elegant, if somewhat exclusive, festive season from Christmas to Ash Wednesday.

With freedom legally established in 1833, Carnival became the fete, also, of the emancipated population, and there followed, for over 60 years, frequent phases of condemnation from influential circles, and some conflict with the forces of law and order, in its interesting evolution up to the end of the last century.

The Carnival takes place each year on the two days before Ash Wednesday. Officially, it begins at 5 o'clock on the Monday morning with the "Jour Ouvert", (the break of day), and ends at midnight on the Tuesday. The "Jour Ouvert" is the most astonishing parade of thousands of people of all types in this very cosmopolitan community, shuffling along in tightly packed masses rhythmically to the strains of calypso music by instrumental orchestras or our internationally famous Steelbands.

The "Jour Ouvert" is the hour of the satirical and comical; the double entente - broad or subtle; the raggedly attired; and the "hot" shirts and jeans. Overseas visitors delight in joining in this phase of the frolic and revelry.

Later in the day on Monday, and on Tuesday, over a hundred bands of masqueraders shuffle and dance along the streets of the city, and in the towns and other centres of population, with a seemingly inexhaustible supply of energy and capacity for pleasure. The word "Band" is meant to describe any group of masqueraders, large or small, organised under a single leadership.

Bands of masqueraders have grown in size from 30 to 40 in number in the earlier periods, and 200 and 300 of some 15 years ago, to 400 to 1,200 men and women in the present day, with occasionally 3,000 members and over, in a single band.

Carnival portrayals cover a wide variety of themes; periods of history, both ancient and modern; fantasy and original concepts; tribes and peoples of many lands in fanciful or authentic presentations; artistic creations in papier-mache, among others. The traditional forms, such as Devils and Demons, Wild Indians, (supposedly savage tribes of the Orinoco delta), Pierrots, Minstrels, Robbers, Bats and Clowns, contribute a link with the past and add variety to a vast colourful cavalcade in which several tens of thousands of men and women participate.

The Carnival of 1966, for example, provided a good range of the types of themes which sometimes motivate the larger bands. To mention a few of the best of them, there were: "Playing Cards" (375) portraying the playing cards of five different countries, including India and China; "Crete" (700) depicting the people and culture of Crete about the period of 1500 B.C.; "Asia: B.C. - A.D." (1,000) portraying peoples and events over a great span of Asian history; "Snow Kingdom" (500), a fantasy of colour and design taking its motif from the interesting microscopic shapes of snow crystals and the colours of light in prism or rainbow; "Splendour Among the Himalayans" (2,700) depicting different

peoples who inhabit the regions bordering this great mountain chain; "Kings Go Forth" (450), portraying some 56 monarchs, both factual and mythical, and their retinues; "Jesters" (500); "Shindig" (4,000 - mainly youths), after the current American television show, (manifesting, splendidly, the Spirit of Carnival) and "Dogs in their Splendour" (275), men and women bearing headpieces in papier-mache of different types of dogs, over life size, presenting them at Dog Shows, at racing events, in police work, as protection against chicken thieves, and in the inevitable propensity of canines for lamp-posts.

In the Carnival of 1967 the thematic content of Bands were no less ambitious and imaginative. The best Band of the Year, according to the Judges, was a gorgeous historical production - "China - The Forbidden City" (680 members), but the "People's Choice" by ballot count went to an imaginative concept, "Deities Spectacular", (700), representing a wide range of mythical gods and their retinues.

Other themes, to mention just a few of the outstanding ones were: "Russia A.D. 1500" (900); "A Feather Fantasy" (3,000). "Forces in Vietnam" (2,000); "Oriental Fantasy" (500); "Epic of the Zulus" (850); the very imaginative "War Gods of the Undersea Realm" (300); and the biggest of them "U.S. Armed Forces in Hawaii" (4,000).

The tremendous effort and thought by the people which go into the varied and spectacular production of Carnival, have caused to be developed a high degree of organisational skill and discipline in the management of so many hundreds of people in single units.

Moreover, there has developed a very high standard of skills in costume designing and making, metal work, leather work, bead work, and wire-bending for a large variety of basic shapes.

