

CHAMPS IN CONCERT

SATURDAY 28th February, 1981 is exactly one hundred years since the historic Camboulay Riots took place between the colonial forces (police) and the people (Camboulay Revellers). The Camboulay Festival was then abolished, the colonial ruling elite established the Monday before Ash Wednesday for the official carnival celebration. The genuine need for self-expression blended with the natural creativity and talent of our people developed this carnival over the last century to the internationally famous spectacle it is today.

THE CAMBOULAY RIOTS

After carnival "Champs in Concert" 1981 is dedicated to the commemoration of the 100th anniversary of the Camboulay Riots of 1881. This 'riot' began when the colonial forces under Captain Baker (an Englishman) attacked the Camboulay revellers to put an end to their festival, as they had done the previous year. This was a traditional festival dating back to the time of slavery when the ex-slaves and their descendants celebrated with the traditional drums, torches and the calenda (stick). The colonial ruling elite never approved of this mode of self expression of the people, so that on February 28th 1881 when their forces attacked the festival, the revellers resisted, and defended their tradition with their bois and blood.

Act no. 1 of 1884 abolished the camboulay festival and officially recognised carnival day, on the recommendation of the commission of inquiry into the 'Riots', Carnival 1981, is the direct descendant of the

Camboulay Riots which took place exactly one hundred years ago.

CREATIVITY AND SELF EXPRESSION

This year's production of after carnival "Champs in Concert" features the winners of the traditional categories that compose the present carnival celebrations - steelband, calypso and mas-portrayals. It is also the reality that has developed out of the genius and creativity of our people over the last 100 years. The need for self-expression of the masses gave rise to Jouvert when camboulay was abolished, and the tamboo-bamboo now replaced the drum in the parading bands. The 'bamboo' later made way for the 'dustbin', the forerunner to the modern steelband.

DAYTIME CARNIVAL

The introduction of organised carnival, which was afterwards extended to the Tuesday before Ash Wednesday, saw the advent of mas-portrayals in bands. The 'Pierrot - granades', 'Jab-Jabs', 'Jambalasses', 'Moko Jumbies' etc. now took to the streets to parade on carnival days, as night revelling of the camboulay days had also been abolished. This restriction on time that established carnival from 6.00 a.m. to 6.00 p.m. resulted also from the Camboulay Riots and contributed to this development of mas-portrayals at daytime carnival. This formed the early beginnings of the present-day mas bands from which a king, queen and individuals emerge to participate in after Carnival "Champs in Concert 1981."

CALYPSO - MOUTHPIECE OF THE PEOPLE

The beginning of the twentieth century also saw bands parading with local accompaniment, the lead singer was called the 'Chanteur', considered the first calypsonian. After more than 100 years calypso has been established as a main form of cultural expression of our people. Champs in Concert features the leading exponents of this art-form that has served as the mouthpiece of the people throughout their history.

CARNIVAL - 100 YEARS OF STRUGGLE

Carnival has been the medium of expression of our people for 100 years, before the 'official' carnival there was the Cam-

boulay Festival. The former is the off-spring of the latter. Carnival 1981 is the newest stage in this development. After carnival Champs in Concert is a picture of this development of the cultural expressions that comprise the present carnival celebrations, steelband, calypso and mas portrayals. These art forms have been born out of the creativity and struggle for self expression of the people of Trinidad and Tobago.

CHAMPS IN CONCERT

One hundred years ago our people defeated the colonial forces when they attempted to end their camboulay festival. Carnival was born. After carnival "Champs in Concert" is the 'great - grand child of the Camboulay Riots of 1881.

PANMEN & WOMEN SUPPORT YOUR ORGANISATION.

TERROR IN ARIMA

ON THE NIGHT of Tuesday 13th January, 1981, Panmen from an Arima steelband were visited by a party of policemen. This visit has left these and other panmen in a state of severe apprehension.

According to a report to Pan Trinbago, the policemen entered the tent of Arima Angel Harps armed with SMG's and SLR's and completely disrupted the band's highly important Panorama practice.

Men were searched and placed under unwarranted pressure of being "justified" at gun point in their pan yard. Practice had to be aborted for that night. Ironically enough, the policemen stated that they were looking for some escaped convicts. . . . in man pocket; and pan yard.

If this event is a precursor of what we are to expect those who are there to "Protect and Serve", then it would see that the work of the panmen is even more stren-

uous than it normally is at this time of the year.

Panmen have come a long way from the days when police use to "Break down their tents" and have us constantly on the run. As it now is Panmen have enough problems of their own to be constantly on the look out for adventurous policemen. The pan yard situation the drums situation, together with the whole problem of getting it's rightful place in this society is enough.

The Incident brings to mind the memories of 100 years ago, the famous 'Camboulay Riots' when the revellers of that time had to react to excessive harassment from the Colonial police. We the panmen are saying that we are "overs" those reactions, we have neither time nor the resources. So we are hoping that there is no reoccurrence of such incidents and unity and love will always prevail in our March to Save the Steelband, and establish a National Policy on Pan.

The Drum Crisis *From Page 2

solve this drum problem in time for carnival 1982.

But before we proceed, in the spirit of unity, democracy and participation as established over the last two years we must get the green light

from the panmen.

At present the executive has certain ideas as to the subjects to be discussed at the convention, but we are eagerly looking forward to ideas and suggestions from tuners and panmen.

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