

Yeah, minister

He first came to the Carnival as a law student. And now he's Under-Secretary Of State For Health **Paul Boateng** still can't get enough

For me Carnival is people, people, people. A rich and varied mix of colours, music, dance and a beat that carries all before it. Age, race, gender – all the usual barriers are abandoned, along with the inhibitions that go with them. The venue is Notting Hill but the origins go way beyond that: Africa, via the Caribbean, with a mix of Indian, both Amerindian and the Subcontinent. After all, the melting pot of Trinidad claims carnival as its own, but it all ends up in Europe. Notting Hill may be cool, but for that weekend it's hot, hot, hot. The northern hemisphere's largest street carnival hits the road with millions of people, not just from Britain but from all over Europe.

This was not always how it was.

My earliest memories are of taking the number 12 bus from Brixton as a young law student with 'my girl' to a much more ardent affair in the Seventies. We jumped up, bumped into old friends, made some new ones and went where we wanted. The street bands didn't appear to follow the line of the route, if there even was one no one took much notice of it. Chaos reigned. Today the Carnival is very different. I still go with 'my girl', the same one as it happens, now my wife and the mother of five. She hasn't changed. I have. Gone are the Afro and the flares. (Shame about the Afro, good riddance to the flares.) I still jump up – but I seem to tire more easily.

How can this be? A quick look in the mirror makes the reason all too clear. Carnival has grown old more gracefully. You can now buy a route map. The bands follow it – and on time. Carnival has sponsors.

Some things don't change, the police are still photographed dancing with scantily clad ladies, whose invariably expansive bosoms threaten to knock off the copper's headgear with one mighty heave. These days this is the only action the copper is likely to see. These days there is less crime than at the average football match. It was not always so.

Carnival, after all, has traditionally been the reign of the Lord Of Misrule. The established order is stood on its head. This is as

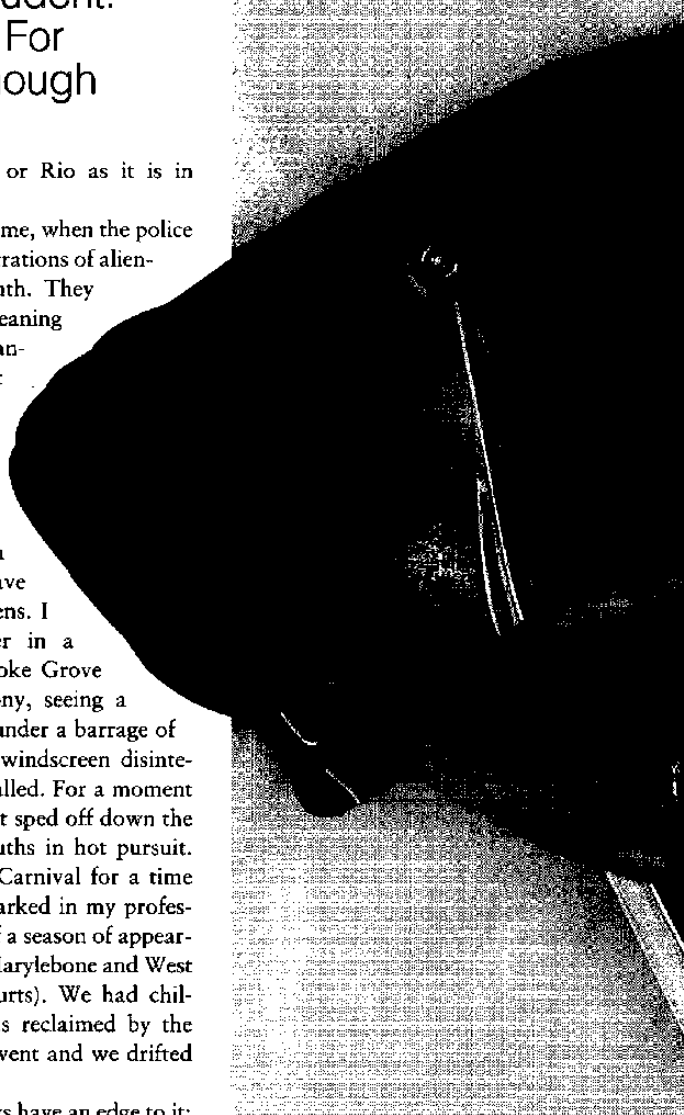
true in Seville, Munich or Rio as it is in Notting Hill.

It used to be payback time, when the police bore the brunt of the frustrations of alienated and disaffected youth. They symbolised 'Babylon' meaning discrimination, disadvantage, oppression. Night fell and with it came random, opportunistic theft which became, for a few bad years, wider public disorder. The boom, boom, boom of the sound system gave way to the shriek of sirens. I remember taking shelter in a block of flats off Ladbroke Grove once and, from a balcony, seeing a passing police car come under a barrage of bricks and bottles. The windscreen disintegrated. The squad car stalled. For a moment time stood still... before it sped off down the road with a gang of youths in hot pursuit.

We stopped going to Carnival for a time (although it remained marked in my professional diary as the start of a season of appearances as a lawyer in the Marylebone and West London Magistrates Courts). We had children. Then Carnival was reclaimed by the community as a family event and we drifted back again.

But Carnival will always have an edge to it: the floats tell a story and calypso provides a contemporary commentary on the follies and foibles of the powers that be, and a wry reflection on the human condition. So, for me, it's a shame that the sound system – huge great speakers in boxes – has rather drowned out the live stage. The spirit of calypso is still to be found, however. In the islands of the Caribbean the road marches of carnival are sometimes so subversive that they are banned from state radio. This doesn't stop them becoming hits. Carnival belongs to the people. No state can, or should try to, co-opt it.

Notting Hill hasn't yet found an equivalent voice – but it may yet do. In our own country Arts Council and local-authority grants have





supported a thriving craft scene in the run-up to Carnival. All ages and all races get together in halls and classrooms across London to spin, colour and construct the sublime intricacies of masks, costumes and floats that make for the spectacle of the day. It is an art form all of its own and is now recognised as such.

The child's gasp of wonder as a float and band come into view. The proud strut of the peacock man. The fluttering wings of the butterfly lady. The drunken and meandering progress of wave upon wave of revellers. These are all very much part of Carnival. So is the wave of recognition as members of the community, who are staid and upstanding for 363 days of the year, let it all hang out for these two.

Carnival's magic lies in its rituals. Not just the collective ones – the old rivalries between steel bands, the pre-Carnival ball, the disputed judging – but the familiar family rituals of those who attend. Ours include a visit on the Monday to an elderly lady who lives just off the route. She knows that on that day all seven of us will descend on her tiny but beautifully turned-out flat, and she prepares accordingly. She will be one of many in Notting Hill expecting visitors on that day. She has lived in Notting Hill for as long as anyone can remember – she guards her privacy fiercely so I shall simply call her Vicki. She doesn't actually go to Carnival any more, although she may stand on her balcony and listen to the bands a street away. She is simply 'at home'.

This year's Carnival celebrates the 50th anniversary of the arrival at Tilbury of the *Empire Windrush*, that shipload of ex-servicemen and women answering with others the Mother Country's call for labour to swell a depleted workforce in the aftermath of the Second World War. And Vicki embodies the spirit of the Notting Hill Carnival in its journey across the sea. She had come to Britain during the war to raise funds for the Red Cross. There is a wonderful picture of her at the dockside in London with a gift of sugar from the Islands to war-torn Britain.

She stayed on to work in the Civil Service, the first black person ever to work in the Cabinet Office. She has certificates and letters that tell the story of a modest and unassuming life that survived Mosley and Rachman – both parts of the Notting Hill story – to create a home here that is now, in her late eighties, a rare oasis of style that reflects not just the Caribbean but the Paris of Josephine Baker and the London of Noël Coward.

We will be with her again this Carnival weekend. Carnival, like her, is very much part of an island story, these islands and those of the Caribbean, woven together to make something good and really rather magical.