The presentation of historic themes and themes on peoples and their ways of life have generated educational influence, in that much research is undertaken to ensure a reasonable degree of authenticity within the overriding spirit of Carnival, and the imaginative ideas give full play to the oft hidden creative and artistic talents in the community.

Although the highlight of the Carnival is the parade of Bands, a season of many attractive programmes of entertainment has been instituted prior to Monday and Tuesday.

Specific characteristics make the Carnival in Trinidad and Tobago the unique festival that it is: it is not zoned, and by tradition it flows through the streets for the enjoyment of all; the degree of mass participation brings together a considerable cross-section of the ethnically varied peoples of the country, transcending the artificial barriers of class, colour, race or creed, thus becoming a significant force for national integration.

The Carnival has developed into an extravagant festival of the people, and so infectious is the spirit of enjoyment that even visitors to our shores find themselves irresistibly drawn within the folds of its gay abandon.

It appears to be a wonderful psychological experience both for ourselves and for our visiting friends. Carnival in Trinidad has to be seen and experienced to be believed.



The Crafts of Trinidad and Tobago

BY MARGUERITE WYKE (PAINTER, CERAMIST, MUSICIAN, POET)

In the multi-racial and culturally cosmopolitan society that is the independent country of Trinidad and Tobago, diverse peoples have contributed their craft forms.

The earliest crafts were produced by the original inhabitants, the two Amerindian tribes - the warlike Caribs and the peaceful Arawaks. They were agricultural people who made all the implements they needed for their daily lives, beautifully incised clay bowls and containers for liquids, stone tools, personal ornaments of bone, coral and shells. Many of these have been dug up as artifacts from middens in the famous Pitch Lake district of south Trinidad. Archaeologists have found all over Trinidad and Tobago at least five aboriginal cultures, four of them ceramic.

Some of the foods grown by the Amerindians, the methods and the hand skills associated with food preparation have come down to the present day. Still being made are the long, narrow (four feet or longer and approximately four inches in width) couleves or snake baskets which the Amerindians used as sieves to strain the poisonous prussic acid juice from the cassava root, their tribal food and part of the Trinidad diet today.

Still surviving also, are some of the craft forms brought to Trinidad and Tobago by the Africans who were imported from 1648 to replace Amerindian labour. Although after the diaspora many of the Africans' instinctive skills disappeared under the brutality of the slave system, there exist today vestiges of folk customs and skills that are distinctly African in origin. Musical instruments such as skin and bamboo drums are made and used in communities where the Yoruba Shango cult survives. There are African influences in the decorative arts used in the national festival or Carnival.

Trinidad fishermen, descendants of the African slaves still weave fish nets and fish and crabtraps. Villagers make hammocks of sisal fibres and in villages where water has to be carried calabash dippers are used.

After the emancipation of the slaves in the British West Indies in 1843, many East Indians and a few Chinese were brought in as indentured labourers until the contract system was ended in 1917. Today these groups comprise over one-third of the population and although the inhumane system of indenture served to blunt their creativity as did the slave system in the case of the African, the East Indians and Chinese have added their cultural contribution. The Chinese flair for delicate decoration flows into Carnival and the East Indians make most of the finely-wrought gold and silver filigree jewellery worn by the local population.

Today the hand arts are produced mainly for everyday use and for the various religious and secular festivals and entertainments. Handcrafted articles made and used by villagers, such as brooms, baskets of all kinds, clay water jugs, flower pots, garden jars, charcoal burners and toys are often of a superior design than some of the specially-made items shown at country fairs and exhibitions. East Indian family potters work with inherited skill, with incredible speed, throwing sturdy, functional forms on primitive wheels. They make the thousands of tiny deeyahs, clay bowls in which the flame is fed by coconut oil, for use in the Diwali Festival, the Hindu festival of lights, now designated by the government as a national holiday.

Much painstaking artistry goes into the elaborately-constructed tahjahs or temples (sometimes 25 ft. high) made of paper, tinsel, bamboo and other materials, which are pulled through the streets during the Moslem Hosein Festival, to the music of

drums made of goat-skin stretched across clay, metal and wooden forms, slung from the neck by thongs.

