

In Trinidad a new culture was developing. An example of this was the forerunner of the present day Carnival; a festival called the **Canboulay** which is a Kweyol (Creole) word that means burning canes. The Canboulay was originally a night time procession when singers, dancers and drummers would gather to go to other plantations to put out fires where the canefields had been set alight and the fires were out of control. The singers were led by **Chantwelles** who later developed into **Calypsonians** and included armed stick fighters from the **Kalenda** stick fight **Gayelles**.

When slavery was abolished in Trinidad in 1834 it was the Canboulay tradition which took over the streets and transformed the European Mardi Gras Carnival into the Carnival we know today. The European colonists feared the new Canboulay – influenced Carnival and the drums and percussion that went with it.



The 1881 **Canboulay Riots** in Port-of-Spain won the right to have Carnival forever in Trinidad. But African drums were banned from the Carnival in 1884. Undaunted Carnival musicians formed **Tambooo Bamboo Bands**. They now beat out their African percussion rhythms on Bamboo cut on full moon nights. Their instruments consisted of varied cut lengths of bamboo. When beaten together or stamped on the ground, they provided the percussive music for the Carnival. They also included a bottle and spoon rhythm section. Many musicians in Tambooo Bamboo bands were drummers from Shango and other African influenced religions. In Trinidad's capital city Port of Spain, the Tambooo Bamboo bands were organised around groups of young men in the poor districts to the east and west of the city, an area known collectively as **Behind-**

the-bridge. The Tambooo Bamboo bands were representatives of their areas and there was intense rivalry and violence between the bands.



A new musical form swept the Tambooo Bamboo bands – the beating of steel metal receptacles. On Jouvay morning Carnival 1937 **Calvary Tambooo Bamboo** band from Newtown, was beating dustbin covers, hubcaps, biscuit tins and anything they could lay their hands on to provide the powerful steel percussion for their revellers and followers. Their mas band was called **Alexander's Ragtime Band**. Significantly a member of the band that day was the pan genius **Ellie Mannette** later of **Invaders Steelband**. Steel instruments were used by all Tambooo Bamboo bands after the success of this band. The now steel percussion bands started to use



paint pans, large Bermudez biscuit tins, hubcaps, dustbin lids and later the cut down 55-gallon oil drums from the US naval base.

During the Second World War, Carnival was banned but people continued to play and experiment with Carnival percussion music. Experimentation carried on at a feverish pace. When **VE Day** was declared in 1945, the population of Trinidad came out on to the streets to jump up and dance to the music of the newest musical instrument of the 20th century – the **Steel Pan**. It was a long struggle from Slavery to the steelband. The Steelbands now replaced the Tambooo Bamboo bands as the percussive and melodic music of the Carnival. **Hell Yard Tambooo Bamboo Band** became **Trinidad All Stars Steelband** another from Laventille **Dead End Kids** became **Desperadoes Steelband**. Like the drum brought from Africa during slavery the colonial authorities tried to ban the steelband but in the tradition of Caribbean cultural resistance, creativity and invention it has survived and today the Steel Pan is played all over the world.

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Michael La Rose
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DEAR PANPODIUM

I first encountered Pan Podium magazine on a visit to T&T for the Carnival in 2005. After purchasing some sweets from one of the Vendor's Booth in the beautiful Queen's Park Savannah, I enquired about the compact glossy magazine I saw sitting on a table and I had to have it. After my inquiries the vendor indicated it was free, I took a magazine and began reading.

An avid reader, I found Pan Podium awesome, educational and very informative. I was impressed that such a small magazine could produce such a wealth of information. The layout, the pictures and the articles moved me immensely. Pan Podium truly lives up to its name. Everything about the infectious music of the steel bands, the pannists, the arrangers and the pioneers of this craft can be located in Pan Podium. Culturally, this publication is truly an icon. You can also view the beautiful pictures on the web site at www.panpodium.com.

Hats off to the Editor and his staff for a job well done, wishing you continued success on Pan Podium a well produced and published magazine.

Lynne Duberry-Carter
 Brooklyn, New York.

DEAR PANPODIUM

Holidaying in London I visited London Trafalgar Square on Sunday the 22nd July 2007 and really enjoyed the Steel band music played by the bands. The variety and quality of the music played by the young players was great. I also collected a Pan Podium magazine that was very informative. A quality product that positively promotes the steel band on a global level.

Robin Maraj - Toronto, Canada

DEAR PANPODIUM

I just wanted to say that you have an excellent magazine that is informative, colourful and exciting about steel bands in Britain and also abroad. The Band's profile is very helpful as an update and people in who's who are introduced as the role models in steel pan art form. Your magazine puts people together who love the fantastic world of steel pan. Keep up the good work.

Yoko Kimura - Japan



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 issue
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