Let's enjoy it together. ■

Gimme five

The five that bring Carnival alive: mas, pan, calypso, soca and the static sound systems are Carnival's essential musical ingredients. **Nick Bradshaw** reports

Not many people know that behind the chaotic crowds, the throbbing rhythms, the joyful dancing in the streets, the inventive costumes that have boggled the minds of the many millions who've attended Carnival over the years, the secret ingredient is discipline. In fact, five disciplines. Because the true heart of Carnival is a cluster of distinct artistic elements that those who know call the Five Disciplines Of Carnival. They are Carnival's cultural backbone: mas, pan, calypso, soca and the static sound systems.

Of course, the participants themselves know all about it and there's a healthy amount of rivalry within each discipline as groups or individuals vie to be the best. Being the best brings more than just kudos – it has financial benefits; because Carnival is more than a festival, it's a properly structured competition, complete with judging panels, nervous contestants and cash prizes.

Mas, pan and calypso started arriving in London in the hearts of the first waves of people coming from the Caribbean, who hoped the sights and sounds of the islands would bring a bit of warmth to these cold shores. Soca and the static sound systems came later: closely in touch with the ever-changing Afro-Caribbean music scene, they ensure Carnival stays relevant to as many people as possible.

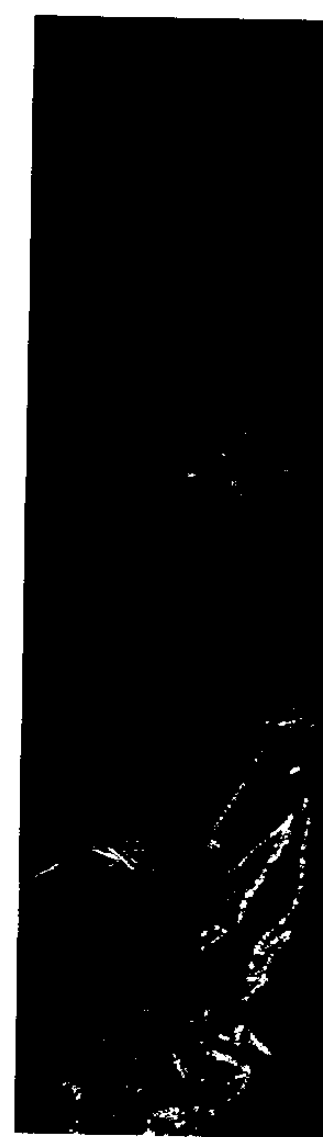
Devotees of each of the five feel that without their discipline, Carnival would cease to be the major festival it is now. And, frankly, they do all have a point.

MAS

Mas is short for masquerade, meaning the costumes of Carnival. It is the celebration's visual mainstay and therefore involves the largest number of participants. This year 86 groups of masqueraders will take part, each displaying a different theme and each consisting of dozens of adults and children (plus the support teams and the many fancy dress designers and makers). Thirty years ago fewer than 50 people would dress up in costumes for Carnival. Last year there were more than 10,000 and the numbers just keep growing.

Masquerading stems from the days when black slaves were not allowed out after dark unless they were accompanied by their white masters. When these laws were repealed the wearing of masks, often grotesque and with huge white heads depicting the slave masters, became a popular mode of satirical and artistic expression during festivals.

Each mas band is made up of five separate elements: the King, the Queen, the Male Individual, the Female Individual and the Section Mas. The King and Queen are the most coveted positions and their costumes are always the most regal and elaborate. One notch down, the Female Individual is similar to the Queen's lady-in-waiting ■



FLAMINGO MAS BAND

Martha Fervier thinks long and hard before answering. 'Yes, I really think it is worth all the effort,' she says and sighs a long sigh.

Martha, from St Lucia, has been associated with the Flamingo Carnival Club for 15 years. Of all the mas bands they have the largest children's section and she describes herself as the organiser, the chairperson and the general dogsbody.

'For us it's not a day on the road, it's a year of work. On many occasions, as Carnival gets closer, we sew through the night,' she groans. 'On the day, when you see the kids arrive to take part their faces light up. There's such a pride. If they're a King, a Queen or a Princess, then they feel like one. It's one thing in their life that they all really remember in the years that follow. Every year, when I leave Notting Hill and go

MAS

In the pink: Flamingo team members Anwar Fevrier and Tanya Simpson.



back to the workshop with my feet really hurting, I swear that that year will be my last, but pretty soon I'm thinking about what next year's theme should be.'

In 1983 Martha left the mas band that she'd been involved with for some years. It could have been the perfect moment to stop being so actively involved in Carnival and become a spectator. To Martha, the idea was quite tempting. Her children, however, convinced her to use her Carnival experience to set up her own mas band. 'Our kids put pressure on us so we went down the Kilburn High Road and bought some fairytale books to get some inspiration for costumes and made the costumes. The whole thing was really successful even though we didn't have a designer and did everything ourselves.'

By their second year, they'd recruited designer Billy Nicholas, who has worked

alongside Martha and the Flamingo team ever since. The artistic bond they've built up over the years is very strong. 'I have an idea, I suggest it to him and in no time he creates a suitable initial design,' she explains. These days, Flamingo attracts people from across the capital and far beyond. People have been known to fly in from as far as St Lucia just to take part in the procession.

Despite extensive efforts to make all the costumes as comfortable to wear as possible, by using lightweight materials such as netting and bamboo, the long route can take its toll on the many youngsters. To help overcome this, all the main masqueraders have a double who can fit inside their outer costumes. This, of course, makes more work for the costume makers, who have to produce twice the number of inner garments.

Martha believes that whatever the judges think, Flamingo has the winning formula: 'For a lot of the mas competitors the competition is the be all and end all, but though we've grown to become a big, often successful, organisation, we tell our kids before they go out in costume that they are winners already - anything else is a bonus. The important competition for Flamingo is the competition with ourselves to try and improve each year.'

She says Flamingo would love to open a Carnival museum one day. And as they've kept all the costumes they've made over the years, they've certainly got enough to fill one. In the short term, they are looking for a new home as the industrial unit they currently use has been declared unsafe by the council. 'If anyone has a space we could use, then we'd love to hear from them,' she says hopefully.

and the Male Individual is like the King's equerry. The Section Mas consists of everyone else in costume.

Designers can choose any theme they please, so the range of costumes is immense. It could be something from Afro-Caribbean history or something from nature, such as beautiful flowers, mysterious sea creatures or demonic monsters. Previous mas themes have included 'Things With Wings', 'Fancy Sailor' and 'Zulu Warrior'.

The creations are usually so intricate that the band has spent the whole year coming up with the theme, putting the designs on paper and creating the flamboyant creations from cloth, netting, wire, bamboo, sequins, fibre-glass and papier-mâché. The costumes must be both lightweight and balanced to be wearable as well as great-looking – particularly those for children. Carnival costumes can be quite staggering feats of engineering.

Competition is so fierce it is said that some mas bands deliberately leak misinformation about their theme to rivals. When the mas bands hit the streets on August Bank Holiday there are more than a few surprises.

Perhaps more than any other discipline, mas is the one that attracts children – it's a chance to dress up in bright costumes and enter a fantasy world for a day. There are now increasing numbers of Carnival clubs that combine the fun of a conventional youth club with the sense of joining in with an art form rich in cultural history. So the future of mas looks assured.

PAN

The pan is the national instrument of Trinidad and Tobago. The steelpan, which is the instrument used by steel bands, is a relatively modern invention. Empty oil drums were discarded on the golden beaches of the Caribbean by American sailors after the Second World War – and some very enterprising young men, who were aware of their distinctive sound when struck, collected them and hammered them into tune.

To turn an overgrown tin can into an instrument worthy of the highly talented panners at Carnival takes a serious amount of elbow grease and skill – cutting, burning, shaping, tuning. It's now a most versatile instrument. Early panners would probably be bemused by their Nineties counterparts' talk of fourths and fifths. Steel bands are increasingly being called steel orchestras since, by careful sectioning of the pans, they can produce the full arrangements of traditional symphony orchestras. In fact, these days most steel bands have their own musical arrangers and conductors.

The music ranges from Beethoven through Bob Marley to Boyzone and some orchestras now tour the world. Panners can be found from Portugal to Japan. Bizarrely, there are over 100 steel bands operating out of

Switzerland. Musicians such as Sting and Jean Michel Jarre have experimented with the steelpan sound on their records. But at Carnival, you're still most likely to hear the traditional sounds of calypso music as the steel bands pass by: usually 40 or 50 musicians of both sexes and all ages standing behind their instruments on decorated floats, creating beautiful harmonies together after many months of rehearsal.