But it is into the extraordinary national festival known as Carnival that much of the talent of the many cultural groups flows. People of African, Chinese, Portuguese, Assyrian, French and English descent pool their artistry for this annual festival which takes place on the two days before Ash Wednesday and which is still a true people's festival, its traditional aspects protected from undue commercialism by the Government.

Carnival calls forth a multiplicity of creative skills seen in the beaten and forged and etched metals used in breastplates and other accessories for historical portrayals and magnificent costumes and huge headdresses. Dynamic and striking colour complements and contrasts using every conceivable material, including dyed rope, fibres and grasses dominate the pageant. The large beautifully-conceived structural portrayals of motifs from nature, from local and world history and satirising local customs and current events are quite different in conception and function from the motorised "floats" which dominate mardi gras celebrations elsewhere. These take months to create and many hours of concentrated work to make.

Efforts are being made to channel this enormous amount of creativity into the fashioning of functional and decorative objects for sale to the local people and to the more discerning visitor.

In addition to those who create especially for the festivals, there are individual craftsmen tucked away in rural lanes and traces who make furniture and carve functional and decorative pieces from local woods such as the purple heart, mahogany, cedar and crapaud. They work in metal and in any other materials close at hand. They work under depressing conditions, without benefit of instruction or any bases for comparison, sometimes developing amazing technical skill, especially in the carving and inlaying of wood. Sometimes their pieces show great imagination and exuberance, but occasionally

they tend to violate the material. These craftsmen need training in designing and much help from the academically-trained artist and studio craftsman who unfortunately are few in number.

But more and more of these isolated craftsmen are being reached by the Government's efforts since independence in 1962 to rehabilitate the rural areas through a Better Village Programme which grew out of Prime Minister Dr. Eric Williams' "Meet the People" Tours. This programme is meshed with and supplemented by the massive community centre building scheme and the extensive work done by the Division of Culture training programmes travelling exhibitions and demonstrations, which have stimulated creative work in the villages. In the first National Village Handicraft Competition for the Prime Minister's trophy, held in 1963, there were 3,864 exhibits from 114 villages.

A plethora of women's groups have sprung up all over the country. They use their leisure time to do exquisite embroidery and macrame knotted work and other crafts using plants, shells and other materials. They make handbags, slippers, market baskets, hats, belts, table mats, hat boxes, lampshades, trinket boxes, waste-paper baskets and jewellery of straws such as torchon and screwpine; of grasses such as bamboo and tapia; of lianes such as sisal and the sansaveria; of food plants such as the coconut and the leaves of the banana.

Although these crafts are looked upon as being mainly for recreational and cultural purposes rather than as a means of making money, the Government's intense "Buy Local" drive has helped produce a sense of pride in locally-produced handicraft among the consuming middle-class who are beginning to wear and use more of these items.

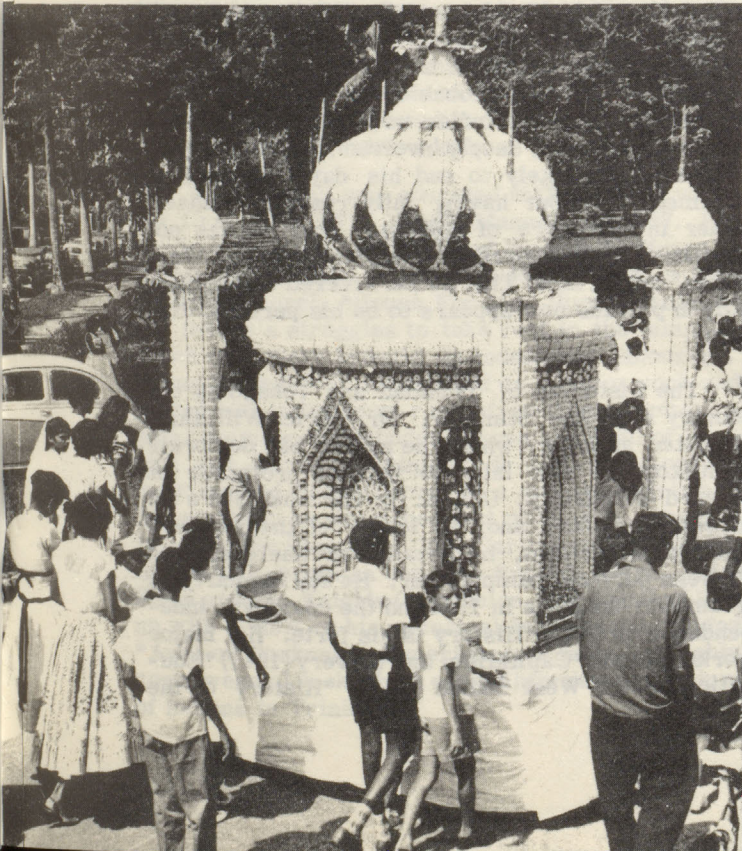
Even with the encouragement of Government and voluntary bodies, the hand arts must compete with the financing of new schools, housing and sewerage projects, electrification and water-winning, road building and pioneer industrialisation, all comprehensive programmes to provide amenities for the people and make up for centuries of colonial neglect.

