



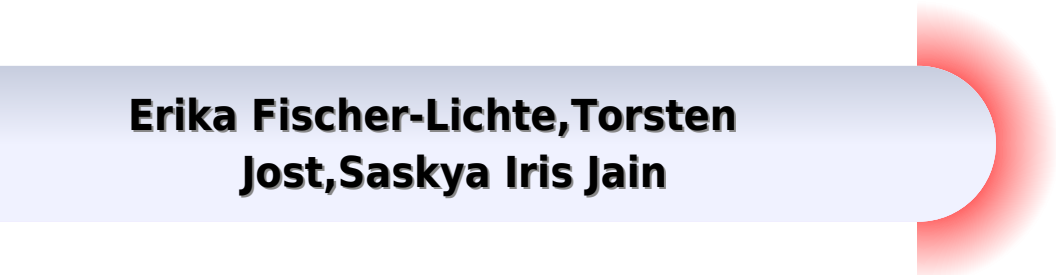
the Trinidad Carnival

MANDATE FOR A NATIONAL THEATRE

Errol Hill

The Trinidad Carnival Mandate For A National Theatre

**Erika Fischer-Lichte, Torsten
Jost, Saskya Iris Jain**



The Trinidad Carnival Mandate For A National Theatre:

The Trinidad Carnival Errol Hill, 1972 Voices in the Creation of an Indigenous Trinidad and Tobago Theatre Patrick Brennan, 2025-04-15 This book explores how from the mid 20th century a new form of theatre emerged in Trinidad and Tobago as its playwrights came to mine the Afro Creole Trinidadian folk milieu This book focuses primarily on the period from the 1950s through to the contemporary moment investigating how Trinidad s theatrical practitioners developed methodologies that formulated an indigenous theatre It examines how in its creation it would distance itself from Western forms as the stage was decolonized making way for a variety of new forms that mimetically reflect the reality of Trinidad s Afro Creole folk This book establishes a premise on which the terms folk and indigenous have been shaped by Trinidad s socio historical past It develops an argument that outlines how Trinidad s African cultural retentions form a central basis on which a theatrical tradition was established This book traces the historical impetus and driving forces that gave rise to a body of writers for whom the vitally important link between the production of drama and the search for identity in the immediacy of the post colonial period is established The book develops a structure that forms three lines of discrete research folk expression women their portrayal and their emergence as theatrical practitioners and theatrical developments through the decades These subject areas are examined through the work of a broad body of playwrights Exploring their theory and praxis their work is described in terms that exhibit a variety of genres with tropes that have become indelible resources for theatrical practitioners to draw from With a theatrical base that extends from popular comedy to avant garde spiritual works the theatre is shown to represent a composite entity one that accommodates a plurality of forms which in their summation express the breadth and depth of Trinidad and Tobago s theatrical journey one that is still very much underway Readers that have an interest in theatre cultural gender post colonial or Caribbean studies will enjoy this book *Derek Walcott: The Journeyman Years. Volume 2: Performing Arts* Christopher Balme, Gordon Collier, 2013-12-06 During the same period in which Derek Walcott was pouring immense physical emotional and logistical resources into the foundation of a viable first rate West Indian theatre company and continuing to write his inimitable poetry he was also busy writing newspaper reviews chiefly for the Trinidad Guardian His prodigious reviewing activity extended far beyond those areas with which one might most readily associate his interests and convictions As Gordon Rohlehr once presciently observed If one wants to see a quotidian workaday Walcott one should go back to his well over five hundred articles essays and reviews on painting cinema calypso carnival drama and literature articles which reveal a rich various witty and scrupulous intelligence in which generous humour counterpoints acerbity These articles capture the vitality of Caribbean culture and shed additional light on the aesthetic preoccupations expressed in Walcott s essays published in journals The editors have examined the corpus of Walcott s journalistic activity from its beginnings in 1950 to its peak in the early 1970s and have made a generous selection of material from the Guardian along with occasional pieces from such sources as Public Opinion Kingston and The Voice of St

Lucia Castries The articles in Volume 2 are organized as follows the performing arts general surveys of anglophone Caribbean drama theatre and society festivals theatre companies and productions British and American drama dance and music theatre Carnival and calypso and cinema screenings in Trinidad Volume 2 additionally contains an exhaustive annotated and cross referenced chronological bibliography of Walcott s journalism up to 1990 The co editor Christopher Balme has written a searching introductory essay on a central theme here a survey of West Indian theatre and Walcott s engagement with it particularly the idea of a National Theatre coupled with an illustrative discussion of the playwright s seminal dramatic spectacle *Drums and Colours* *A History of Creole Trinidad, 1956-2010* Raymond

Ramcharitar,2021-08-06 This book offers a history of post Independence Trinidad and Tobago It explores how culture and politics have operated in tandem to shape the society Drawing on a wide range of sources including literature government reports official statistics the press and the Carnival it critically analyses the popular conception of creolization as the driving force in modern Trinidad and Tobago Ultimately the book examines the way in which Trinidad and Tobago s unique ethnic and political ecosystems contribute to its national character **Special Interest Tourism** Sheela Agarwal,Graham

