MULTICULTURAL MOVES IN A CARNIVAL PARTY?
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SECTION A – FEELING
1. Personal experience leads my paper with an understanding of Carnival as a festival, an ideology, a bargaining voice in; politics, power, race, culture, and status.
2. Carnival is play, it is playful and it plays; for it is culture of masks and double entendre. One is easily absorbed into its abandon and play. Yet, one feels a current of 'outsider' in many ways, one is aware that the real face is behind the mask.
3. Before, during and after; does one feel healed or bruised?
4. How far, therefore, carnival promotes clash, and how far rapprochement will be referenced, for that will determine the validity of proposing carnival as an efficacious the use of; "platform for forging social cohesion".

SECTION B - MEMORY
5. I used to play Old Mas in my childhood in Caparo. My very orthodox Hindu family took great delight in helping me put all sorts of odds and ends to make my costume to play Old Mas. With equal disapproval, they vexed when I joined passing carnival bands in Chaguanas.
6. My father, an orthodox Hindu, would square off with me in support of Spoiler while I vigorously argued for Sparrow and Melody.
7. I used to attend calypso tents, even after I returned from training in Hindu Dharma in India. I however quit, when calypsos targeted Indians and UNC and publicly soorhaawed PNM. I resumed going to calypso tents some 10 years ago when Shri Makandal Daga, Chief Servant and Minister Extraordinarie to the CARRICOM for Culture, requested me to distribute awards at 20 Top Calypsonians. Since then, every year I have been opening Calypso Competitions with Chaupaiies from Tulsidas Ramayan. Calypsonian Hindu Prince is my friend, I have great respect and admiration for Bro. Valentino, Jervae Caesar and current Calypso King Alleyne.
8. Many laughed at me when I would jump in a carnival band, because I could not dance, 'in time' with the calypso music. In fact, I felt like they could not play in time. Somewhere in the late sixties, I played mas with, 'Clowns', in Couva. The carnival band was accompanied by a large Tassa Band, with which we paraded all day up and down the Couva Main Road from Issac Junction to Chorro’s Corner. Then, not only was I comfortable, but I was the star attraction; then, I could show my moves. In fact, the Africans from bands who lured by the tassa, louder than the pan, spicier than the base-pans, would cross over to our band. They would try to imitate my moves to the nagaara rhythm. I felt Africans just could not dance at all, neither in taal, not in ras, but were adept in caricature.
9. People used to refer to Phagwa as Indian carnival, at no time however, have I seen the Ministry of Culture suggest that by embrace Phagwa financially as they do carnival.
10. I have developed and founded Pichakaaree as an aspect of Kendra Phagwa Festival. Some argue me that it is calypso. Hear this; Last Year Kendra did not hold any Pichakaaree Competition. Her Excellency Marlene Mc Donald sent us $5,000.00 to run Pichakaaree, Gita
Vahini, sent it back! Sprang was mad about the disrespect. But never has Min Culture embraced Pichakaaree with the same respect as calypso.

11. Worse! This year, in the 20 Anniversary of Pichakaaree, Calypsonian Gypsy who once publicly declared his intention to sing pichakaaree, refuses to even acknowledge our several efforts to meet with him or to discuss Pichakaaree 20th Anniversary. Mr Peters is a UNC man with votes from Pichakaaree singers and supporters, and he is a calypsonian and Minister of Multiculturalism who is pre occupied with carnival and has no time for Pichakaaree and Phagwa.

12. Yet, in TT, there is no other annual activity where all races come together in such large numbers. Carnival rhythm has become the main rhythm to which the entire nation can; in the hot sun, for days. What does it say?