The place of the artist-craftsman and the artisan in the development and industrialisation programmes is as yet undefined and the efforts to use handicraft as social engineering has only begun.

The problems involved in developing and marketing the hand arts are enormous. Ex-colonies are generally dumping grounds for imported mass-produced and shabbily-designed articles, so that the importers and commission agents play a large part in the formation of public taste, a situation difficult for the few artist-craftsmen and other aesthetic-minded individuals to counteract. Other problems are the loss of time spent and the expense of collect-

ing raw materials from the forest, swamp or beach and, also the lack of small machinery for the preparation of materials. Lack of craft schools and art teaching centres have been a handicap as has the too little attention given to the aesthetic development of the student in an educational system geared to examinations.

But with the continued development of the resources of the land and the people; with the growing institutions through which the new national identity can be expressed, it is safe to predict that the hand arts will continue to survive and flourish in a country where so many different cultures have contributed so much.



The Literary Arts

By ERIC M. ROACH (POET, DRAMATIST, CRITIC)

Writing in Trinidad and Tobago must be regarded as part of the embryonic literature of the Caribbean. Writers and poets of the island region do not see themselves in isolation in spite of the natural geographical fragmentation. In the British islands a common language, history and heritage are regarded as spiritual and cultural bonds although the islands are being prised further apart by individual political independence. No one speaks of the Barbadian novel or Jamaican verse but rather of the West Indian novel and Caribbean verse. In the same sense one speaks of the West Indian university which has sister colleges in Jamaica, Trinidad and Barbados. One speaks also of the West Indian cricket team, membership to which is open to any player of ability from Guyana to Jamaica. In spite of the sorry divisions of politics, a healthy unity exists under the West Indian skin.

Regional unity in literature may best be understood through anthologies which, lately, are being regularly brought out. One of the latest and probably the best, a collection of prose passages, **West Indian Narrative*, was compiled last year by Dr. Kenneth Ramchand, a Trinidadian lecturer in English at the University of Edinburgh. A Companion volume of verse **Caribbean Voices*, was edited by Professor John Figueroa of the University of the West Indies. In both these anthologies are pieces by all those writers who achieved anything significant since writing began to crop out in the islands since the 1930's. The names of Trinidadians are very prominent in the anthologies.

To refer to a date is to enter history. Slavery was abolished in the British Caribbean in the '30's of the 19th century. Some forty years later secondary education was introduced in Trinidad and it took another fifty years for the first novel to appear. Alfred Mendes b. 1897, of Portuguese extraction, wrote **Pitch Lake* (1933) and **Black Fauns* (1936).

C. L. R. James, a Negro, b. 1901 wrote *Minty Alley* (1936). Mendes fell into desuetude as a writer and pursued a career as a civil servant until his retirement recently. James had preceded his novel with short stories and political treatises **The Life of Captain Cipriani* (a politician) and **The Case For West Indian Self Government* (1933). He was to follow both his political and literary bent to become a writer, lecturer and politician of international repute. His most significant work so far has been **The Black Jacobins* (1938: reprinted 1963).

**A study of Toussaint L'Ouverture and the San Domingo Revolution* **Beyond a Boundary* (1963) and **Party Politics in the West Indies* (1962). James, now the grand old man of West Indian writing, deserves further mention. He is endowed with a brilliant incisive mind. If he had not involved himself with politics it is probable he might have become the first great West Indian novelist or historian. Now in his old age, deeply involved in politics of the left he seems likely to end his days "in useless argument" without having fully realised himself either in literature or politics. That he has not become a major novelist or historian is the West Indies' misfortune. That he persevered unsuccessfully in politics now appears to be his personal disaster.