CALYPSO

The musical root of the Notting Hill Carnival is calypso. Just as the French have *chanson*, the Caribbean has calypso, a form of social commentary set to music. But, since it comes from a part of the world where music is inextricably linked to dance, calypso songs always have a beat.

Calypsonians believe that the best way to get their message across to the audience is with a generous dash of humour. A song cannot be a calypso without an element of wit and satire. Even the most poignant and per-

sonal calypso that brings tears to your eyes should also, at some point, bring a smile to your lips. (Many Brits first experienced this particular mix of topicality and humour on BBC television: calypsos were sung by Grant on Cliff Michelmore's *Tonight* programme in the Fifties, and by Lance Percival on David Frost's *That Was The Week That Was* in the Sixties.)

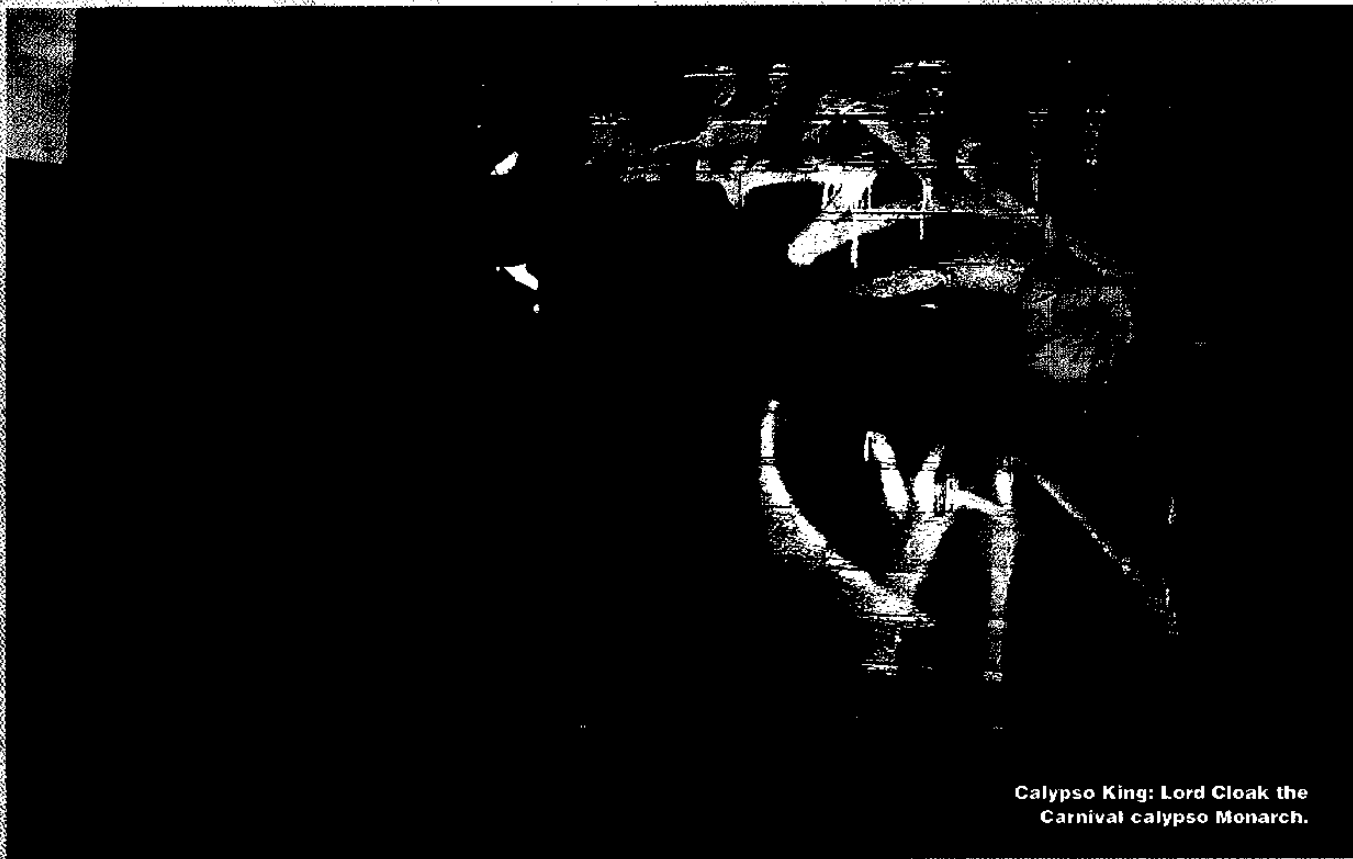
Calypsonians are some of the real characters of Carnival. They are consummate storytellers who stand alone on stage and have to hold the crowd's attention. Like rap, a language and very different way of overlaying the rhythms of real language on to music (a tradition which has its roots in Jamaican 'Toasting'), each calypso's subject matter is entirely up to the individual singer. It can be personal, political, educational or whimsical. Past subjects have ranged from advice for children ('go to school and learn well, otherwise later on in life yer go catch real hell') to the Buckingham Palace incident in 1980 when an intruder got into the Queen's bedroom.

PAN



Steeling the thunder.
Tobe Akingboye of the
Ebony Steel Band.

G/A/Y/250



Calypso King: Lord Cloak the Carnival calypso Monarch.

LORD CLOAK

It's hard to talk about calypso at Carnival without talking about Lord Cloak, a man who has sung his way into Carnival history by being crowned the calypso Monarch 11 times.

A Notting Hill resident since the mid-Sixties, the 56-year-old believes he was destined to be a calypso king way before he settled in the heart of the Carnival route. 'From the days of my childhood in Trinidad I've always loved calypso,' he says. 'I'd listen to the greats of calypso, such as Lord Kitchener and the Mighty Sparrow, Lord Blakey and a lot of great, great artists, and that gave me the inspiration to start singing.'

'Now, when I go back to Trinidad, I try to speak to my heroes, I make up songs and ask them to listen to me and they help me with what to change or what not to change. Even now, Lord Kitchener is my idol. I get my inspiration from people like him who sing with meaning.' It's entirely thanks to his success at Carnival that Lord Cloak can keep returning to the country of his birth. 'Without the prize money I wouldn't be able to go home. I work in a laundry so it would

be tough to be able to go to see my mother and my family.'

Although he has no intention of abdicating just yet, he has plenty of advice for aspiring Lord Cloaks. 'A lot of calypsonians write good songs but to be the Monarch you need to be able to bring the song out on stage. You must have good diction, pronunciation and stage performance. The judges want to hear lyrics, your song must say something. That's why I sit down and take my time and choose good lyrics. If you tell other calypsonians this they will argue that they are doing it right and, as a result, year after year, I keep running away with the cake,' he shrugs, with a resigned smile.

For someone who has been so successful at Carnival, he remains modest about his achievements: 'Many believe that I'm in the Premiership and the others are second division. That's very gratifying, but I know there are calypsonians out there who are better than me. Tobago Crusoe is brilliant but never enters the competition. Why I do not know but if people like him keep away, then all the better for me.'

'You must remember that you can fall sometimes - but for now I'm definitely still standing and holding on to my crown.'

SOCA

Among the masqueraders and panners taking to the streets this weekend will be some floats that don't fit into either category. They'll be carrying the soca DJs. Soca (half Soul, half calypso) is the music played by the sound systems which started to go mobile more than 20 years ago and have since

integrated into the main Carnival procession.

Soca is calypso's more hypnotic cousin, developed in the mid-Seventies to add a new tempo to the calypso beat, a tempo that makes people want to dance. Like calypso, the lyrics of soca are packed with social commentary. But unlike traditional calypso, the songs get you moving as much as they make you want to listen to a message. In the early

days there was just one solitary soca float. This year there'll be 35.

By taking that music to the people on the Carnival route, and by encouraging masses to follow behind their floats as pump out their irresistible beats from stacks of speakers, soca DJs have become Pied Pipers of Carnival. Soca has helped up the heat of Carnival, encouraging

people to jump around and let themselves get 'Hot, Hot, Hot'.