Busby,Rong Huang,2018-01-24 Special interest tourism is growing rapidly due to a discerning and heterogeneous travel market and the demand for more focused activity or interest based tourism experiences This book approaches the topic from the perspective of both supply and demand and addresses the complexities now inherent in this area of tourism It presents a contextualised overview of contemporary academic research concepts principles and industry based practice insights and also considers the future of special interest tourism in light of the emergence of ethical consumerism Sometimes referred to as niche or contemporary tourism this book provides a complete introduction to the study of special interest tourism for students Steelpan Ambassadors Andrew R. Martin,2017-06-16 Maybe you won t like steel band It s possible But it s been

said that the Pied Piper had a steel band helping him on his famous visit to Hamelin When the US Navy distributed this press release anxieties and tensions of the impending Cold War felt palpable As President Eisenhower cast his gaze towards Russia the American people cast their ears to the Atlantic South infatuated with the international currents of Caribbean music Today steelbands have become a global phenomenon yet in 1957 the exotic sound and the unique image of the US Navy Steel Band was one of a kind Could calypso doom rock n roll Band founder Admiral Daniel V Gallery thought so and envisioned his steelband knocking rock n roll and Elvis Presley into the ash can From 1957 until their disbandment in 1999 the US Navy Steel Band performed over 20 000 concerts worldwide In 1973 the band officially moved headquarters from Puerto Rico to New Orleans and found the city and annual Mardi Gras tradition an apt musical and cultural fit The band brought a significant piece of Caribbean artistic capital calypso and steelband music to the American mainstream Its impact on the growth and development of steelpan music in America is enormous Steelpan Ambassadors uncovers the lost history of the US Navy Steel Band and provides an in depth study of its role in the development of the US military s public relations its

promotion of goodwill its recruitment efforts after the Korean and Vietnam Wars its musical and technological innovations and its percussive propulsion of the American fascination with Latin and Caribbean music over the past century **Critical Perspectives on Derek Walcott** Robert D. Hamner,1993 The articles in this collection are representative of the criticism that has followed Walcott s career from the 1940s into the 1990s Ten entries by Walcott himself including one not previously published and two vital interviews are complemented by some 40 incisive essays and reviews ranging from professional assessments to the rare personal observations of Walcott s earliest mentors *Derek Walcott* John Thieme,1999-07-02 John Thieme here provides a comprehensive study of Derek Walcott s writing from its beginnings in the 1940s to his most recent work Walcott s poetry and drama are set against the background of various contexts and intertexts Caribbean European and other that have shaped him as a writer The book contains a broad overview of Walcott s career for students and readers coming to the work of the 1992 Nobel Laureate for the first time **The Music of Multicultural America** Kip Lornell,Anne K. Rasmussen,2016-01-04 The Music of Multicultural America explores the intersection of performance identity and community in a wide range of musical expressions Fifteen essays explore traditions that range from the Klezmer revival in New York to Arab music in Detroit to West Indian steel bands in Brooklyn to Kathak music and dance in California to Irish music in Boston to powwows in the midwestern plains to Hispanic and Native musics of the Southwest borderlands Many chapters demonstrate the processes involved in supporting promoting and reviving community music Others highlight the ways in which such American institutions as city festivals or state and national folklife agencies come into play Thirteen themes and processes outlined in the introduction unify the collection s fifteen case studies and suggest organizing frameworks for student projects Due to the diversity of music profiled in the book Mexican mariachi African American gospel Asian West Coast jazz women s punk French American Cajun and Anglo American sacred harp and to the methodology of fieldwork ethnography and academic activism described by the authors the book is perfect for courses in ethnomusicology world music anthropology folklore and American studies Audio and visual materials that support each chapter are freely available on the ATMuse website supported by the Archives of Traditional Music at Indiana University [The Politics of Interweaving Performance Cultures](#) Erika Fischer-Lichte,Torsten Jost,Saskya Iris Jain,2014-01-10 This book provides a timely intervention in the fields of performance studies and theatre history and to larger issues of global cultural exchange The authors offer a provocative argument for rethinking the scholarly assessment of how diverse performative cultures interact how they are interwoven and how they are dependent upon each other While the term intercultural theatre as a concept points back to postcolonialism and its contradictions The Politics of Interweaving Performance Cultures explores global developments in the performing arts that cannot adequately be explained and understood using postcolonial theory The authors challenge the dichotomy the West and the rest where Western cultures are universal and non Western cultures are particular as well as ideas of national culture and cultural ownership This volume uses international case studies to explore

the politics of globalization looking at new paternalistic forms of exchange and the new inequalities emerging from it These case studies are guided by the principle that processes of interweaving performance cultures are in fact political processes The authors explore the inextricability of the aesthetic and the political whereby aesthetics cannot be perceived as opposite to the political rather the aesthetic is the political Helen Gilbert s essay Let the Games Begin Pageants Protests Indigeneity 1968 2010 won the 2015 Marlis Thiersch Prize for best essay from the Australasian Drama Theatre and Performance Studies Association

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