The historian of Trinidad and Tobago is the country's Prime Minister, Dr. Eric Williams. Educated at Oxford where he gained his doctorate in history he was later to become professor at Howard University, U.S.A. In the mid 1950's he turned to politics and, as leader of the People's National Movement, he became an energetic and tireless political pamphleteer. He led his party to triumph at the polls in 1956 and the country to independence in 1962. History is his forte. His major works include **Capitalism and Slavery* (1941) **Education in the West Indies* (1946) **History of the*

People of Trinidad and Tobago (1962) *Documents of West Indian History (1963) and *British Historians and the West Indies (1964). It is difficult for the average West Indian today to assess the value of Dr. Williams's work. Proper appraisal of it belongs to the future and the inevitable accumulation of critical scholarship.

Samuel Selvon (b. 1923) stands chronologically in the van of his country's post war generation of writers. His first novel, *A Brighter Sun, appeared in 1952. It is a slight story of the struggle of Indian peasant folk for subsistence on the land and to establish themselves among the Negroes, Europeans and Chinese as part of Trinidad's polyglot population. Selvon has since augmented that work and established his reputation with five novels and a collection of short stories. Like other West Indian writers he lives in Britain where our publishers are. In that alien climate, so far removed from (his) peasant sources, he, more than any other West Indian writer, perseveres with the oral folk tradition. By his characteristic use of the Trinidad dialect and idiom he has deliberately established himself as the link between the tribal story teller and the writer. He maintains this odd stance of literate folk raconteur even in those stories of West Indian immigrants in London, and this gives his page a native saltiness many Caribbean writers lack.

V. S. Naipaul was educated at Oxford and wrote his first novel *The Mystic Masseur in 1957. His subdued ironic voice continued through *Suffrage of Elvira and *Miguel Street. His fourth book, a biographical novel, *House For Mr. Biswas, tells of his family's struggles to take root in the island to which they were brought as indentured labourers. It was immediately recognised as a major work and placed him in the front rank of Caribbean writers - with Lamming of Barbados Hearne and Reid of Jamaica and James of Trinidad. In 1962 the Government invited Naipaul home on a sponsored trip and the next year he described that prodigal's return in *The Middle Passage - "The Caribbean Revisited". In 1963 he wrote an entirely English novel, *Mr. Stone and The Knights Companion, and followed this up with a visit to his ancestral India which yielded *Area of Darkness: Experience of India, a highly controversial book which earned him the opprobrium of Indians in Trinidad.

The British regard the West Indian Naipaul as one of their foremost living writers. Their esteem may be measured by the awards and honours they have heaped upon him. In 1959 he was awarded the John Rhys Memorial Prize; in 1961 the £5000 Somerset Maugham Award; in 1964 the Hawthornden Prize and in 1966 his Indian book, *Area of Darkness, was selected for the Celebrities Choice Section of the Fourth Commonwealth Book Exhibition. If one is to judge by these honours Naipaul must surely be regarded as the West Indies most successful writer and perhaps one of the most successful of British writers of his generation.

Michael Anthony (b. 1932) emigrated to Britain where he wrote *The Year At San Fernando and *The Games were Coming, both reminiscent of his boyhood in South Trinidad.

In 1965, Earl Lovelace won the BP Oil company's prize for a Trinidad novel with his first *While Gods Are Falling. Lovelace, a civil servant, has since emigrated, taking the manuscript of another novel in his suitcase.

West Indian poetry has found its first fine flowering in Derek Walcott who was born in St. Lucia but is now a citizen of Trinidad and Tobago. Walcott has published three volumes of verse. *In A Green Night, *Selected Poems and *The Castaway in Britain and the United States. In 1966 he was awarded the £200 Literary Prize of the Royal Society of Literature for *The Castaway which had appeared in 1965. And last year, at the Exhibition of Commonwealth Books in Britain, two of his were selected as Celebrities Choice. (Walcott is also, in a lesser way, a dramatist and director of his tiny Basement theatre in Port of Spain.)