STATIC SOUND SYSTEMS

These days the many static sound systems around the side streets of Notting Hill are a fully integrated part of Carnival. But it wasn't always that way. Back in the early Seventies they were not welcomed by the more traditional musicians and masqueraders following the route. Initially they positioned themselves right on the route and the mas and pan bands felt unable to compete with the volume emanating from such mountainous banks of speakers because, instead of following the procession, the crowds were hanging around the heavy rhythms of the sound systems.

A compromise was reached when the ➡

SOCA



Soca so good: Lord Sam
Lord Sam
Soca Pioneer

static sound systems moved off the main route and down the side streets. Being on the edge of the Carnival actually suits them. They are often young mavericks playing music that appeals to the margins rather than the mainstream. They come to Carnival to have fun and are provocative, with names such as Killerwatt, Rampage, Foreplay, Rappattack.

Each sound system has a different style, reflecting the different music heard in the clubs of the capital—rap, reggae, jungle, zouk and so on. And each of the 39 static sound

systems can expect to attract well over 2,000 energetic followers, all of whom will be dancing. It's impossible not to—even the Tarmac shudders in time to the music.

Static sound systems are certainly popular with the crowds, and over the years they have gained a degree of acceptance from supporters of the other disciplines. Local residents, however, are not always happy to see a sound

system outside their front door and often under siege by the crowds. Sound system supporters are rarely phased by such opposition. They see Carnival as a festival of arts on streets and, as such, they have every right to be where they are and to do what they do.

STATIC SOUND SYSTEMS

MELLOTONE

Some might say that running a sound system is an unsuitable job for a woman. Lady Benton, Night Nurse and Lady Yonika, collectively known as Mellotone, would beg to differ.

However, the three women who make up the only all-woman static sound system at Carnival do admit that—initially at least—their decision to set up a sound stage five years ago was one which raised more than a few eyebrows.

'When you go into a male-only environment, your arrival on the scene is bound to be met with some caution. I think we had to prove ourselves that bit more. In a way we used the situation to our advantage, because, by being that bit different, we always got support and help from the Carnival committee,' says Lady Benton, who last year proved that it's possible to juggle DJ-ing and motherhood when she brought her three-week-old baby daughter to Carnival.

Just like their male counterparts, Mellotone choose the music they play very carefully. For them, Carnival is the biggest music event of the year and they need to start planning weeks, even months in advance. This includes Night Nurse trawling the record shops in search of hardcore, upfront sounds, while Lady Benton spends her spare time

seeking out smooth vocal-led tracks and Lady Yonika is busy hunting down forgotten tracks from the Seventies and Eighties. 'We all love revival music but, beyond that, what we play is really varied,' explains Lady Yonika, who performs dressed like she's just stepped out of a Blaxploitation movie.

Last year, the girls felt that their stage could be used to benefit people from their home borough of Haringey, so they sought out young local talent to join them. The experiment worked and will be repeated this year. 'On Sunday we're using the stage as a platform for youngsters from our local borough to do some singing and dancing. If kids have talent it's important that they get chances to express themselves,' says Night Nurse. 'At the moment there's quite a wide gap between the sound systems and the mas bands. By getting the local kids involved with what we do we're trying to bridge that gap, both musically and visually.'

Lady Benton continues: 'Many of the sound systems are moving on and developing their sites. They've come a long way since they first got involved in Carnival.'

Other all-woman sound systems have set up at Carnival before, but have only ever lasted for one year. Only Mellotone have managed to keep going. 'It's been hard but for the love of the music we keep plugging away. It gives you a great buzz watching the crowds jump up and down in the streets when you put a record on,' says Night Nurse.

Mellotone is on Telford Road (see listings).



The Spirit of CARNIVAL

So, just what does Carnival mean to the people of Notting Hill?

DOREEN:

We really, really enjoy Carnival. There is a great atmosphere. It brings people out of their houses, everyone enjoying themselves. It is a thing we have been doing for years and years. It is a chance for the whole family to get together. Our family members from the north of England come down for Carnival. We party in the evening, enjoying food and drink. I always make a costume for Jason. I get old shirts and jeans and slash them with scissors to make strips. It is a cultural thing for us.

JASON:

I like Carnival 'cause I get to wear costumes and dance and eat food.



RICHARD:

Anything that gives people the chance to have a good time is good in my books.



CHIARA:

I am really looking forward to Carnival. I have never taken part in the Notting Hill Carnival before, but I know the feeling of carnival because I am from Trieste in Italy and we have many carnivals there. I am really looking forward to relaxing.

ANGELINA:

Nice Cuts, 253 Portobello Road, W11
Tel 0171 221 4421

Carnival is great because it brings people together, people of all different nationalities. It gets everyone out and about. I have been to about 10 Carnivals now. When I lived outside London, I always used to come down to London for the Carnival. The hair style that I am creating now is very popular for Carnival time. The swirl designs on the face are very effective and the style will stay in place for the whole weekend. You don't want your hair to unravel when you are dancing and having a good time.



The Spirit of

CARNIVAL

Carnival means different things
to different people.



To some it's a chance to see old friends, dance and enjoy some of the world's best entertainment. Others will visit for the costumes and variety of delicious foods on offer from around the world. The one thing, however, that unite everyone that visits this year's Carnival in London or any of the many carnivals around the world from Rio to Trinidad, will be the sense of community that is brought about from celebrating life and liberty through dance and music.

The Notting Hill Carnival is the largest arts festival in Europe, second only in the world to Rio. As such, it is rooted in the hearts of all those involved including 7,500 dedicated men, women and children who prepare the intricate costumes that light up the streets of West London with 'Carnival fever'.

**I feel really
strongly about the
Carnival. It started with
just a few people wanting
to bring a taste of
home on to the streets
of London and from that
small thing it has just
grown and grown and
grown**

Benjamin Zephaniah

This year's event offers a chance to party to the latest Soca music, enjoy the variety of sound systems on offer as well as the three live music stages.

Started over 30 years ago by a Caribbean population eager to unite the local community in Notting Hill. It has grown from humble beginnings into an event that is enjoyed by over a million visitors each year. To mark the Notting Hill Carnival is a truly multicultural event, attracting participants and spectators from all over the world.

To recognise the enormous contribution of the Notting Hill Carnival, Royal Mail has created a special issue of Caribbean-themed stamps. Designed by Tim Hazael, the presentation pack features an exclusive poem by Benjamin Zephaniah.



The Carnival stamps are available nationwide at post offices and through mail order (0345 641641) as postcards, loose stamps and presentation packs from the 25th August.

These new stamps are a great way of remembering the spirit of Carnival from the spectacular costumes to the unique energy, fun and joy that abounds throughout the 2 days of hectic festivities. The colourful calypso swinging masquerade dancers are brought to life through the four Royal Mail stamps (priced 20p, 26p, 43p and 63p), so that all can remember the spirit of Carnival.

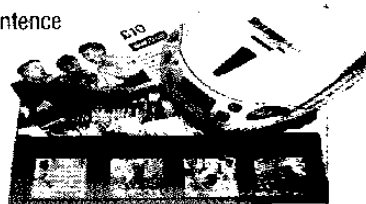
Why not purchase a presentation pack featuring the poem and a full set of the stamps? Presentation packs are a great way of commemorating key events and the Carnival pack makes a stunning present for family and friends to enjoy.

For information about Royal Mail special stamps please call 0345 641641 quoting Ref. 98AYA



Royal Mail are giving 10 lucky readers a chance to win an exclusive Carnival pack, made up of a portable CD player, record token and a presentation pack of the new Carnival stamps.

Simply finish the sentence below, telling us what Carnival means to you, for a chance to win this great prize.



Carnival is about

.....

(not more than 20 words)

Name:

Address:

Postcode:

Please send your completed entry to:
**Royal Mail/Notting Hill, 22 Endell Street,
 Covent Garden, London WC2H 9AD.**

Rules and conditions

Competition open to UK residents only. Employees of Royal Mail or associated companies are excluded from entering. Entrants must be over 18. The judge's decision is final. No alternative prize can be offered. Closing date for all entries is the 14th September 1998.

