



PANYARD VIBRATIONS

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WE WANT BACK WE CARNIVAL

PANMEN are already aware of certain problems associated with Pan Trinbago's request for a 35% increase in prize monies and appearance fees for the 1981 panorama. We know that we have initially been granted a measly 12% on appearance fees and no increase whatsoever in prize monies. By the time this article is read it may well be that the authorities will have made a more reasonable offer than the ridiculous 12%. Be that as it may the resolution of the money question does not close the final chapter in this affair since the whole matter has brought into sharp focus the role of the C.D.C. not only as far as the panorama is concerned but indeed their role in carnival generally.

As early as June of last year Pan Trinbago requested of the C.D.C. an increase of 35% in 1981 payments. Yet the C.D.C. initially saw it fit to submit to the Barsotti Committee (a group of civil servants from the Ministry of Finance) a request for a 12% increase of appearance fees only. After vigorous protest by Pan Trinbago they submitted our claim for 35% increase and supporting arguments to this committee. At the time when the two proposals were considered by the Barsotti Committee, Pan Trinbago was not represented and even the C.D.C. itself was represented solely by the Acting Manager/Secretary, himself another civil servant. In other words we have the ridiculous situa-

tion of a bunch of civil servants deciding on the course of carnival, a cultural phenomenon. If Pan Trinbago in the past was doubtful of C.D.C.'s ability to make representations on its be-

haviors. On this committee Pan Trinbago, the Carnival Band Leaders Association and the Calypsonians Associations each have one representative.

We therefore note the farce that the represen-

quite boring to both spectator and masquerader; not a single new idea in carnival for the last twenty years as far as organisation is concerned. In fact not a carnival season passes without some negative comment on the C.D.C.'s performance by the society's mouthpiece - the calypsonian. Shadow's "Tell



CARNIVAL BELONG'S TO THE PEOPLE, NOT C.D.C.

half then the events of the last six months have prompted a total loss of faith, in the C.D.C. It is in this light that Pan Trinbago is currently re-examining its whole position vis-a-vis the C.D.C.

POWERLESS C.D.C.

What is the C.D.C.? The C.D.C. is made up mainly of the number of people, mostly civil service types who have been appointed on a voluntary basis to control all aspects of carnival. They have an executive of civil ser-

vantive of the artistes who make carnival what it is, are totally outnumbered in the committee.

Even so the committee is at present rather a toothless tiger since all decisions made by the C.D.C. are subject to the ratification of the Permanent Secretary in the Ministry of Education. So that we can safely say that the latter individual ultimately controls the carnival. And we know the type of job these people have done in the past - carnival taken off the streets and fast degenerating to a traffic jam at Memorial Park,

Them" is one of the most popular hits of the current carnival season.

Nor does the financial returns to the participants in the carnival celebration as organised by the present C.D.C. reflect the efforts of the participants. As a matter of fact the merchants, the business houses, the hotels can each year boast of record profits after the carnival season. In contrast the steelbandsman is at pains to pay his debtors. To put a band on the road costs upwards of one hundred

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thousand dollars (\$100,000.00) yet the C.D.C. cannot see the justice of an appearance fee of six thousand seven hundred dollars (\$6,700.00). As we have already said at the convention, culture is not dollars and cents, but dollars and cents are important. Neither does the organisation that represent steelbands, Pan Trinbago, gain financially from panorama or the carnival.

Just consider that Pan Trinbago came out of the Steelband Music Festival with fifty thousand dollars (\$50,000.00) and from panorama, a project of much greater scale than the festival, we have nothing to get.

C.D.C.'s CONTEMPT AND INEPTITUDE

Whilst on the one hand C.D.C. seeks at every twist and turn to frustrate the just aspirations of the participants in carnival to receive their just due, on the other hand the costs of contracts for the erection of stands and ancillary services at the Savannah keep escalating without one word of protest from the C.D.C. Moreover steelbandsmen endure all sorts of horrors to secure one of these contracts to allow their members some form of employment during carnival. Instead year after year these contracts are given to the same people who

at times may have very close connections to the C.D.C. - himself to himself. We therefore understand why big men will sit on the C.D.C. and be content to merely rubber stamp decisions made by civil servants.

The real contempt the C.D.C. has for panmen is seen quite clearly in the post-carnival prize distribution. Panmen are all too familiar with a sense of being out of place in the annual pappy-show where the elite are entertained in the "inner chamber" and rank and file line up for their rations outside.

Even the children are not exempt from the ineptitude of the C.D.C. The junior panorama organised by the C.D.C. is but another example of

the naked exploitation of the children. Imagine the first prize in the junior panorama is six hundred dollars (\$600.00) Lest we be accused of corrupting the children with money we say why can't a more substantial contribution be made not to the band but to the school in question. After all the winners of the colleges' league football competition can hardly be said to be corrupted by the money.

Yes, the evidence is clear. The time is at hand when steelbandsmen, calypsonians, mas players, teachers must take a firm stand against the C.D.C. and reclaim carnival for the people of the country. WE WANT BACK WE CARNIVAL!