Drama in Trinidad and Tobago is only just being born. A few one act plays have been staged and one or two full length plays have come out, but so far there has been nothing of significance. The dramatist of genius, comparable to the novelists James and Naipaul is still to be born. It is probable that Walcott the poet is preparing the cradle for the birth of the drama in his Basement Theatre. But this is to conjecture.

The Dance

BY TORRANCE MOHAMMED AND CYRIL ST. LOUIS

People from this part of the world are frequently referred to as "natural" dancers. For the most part they have a keen sense of rhythm and are capable of moving in time to almost any form of music. Perhaps, mass dancing at Carnival time is one of the main reasons for this facility. Also, fettering and dancing are a salient feature of the culture.

Every people or nation having any important connection with Trinidad has introduced certain dances peculiar to themselves and in the rich variety still regularly practised on different occasions the origins of these dances are easily distinguishable. Hence the Joropo and Castillian of Spain and Venezuela, the Bele and Pique of France, the Shange and Kalinda of Africa, the Nagara and Gatka of India, the Classical Ballet of England and France, the Folk Dances of Scotland, Square dances from Canada and even the Lion Dance of China, and the modern dance of the United States.

Not only have the majority of these dances acquired certain unique traits in Trinidad but, more significantly still, several dances have originated here in particular among the poorer classes e.g. the Limbo and the Carnival Dances.

The Limbo Dance popularized initially through local presentations on stage and in night clubs, followed by overseas performances by local groups is the most famous Trinidad stage dance. It lends itself to several variations e.g. the Flaming Limbo where the dancer moves forward under a flaming bar some 9 or so inches from the floor. The present variation devised by the pioneer of this particular dance, Julia Edwards, is the "human" limbo where the "bar" is formed by assorted arrangements of the hands, feet, etc., of the dancers.

Carnival dances are various and interesting - e.g. the Fireman Dance, the Saga Ting, Rocking

the Ship, The Break-Away, etc. Carnival dancing may be done in couples or in groups but is essentially an individual expressional type of dance motivated by the tune and rhythm of the calypso played by combos, or brass bands or steelbands or, in informal situations, "made up" bands composed of odd assortments of percussive material e.g. bottle and spoon. No public dance, formal or informal, is complete without carnival "numbers".

The Ballet and Modern Dances and folk dances of the Northern Temperate Countries are taught by a half a dozen or so well-qualified dance-teachers who conduct Schools of Dancing attended largely by children, two or three times per week. The other folk dances are taught by the 10 or so dance group leaders who have learnt largely on their own and from that pioneer in the local-dance field, Beryl McBurnie, who was responsible for putting these dances on the local concert stage. Every Dance School and well-organized Dance Group presents an annual show. Folk Dance Groups are employed by nightclubs for limited engagements.

The Ministry of Education and Culture has been responsible for presenting the best folk-dancers - and dances - in the important rural centres, and Trinidad folk dances have been officially sponsored by the Government in several countries overseas. Visiting dance groups of international stature are also presented in the 3 chief urban centres under their governments' sponsorship. Famous dancers from U.S.A., Britain, France, Germany and India have appeared before local audiences.

As in the other performing arts, dancers keep asking for more facilities. All in all, however, the aspect for the dance now seems brighter than before.



Indian Music, Singing and Dancing

BY THE HON. KAMALUDDIN MOHAMMED, (MINISTER OF PUBLIC UTILITIES)

The history of Indian Music, Singing and Dancing in Trinidad and Tobago is a rather fascinating one to all lovers of art and culture for although this history spans a comparably short period of one hundred and twenty-two years, it is nevertheless of world interest from the point of view of its impact in a cosmopolitan community.

Indian songs and music came to these shores in the year 1845 when the first boat landed on our shores bringing Indian immigrants for indentured labour programmes. The number of East Indians who came here brought with them their harmoniums, tablahs, drums and other instruments. They took them with pride to their barracks and other primitive living quarters. This was their only recreation for their soul in a situation that was tantamount to virtual slavery, so they played and played and continued playing to their hearts' delight as there was no other form of escape from the vicious conditions of indentured labour.