If you do not wish to receive more information on the British Philatelic Bureau please tick this box ☐

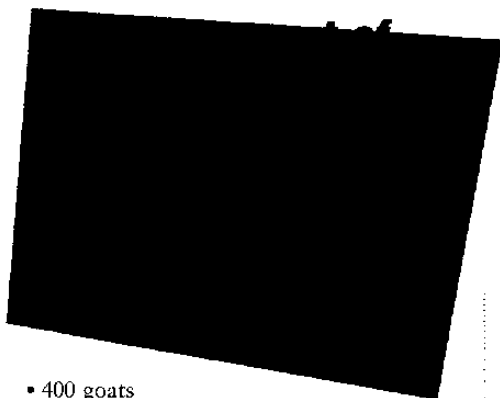


Royal Mail

Is that a fact?

John Hind finds out that at the last count this year's number-crunching Carnival will involve:

- **Up to 1 million visitors at Carnival's height**
- **50,000-plus active participants**
- **150 mas bands**
- **20 steel bands**
- **15 calypso singers**
- **39 static sound systems**
- **30 soca sound systems**
- **300 pre-carnival band/group parties**
- **16,000 records played**
- **300 food stalls**
- **1 ton of curry chicken**
- **1 ton of Jamaican patties**
- **15,000 deep-fried plantains**
- **30,000 corn on the cob**
- **10,000 litres of Jamaican stout**
- **1 ton of rice and peas**



- **400 goats**
- **12,000 mangoes**
- **16,000 coconuts**
- **5 million hot and cold drinks**
- **25,000 bottles of rum**
- **800,000 cans and bottles of drink**
- **70,000 litres of carrot juice**
- **40 flavours of juice**
- **15,000 costumes**
- **1 million man-hours making and decorating costumes**
- **15,000 feather plumes**
- **30 million sequins**
- **30 litres of decorative body paint**
- **12 First Aid points**
- **12 official toilet sites**
- **3 information points**
- **120 floats, one solar-powered**
- **200 moving sound trucks and support trucks**
- **125 St John's Ambulance crew**
- **4 on-site doctors**
- **30 London Ambulance Service paramedics**
- **10 senior house officers at St Mary's Hospital**
- **10 environmental health officers**
- **12 trade enforcement officers**
- **37 hours of roads closed off to traffic**

- **3,400 local residents who 'retire to the country'**
- **130 to 170 stewards**
- **11 buses go to the edge of Carnival, seven of the routes have been re-routed**

MUSIC

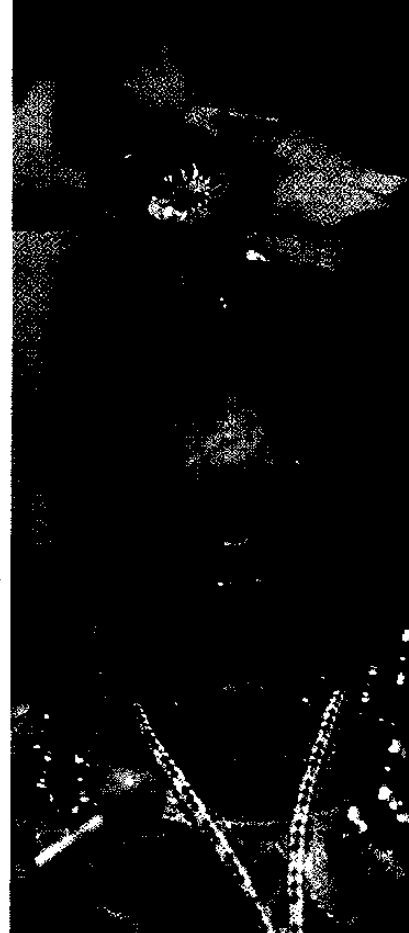
- **Yaa Asantewaa Arts & Community Centre's team**, who chose a theme of Genesis last year, were voted best mas band on the road. They typically have 25 children on a youth-workshop programme developing ideas for costumes.
- **Love T.K.O.**, one of the larger static sound systems, will arrive in a seven-and-a-half ton truck with a tower lift on Sunday morning and set up (plus frame for weather-resistant tarpaulin) in two hours. It will pack up in the evening and – standard practice – set up again Monday morning at 9.30am.
- The time **Carnival DJs** judge that it is 'swinging' on Monday is between 3pm and 4pm. The event is peaking at 7pm but almost all static music is off by 7.10pm.
- **A typical mas band arranges for its crew:** 12 cases of beer, three cases of hard liquor, six two-litre cases of soft drinks and two 50-litre water containers.
- The average DJ arrives with **800 records**.

COSTUME

- The heaviest Carnival head dresses weigh **25lb** and cause neck strain for several weeks afterwards.
- The tallest costume this year is expected to be **16ft**.

The cost of creative expenditure by participants is £10 million.

- **Dragon's Carnival Band** used 50 boxes of glue (20 bottles per box) making its 220 costumes this year, with 15 to 20 people having a 'lime' (production gathering) nightly until 4.30am for the past month.
- **The London School Of Samba**, which has 120 costumed drummers and 60 dancers (dancing in eight styles) at this year's Carnival, has classes to prepare for Carnival all year round, with a typical attendance of 35 drummers and 25



dancers. The youngest is ten, the oldest over 70. The theme this year is 'Burnin' Up'. Costumes will emit water and smoke. Each costume has taken approximately two weeks to sew.

- **Khasheem Thomas**, aged two, and **Jad Gardner**, aged six, of the **Perpetual Beauty Carnival Club**, won £5,000 from the Japan Festival Fund for Japanese costumes they wore at Carnival in 1990.
- At some Carnival parties it's **'tradition'** for girls to remove their tops at midnight.

MONEY

- £175,000 in grants is distributed to performers, bands and dance troupes.
- The average annual expenses of a steel band is £8,000.
- **The cost of a finely tuned steel drum between £350 and £800.**
- Police spend £4 million and visitors spend £30 million.
- There is £167,000 of expenditure by Kensington & Chelsea Council.
- **To plumb and maintain 50 portable toilets costs £89,000.**
- In 1990 police first hired an airship from Esso for £15,000 and loaded it with officers and cameras – but were not allowed below 500 feet.
- 'Don't Jam When You're Jamming' was the Met Police's £25,000 publicity campaign in 1992, to highlight the danger of overcrowding at Carnival.
- **The first ever black Sindy doll was launched at Carnival in 1995, costing £3 more than the lighter, non-dreadlocked one.**
- The council spent £50,000 boarding up

windows and doors on 12 Carnival-area estates in 1997.

- In 1992 the public were invited to contribute to costs at 'Pound In The Ground' sites with tubes leading to subterranean donation safes near main access points. Kensington & Chelsea council paid £3,000 to install the equipment. £900 and 16 pence was raised.

AFTERMATH

- **70 rubbish collectors work through Monday night from 10pm to 6am.**
- Nine items of litter per square foot of gutter were counted on Lancaster Road at the close of one Carnival.
- All streets and pavements in the area are 'cleaned and cleared' a week before the event - with recycling bins removed and refuse dumpers traced and fined.
- **150 tonnes of litter, which is approximately 20 dustcart loads, is collected.**
- A Carnival-goer's chance of ending up in St Mary's Accident And Emergency Department is one in 10,000.
- The most injured at Carnival was under 1,100 in 1976. Comparatively, at Rio Carnival in 1972, there were 10,458 people injured (and 97 deaths).
- An average 61 per cent of serious Carnival casualties are not caused by assault.
- London Ambulance first set up a mobile office HQ to dispatch paramedics in 1994.

CRIME AND PUNISHMENT

- 7,800 police (over three days).
- 1,000 police maximum (visibly) mingling.
- **1,500 police groin protectors.**
- 80 mounted police.
- **Food estimation for the police is 21,000**

for hot meals and snacks, plus 120,000 for cold and hot drinks.

- A Carnival-goer's chances of being arrested is typically one in 20,000.
- At one point in 1976 there were 1,598 uniformed police on Ladbroke Grove.
- The time crime peaks during Bank Holiday Monday, according to Met statisticians, is 5pm-6pm.
- **Number of crimes reported over the years:** 400 1975, 1,000-plus (1976), 634 (1987), 186 1988, 98 (1991), 176 (1996) and 101 1997.

Police began widespread video recording and surveillance in 1988.

- **Arrests at carnival this decade have been:** 174 1990, 100 1991, 104 (1992), 94 (1995), 28 1997.
- In 1976 there were 109 Carnival-related applications for Criminal Injury Compensation.
- In 1883 the police chief of Trinidad said 'Carnival has degenerated into a disorderly amusement for the lower classes' and drums were banned because 'to the ear of the European philharmonicist there is no music in it'.
- Police first used riot shields in Britain at Carnival in 1978 and US-style batons in 1993. They also used virtual reality headsets for 'train for the terrain' in 1995.
- **In 1986 a BBC TV bodyguard was fined £250 for taking tear gas and a cosh to Carnival.**
- In 1988 'more than 100 stewards' were among a crowd who smashed windows and broke down doors at the Carnival Arts Committee HQ after learning that

they wouldn't be paid.

- A minor situation in 1989 resulted in 2,500 police forcibly clearing the area at 8.30pm in the evening, leading to 30 official complaints about crowd dispersal.
- **2,000 Carnival goers jumped barriers on Ladbroke Grove to cross in front of the procession in 1994.**

CHRONOLOGY

- It's 1,298 years since the Danes named the area 'Knotying Hull'.
- 150 years ago 3,000 pigs chomped in the Carnival area and 1,000 people lived in hovels skirted by open ditches.
- **A national steel band, sponsored by the Youth Council, performed at the Festival Of Britain in 1951.**
- 1,000 people attended the formative Trinidad-style Mardi Gras at St Pancras Town Hall in 1959.
- Until 1964 the event was held in a different indoor venue every year.
- After the 1976 Carnival, a team of 39 men worked for four days to clear debris.

- The West Indian Standing Committee decided to boycott the event in 1978, urging West Indians to stay away.
- **After the 1989 Carnival, local boy Martin Amis wrote 'For months the rap rhythm lingers in my head. It goes like this: A fashy bashy cashy dashy lashy mashy pashy. Fashy wha, fashy wha. A fashy bashy cashy dashy lashy mashy pashy.'**
- Pepsi upstaged sponsor Lilt (a Coca-Cola product) in 1996 by handing out 60,000 free cans of iced tea drink Liptonice.
- **Notting Hill's Carnival overtook Rio's in size for the first time in 1996.**
- **William Hague** was the first Tory party leader to attend Carnival, in 1997. He was photographed blowing a whistle, booty-bumping with Ffion, sucking on a coconut and admiring a banner proclaiming 'Success Through Hard Wuk (work)'.
- The oldest regular performer - 84-year-old Calypso singer Golden Cockerel - died earlier this year.
- **Total Carnival attendance has variously been estimated by police over the years as:** 1,000 (1965), 100,000 (1975), 250,000 (1977), 1 million (1996) and 900,000 (1997). **Organisers however, estimate that figures reach nearer to 2 million.**



saturday 29 august

NATIONAL STEEL BANDS PANORAMA

Twelve of London's top bands compete for Champions Of Steel. Sat 29 Aug. 7pm-11pm, free. **Horniman's Pleasance** Kensal Rd. W11 1P. 020 464 2544.

PARTICIPATING STEELBANDS

Ebony Jnr Steel Orchestra
Ebony Steel Orchestra
Eclipse Steel Orchestra
Glissando Steel Orchestra
Lambeth Community Youth Steel Band
London All Stars Steel Drum Band

Mangrove Steel Orchestra
Man Tab The Next Generation
Metronomes
Nostalgia Steel Band
Patonic Steel Orchestra
Stardust Steel Orchestra

THE OFFICIAL CARNIVAL LISTINGS



Virgin Atlantic Notting Hill Carnival

sunday 30 august

CHILDREN'S CARNIVAL

ON THE ROAD: NOON-7PM.

LIVE STAGES

Things have been changing faster than a gecko's heartbeat with the live stages this year. When we went to press Horniman's Pleasance and Sainsbury's car park were both out of the picture. But things change, so who knows...

TOUCHSKY

Powis Square/South Africa Square

(see map on next page). Up to eight acts playing the best in traditional South African music, incorporating world music DJs.

KISS FM

Kiss FM will not be taking a live stage this year at Carnival but will have a strong presence, lending support to a number of popular sound system sites and assisting in the development of DJ talent. Sound system sites will include **KCC**, **Rampage** and **Good Times**. (See sound system listings, page 30)

CLUBS AND BARS

(see venues page 30)

BEAT BAR

Mini-stage with sound system blaring breakbeats, featuring a top DJ line-up including Barry Ashworth (The Dub Pistols) and Derek Dahlarge (Wall Of Sound). Bar outside (inside bar closed), noon-7pm.

BOSSA BEACH CARNIVAL PARTY at the Havana

Funky Latin and bossa music, hosted by resident 'Bossa Beach' DJ, Cliffy. 9pm-1am, free.

CARNIVAL NEW YORK CITY SPECIAL at the

Notting Hill Arts Club

Lazy Dog extended Carnival night, kicking off with jazzy house in the afternoon and moving into deep underground. Featuring New York deep house duo Mateo and Matos. 4pm-late, free before 7pm, £4 donation after.

GOOD TIMES OFFICIAL

CARNIVAL PARTY at Subterania

After Carnival funk night with Norman Jay and his Good Times Sound System. 8pm-2am. £6.

LOVERS NIGHT

at the Tabernacle

Cocktail of sounds incorporating the spirit of Carnival, including Redman. One Love (ragga sound system) and Special Edition (Unique FM), plus Goldfinger Freddie and crew. 9pm-3.30am, £10, £7 before 11pm. adv. £6. Advance tickets available on 0850 790 515.

MARKET BAR

Street bar, noon-4pm (inside bar closed), live jazz band, 4pm-10.30pm, £5, adv tickets only. Booking information: 0171-229 6472.

THE PARADISE

Top cabaret night in the Oriental Room. 7pm-11.30pm, £4, no admission after 11pm. Bar open all day from noon.

THE MAS BANDS' THEMES

Flyover Carnival Club Into The Future
Fox School Carnival Mas In The Millennium
Genesis Watuti Warriors
IPA Carnival Club Obatala (IFA Corpus)
Jamboulay Carnival Arts Performances
 The Jewel In The Crown
Jun Mo Generations Oriental Mask
Kuumba Carnival Band Nomadic Life
La Trinity Carnival Club Spanish/Latin American
London School Of Samba Burnin' Up
Mahogany Carnival Club Ladder To Heaven
Mangrove Mas Band Inter-Galactic Space Warriors
Mas-1 The Four Seasons
Mas-O-Rama Festival
Masquerade 2000 Reflection
Misty Carnival Club Ritual Dancers
Nostalgia Carnival Club Fancy Sailor
Peoples War Carnival Band After the Windrush
Perpetual Beauty CC Summer Holiday
Phoenix Carnival Costume Band
 Bailando-En-La-Calle

monday 31 august

ADULTS' CARNIVAL

ON THE ROAD: NOON-7PM.

LIVE STAGES

See Sunday

TOUCHSKY

Powis Square/South Africa Square (see map on next page).

Up to eight contemporary British up-and-coming acts, with a focus on youth culture.

KISS FM

See Sunday

CLUBS AND BARS

See venues page 30)

BEAT BAR

Mini-stage with sound system blaring breakbeats outside, featuring a top DJ line-up including Barry Ashworth (The Dub Pistols), Derek Dahlarge (Wall Of Sound), Richard Norris (Aceda) and Mimi (Xfm). Bar outside (inside bar closed), noon-7pm.

FINAL EXPERIENCE

at the Tabernacle

Eclectic mix of Carnival sounds including PC Mistri, Redman and sound system One Love. Plus

special guest Sammy D. 9pm-3.30am, £10, £7 before 11pm, adv. £6. Advance tickets available on 0850 790 515.

CURFEW? WHAT CURFEW? at Subterania

KCC official after curfew party featuring the best of UK and US house and garage. With special guests Mousse T, Noodles and Stefan from Sweden. 8pm-2am, £5.