More boats came, bringing scores and then hundreds of immigrants and so the art of Indian songs and music developed and grew in this country from these memorable pioneers. As years passed by the immigrants' children grew up and carried on with the same customs because in those days there were no Cinemas, Radio nor Television. This form of entertainment characterised every family gathering - weddings, birthdays, religious ceremonies and in the olden days, even for funerals music was played, but Indian songs and music did not really find its rightful place in our mixed community until the year 1947 when the first Radio Station, Radio Trinidad began its broadcasting services.

I remember clearly being the first Indian producer selected to present an Indian programme. I refused to play recorded songs. It was very difficult to get an organised band however since small groups

existed in a few places, but not a properly organised band. There was one exception however and that was the Naya Zamana Orchestra, led by the veteran Oustad Nazer Mohammed, recently deceased but whose footsteps are being gradually followed by Nasaloo Ramaya, acting leader of that band.

My first venture on the Radio consisted of a getting-together of a few well-known artistes of those days and actually forming a band to perform on the Radio. This included the popular Sonny Chandy, Indad Ali, Nur Jehan, Ramcharitar and others.

Between 1947 and 1966 the development of Indian song, music and dancing has been to say the least, astronomical. From the modest beginnings mentioned nearly 285 Indian bands are now scattered throughout Trinidad and Tobago. These bands are well organised and may consist of as many as 18 pieces of expensive musical instruments in an orchestra. I know of one orchestra having invested nearly \$5,000 in musical instruments and equipment.

What has emerged from all this development is not the preservation of Indian music and culture alone from the humble beginnings of our ancestors, the pioneers; but from the international point of view the acceptance as a form of entertainment of Indian music by all sections of our community, is a matter for great pride. Today, it is an Indian, Winston Beharry who has mastered the African art of Limbo so well, that he is recognised as one of the finest limbo artistes in the world; and Owen Ali, another negro who has so mastered the art of Indian dancing and singing that he can stand comparison with any artiste of the Indian community.

This is an ideal example of integration and appreciation of each other's art and culture, and is about the happiest blending in a modern world where, today the biggest problem is one of finding tolerance

and understanding among the various racial groups in vast countries. It is an inspiration to us that as our little country Trinidad and Tobago has already made such a wonderful impact in the international field after only four years of independence, our calypso, our limbo, folk dances and Indian songs and music have added considerably to the promotion of better human understanding, and the propagation of the ideal that all men were born equal and indeed the world is a vast Society of children of the same one God.

There is one other aspect which I must mention and that is the complete development of a different slant, a different taste and different application of the original Indian songs and music which have

emerged in Trinidad and Tobago having been created by our local musicians and singers. We have managed here to blend Western music, Latin American dance, original songs and dance from India into a completely different art which is easily identifiable and which is a great compliment to our local talent. That our artistes have managed to perform at the recent Commonwealth Arts Festival in London to the great admiration of millions of people and that they have been selected to perform at EXPO 1967 in Montreal, Canada, are in themselves ample testimony to the development and the blending of Indian Music, singing and dancing as a permanent fixture in our cultural life in what is today a model of the United Nations - the proud though small independent Nation of Trinidad and Tobago.



Folk Songs

By NORBERT BROWN

The folk songs of Trinidad, like those of all other countries, are the songs which sprang from the peasantry and are simply humble, homely expressions of shared emotion of experience.

During the past therr centuries or so, our country had been claimed by one or other of the colonialist metropolitan countries, who sometimes bolstered the plantation economy by the importation of labour from other lands. Our folk songs, therefore, sprang from various ethnic sources the most predominant being African, English, French and Spanish. Latterly Asiatic influences have begun to assert themselves.

There still exist, in the remote rural areas of the country, the original forms of the folk tunes but in recent times these have been tailored and musically arranged by more knowledgeable groups to suit the more sophisticated tastes of urban audiences.

Broadly classified according to function or purpose our folk songs fall into several categories as wake songs (a wake is an all-night vigil of relatives and friends of the dead) as "Calling you to come", songs for games e.g. "Baissey dame", In a fine castle", songs for dance e.g. bongo as "Gloriana, you say you never bin dey", work songs as "Bell a-ring a-yard, O", recreational songs, "Joe Talmana" for stick-fights and songs for worship or ritual as "Baba Loobel alado yea". In addition there are the various songs which embellish the narrative of anancy stories or folk tales.