MARKET BAR

Street bar from noon-6pm (inside bar closed). Carnival cash featuring a line-up of DJs, 6pm-midnight, £5, adv tickets only. Booking information: 0171-229 6472.

NU YORICA! at the Notting Hill Arts Club

Regular Monday Latin-based funk, soul and disco night hot from the Soul Jazz SoundSystem, with DJs Stuart Baker, Pete Reilly, Christine Indigo, Ethan Reid and Scotty. 5pm-1am, £4, concs £3.

THE PARADISE

Funk and soul disco night in the Oriental Room. 7pm-midnight, £4, no admission after 11pm. Bar open all day from noon.

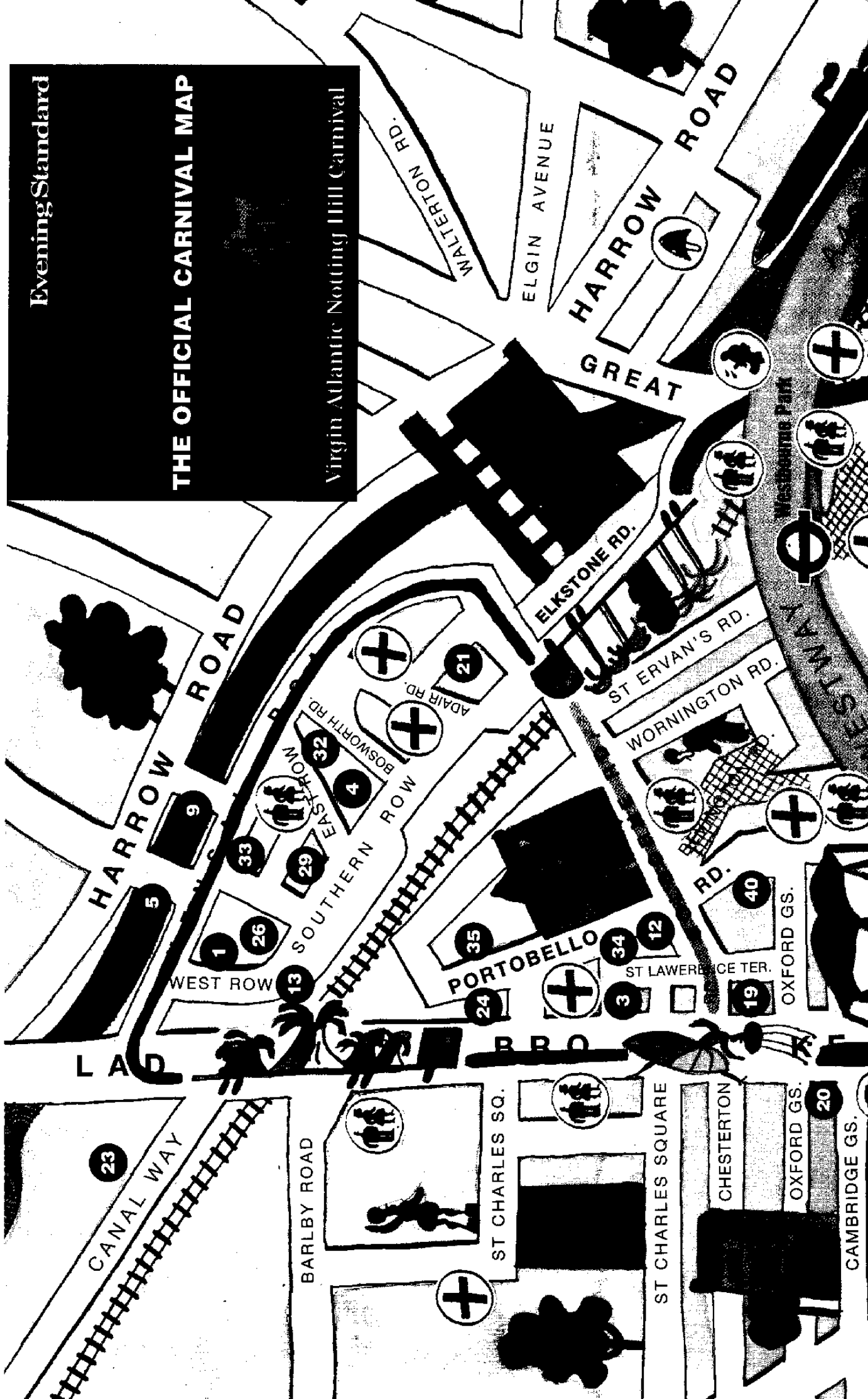
Pioneers And Their Offspring

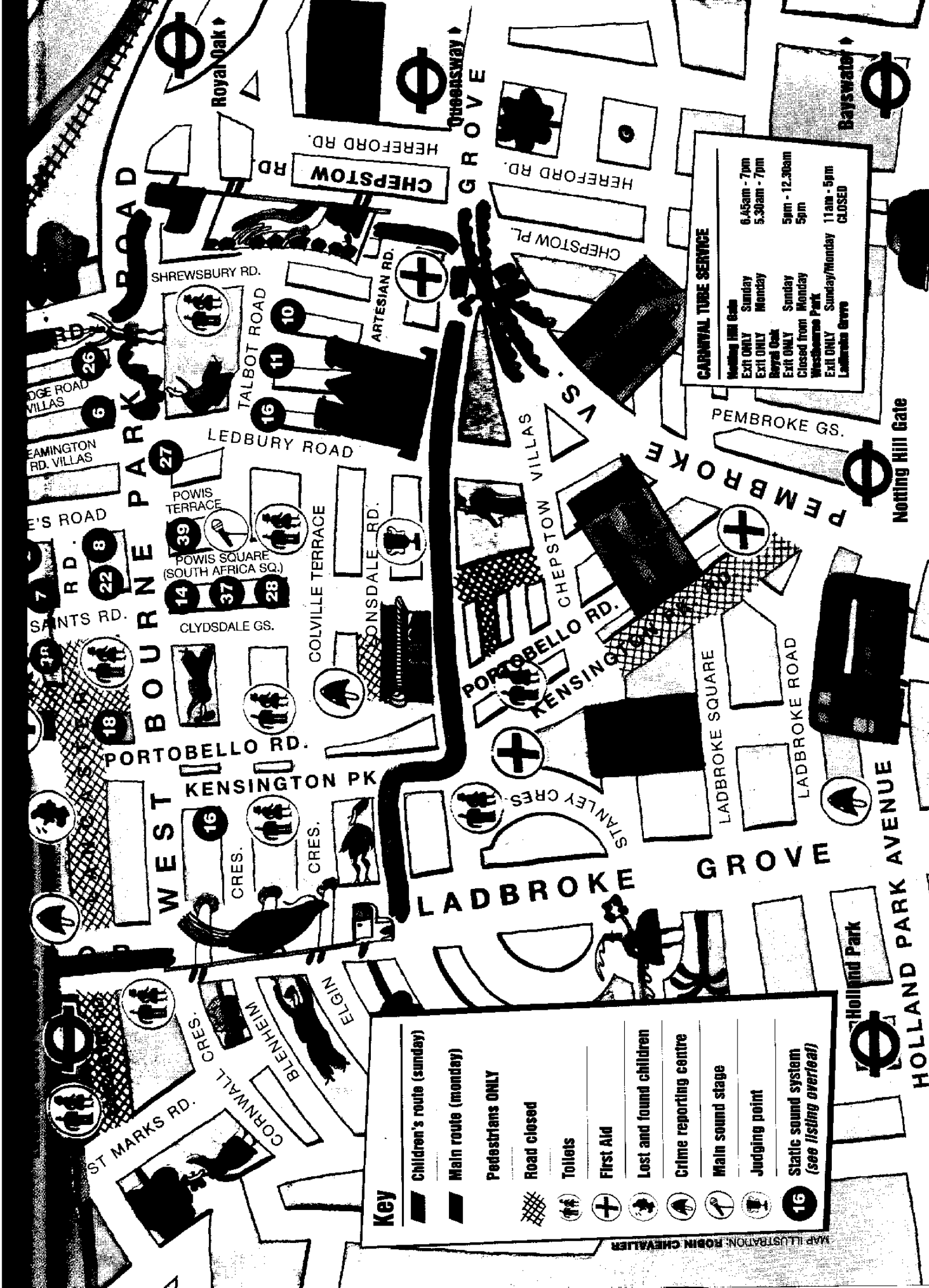
The Royal Banquet
Quilombo Do Samba Fantasies
Savanna Masquerading & Cultural Association World Of Mas
Scarlipsis Carnival Band Sunset Glow
Shademakers CC Reflection
St Mary Of The Angels Colours Of Day
Stamford Hill Carnival Club Ruby's Ravers
Stardust Mas Morning Noon And Night
Tabernacle Children's Costume Band
 50 years since SS Windrush
T&T Mudders Carnival Club Red Devils
The Bride Heaven & Africa 2000 - Africa In The Millennium
Trinidad & Tobago CC Beautiful Earth
Twelfth Century Twinkle Twinkle Little Star
Yaa Asantewaa Carnival Group
 Metamorphosis 11-Decadence
Trinbago Mandan Indians