The most significant folk song is, of course, the calypso which is directly and most intimately associated with Carnival. There is no doubt that the best calypsoes (and calypsonians) in the world come from Trinidad. These lively, rhythmic, witty songs

sung in an English dialect are serious or humorous comments on people, places and occurrences of a special or ordinary nature.

With the widening interest in folk songs, more choirs have interested themselves in specializing in the rendering of this art form over the radio and Television and at concerts. Considerable research has been pursued in this field by such proficient choir leaders as Olive Walke of "La Petite Musicale" and Norbert Brown of "The San Fernando Chorale".



INDIAN BAND:

Narsaloo Ramaya (Leader, Violinist); Rempersad Ramdass (Drummer); James Karim (Accordionist); Shaffick Mohammed (Mandolin, Tassa)

STEELBAND ORCHESTRA:

Supt. Anthony Prospect (Leader, Trainer); Pte. James Andrews (High Tenor); 2nd Lieut. George Arnold (Double Tenor); Pte. Horace Belgrave (Drummer); Const. Garnet Broadbelt (High Tenor); Const. Godson Caesar (Bass); Corp. James Clarkson (Double Tenor); Pte. Luther Cuffie (Double Second); Corp. Arthur Hall (Effects man); Const. Winston Maingot (High Tenor) Snn. Leonard Marshall (High Tenor); Pte. Knolly Modeste (Cello); Snn. John Perez (Double Second); Const. Kenneth Roach (High Tenor); Pte. Michael Roach (Double Second); Const. George Rochford (Double Tenor); Pte. Hollis Wilson (Bass); David Winter-Roach (Guitar)

CALYPSONIAN: Emmanuel Jardine Gilchrist (Young Killer)

PAVILION MURAL: Carlisle Chang and group of artists

STEELPAN STRUCTURE: Ken Morris and assistants

PAVILION: Peter Bynoe (Trinidad), F.A. Dawson (Montreal)

PRESENTATIONS IN PAVILION:

- A. Movies
- B. Demonstration of Craftwork
- C. Performance

ITEMS TO BE PRESENTED IN PAVILION AUDITORIUM

FOLK SONGS: Of varied origins:-
In Patois and English: Cradle Songs, Work Songs, Kalinda Songs, Games Songs, Wake Songs, "Mood" Songs, Seasonal Songs, etc.
In Hindi: Diwali, Biraha, "Broom", "Hose", etc.

FOLK DANCES: Of Spanish Origin - Joropo, Castillian
Of French Origin - Bele, Pique, etc.
Of African Origin - Bongo, Shango, Kalinda, Nation, etc.

Of Indian Origin - Gatka, Nagara, Harvest, Moon, Diwali, Broom, Holi, etc. (2 Indian Dancers)

Of Trinidad Origin - Limbo, Carnival Dances, such as Saga Ting, Fireman, "Breakaway", etc.

FOLK MUSIC (STRING BAND): Parang Melodies; Popular Melodies; Calypso Melodies; Latin American Melodies (Also Accompanists to Folk Singers & Folk Dancers)

INDIAN MUSIC: Assorted Folk Melodies of Indian Origin but as played and sung in Trinidad (Accompanists to Indian Dancers and Singers)

STEELBAND: Latin American Melodies; Calypso Melodies; Popular Melodies; French-Canadian Melodies; "Classical" Melodies

DRUMMERS: African Drumming and Chanting; Derived Drumming

CALYPSOES: Assorted Calypsoes (in old and contemporary styles)
Extemporaneous compositions

The Trinidad and Tobago and Grenada Expo Committee under the Chairmanship of Sir Alan Reece consists of representatives of the Economic Planning Division and the Public Relations Division of the Prime Minister's Office, the Ministry of Education and Culture the Ministry of External Affairs, the Ministry of Finance, the Ministry of Industry and Commerce, the Industrial Development Corporation, the Tourist Board and the Ministry of Works (all of Trinidad and Tobago) and representatives of the Government of Grenada. In addition, specialized interests were represented.

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The ideas expressed by writers in this brochure do not necessarily reflect the opinions of the organizers or sponsors.

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