EveningStandard

THE OFFICIAL CARNIVAL MAP

Virgin Atlantic Notting Hill Carnival





CARNIVAL TUBE SERVICE

Notting Hill Gate	6.45am - 7pm
Exit ONLY Sunday	
Exit ONLY Monday	5.30am - 7pm
Royal Oak	5pm - 12.30am
Exit ONLY Sunday	
Exit ONLY Monday	5pm
Closed from Westbourne Park	
Exit ONLY Sunday/Monday	11am - 5pm
Ladbroke Grove	CLOSED

Key

- Children's route (sunday)
- Main route (monday)
- Pedestrians ONLY
- Road closed
- Toilets
- First Aid
- Lost and found children
- Crime reporting centre
- Main sound stage
- Judging point
- Static sound system (see listing overleaf)

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MAP ILLUSTRATION: ROBIN CHEVALIER

Chef de party

TV's cheekiest chef brings his own sense of family fun to the world's biggest party.
By **Edward Sullivan**

The Harriotts particularly enjoy Sunday's Children's Carnival. It's indelibly marked on their calendar as the day the family get together to enjoy the colour, the music, the crowds, and the celebration of London as a multi-cultural society. As for their private celebrations, you won't be surprised to learn that it will certainly involve food, that fun is very high on the agenda, and that it might even have the useful addition of the occasional drop of alcohol. What is absolutely

guaranteed is that television's sauciest celebrity chef will be performing the role that comes most naturally to him: Ainsley Harriott the family man.

Whatever is going on, Ainsley ain't going to do it unless it involves fun. He is a larger-than-life character, twice as naughty, and an essential member of the good-time gang. He has marked his career as the master of the double entendre, the man who has brought a smile into cookery and, along the way, won over the hearts of the Great British Public.

For as long as the cheeky-chappy chef can remember, his Carnival base has been at his Uncle Tim's house on the processional route. 'There is always plenty of food,' he confirms. 'Rice and peas and anything else we feel like chucking in. If we're really pushing the boat out, we'll make ackee and saltfish. It's expensive but absolutely delicious.'

'We have always had huge amounts of rum punch. It's usually an alcohol-free punch for the kids, but I recall Mum and Dad sliding in several slugs of rum when we weren't supposed to be looking. When *they* weren't supposed to be looking, Uncle Tim would be adding even more rum.'

'As a child I can remember us dancing in the streets for hours on end. My mother loved dancing. She'd laugh and sing and move her hips to the beat of the passing bands. She was one sexy lady. It seems odd describing your mother as sexy, but she really exuded the beauty and sexuality that is Carnival.'

I'm meeting Ainsley in deepest Essex, where he's filming his latest television series for the BBC entitled *Party Of A Lifetime* which, from what I can gather, combines the best and worst elements of *Surprise Surprise*, *Ground Force*, *Changing Rooms* and *Challenge Anneka*. It requires him to descend upon a group of people to organise their own party of a lifetime. Essential viewing.

His handshake is vice-grip firm and his smile as wide as an oil drum. 'You look like the lead singer from Simple Minds,' he says. I sigh and tell him that I hear that one every day. 'Tell me about it,' he laughs. 'Me and Lenny bloody Henry.'

Ainsley was born in Paddington in 1958, the son of pianist Chester Harriott and his wife Peppy. His mother influenced him in the kitchen, while his father equipped him with the skills of a performer. 'The passion of cooking starts at home. My mother was a wonderful cook and allowed us to express ourselves in the kitchen. She didn't mind if we just threw in the odd ingredient to what she

AINSLEY'S ACKEE AND SALTFISH

(serves 4-6)
500g salt cod
1 large tin ackees, drained and gently rinsed
1 red pepper, seeded and sliced
1 green pepper, seeded and sliced
1 small chilli, seeded and sliced (optional)
2 tomatoes, skinned and chopped
2 spring onions, sliced at an angle
1 small onion, finely sliced
1 sprig of fresh thyme, or 1/4 teaspoon of dried thyme
Splash of lemon juice
2-4 tablespoons corn oil
Freshly ground black pepper
3 hard-boiled eggs
1 tablespoon fresh parsley, chopped

Soak the fish overnight in order to reduce the saltiness. Drain. Next, place in a saucepan, and cover with water and lemon juice. Bring to the boil and simmer for approximately 15-20 minutes, until tender. Drain. Carefully remove the skin and bones, then flake the fish and put it to one side until later.

Gently fry the onion, peppers, spring onions and thyme in the corn oil for a good 3-4 minutes, stirring occasionally. Add the chilli, tomatoes and flaked fish. Lightly fold in the ackees (tree fruit that usually comes tinned). Heat gently for 8-10 minutes. Season with freshly ground black pepper. Finally, garnish with wedges of hard-boiled eggs and sprinkle with the fresh chopped parsley. Serve with hot cornmeal muffins.

AINSLEY'S CORNMEAL MUFFINS

225g self-raising flour
100g fine cornmeal
1 1/2 teaspoons baking powder
1 beaten egg
1 pinch salt
3oz melted butter
150-160ml milk

Preheat your oven to 190°C/375°F/Gas Mark 5. Sift the flour, cornmeal, baking powder and salt into a bowl. Make a well, then add the egg and three-quarters of the milk. Mix well. Add the melted butter and mix until you consider the mixture to be soft but firm. If it's too firm, just add more milk. Next, butter a muffin tray well and drop a spoonful of mixture into each cup. Finally, bake for 14-20 minutes, until golden brown. Delicious.

AINSLEY'S BLOODY MARY

'I don't measure the ingredients too carefully, I tend to chuck them all in until it tastes right. I like to do this drink for my neighbours and friends as it makes a perfect, pre-meal drink. It's best to make a huge amount at one time, put it in a large jug and keep fiddling with the ingredients.'

Make sure you start with plenty of vodka and add a decent measure of dry sherry, which I personally think is the key ingredient. Next, squeeze in the juice of a fresh lime, add a dash of Tabasco sauce, several drops of Worcestershire sauce, and then sprinkle in some celery salt. Add black pepper, horseradish sauce, and mix it all up with fresh, chilled tomato juice. A stick of celery tops it off.



MARK HARRISON. STYLING: MARSHA & PROPIT

was preparing, she saw this as a way of us expressing our individuality. Once you have that passion, you can take it into a restaurant. Cooking in restaurants is different as you learn how to cook for people. But you need that passion to *want* to cook for others.

'Before my parents separated, Dad used to have lots of music people and celebrities coming round to the house. Being from a home with Jamaican roots, we were taught to extend warmth. You never walk into a house with long-hand and you never receive long-hand. It's an old Jamaican expression which means when your hand just hangs down there's nothing in it, when you've got something you can offer, offer it with open arms.

That might have been as simple as me taking around a tray of food to Mum and Dad's friends when I was a kid. It doesn't really matter what you have to give just so long as you are prepared to give something.'

His natural flamboyance comes from his father. He loved the banter between his dad's show-business friends. 'I enjoyed the way they bounced off each other and knew I wanted to be a part of it. It's a curious mix this cooking and show-business lark but one where I feel I am able to express my own personality.'

There's something a little more deep-rooted in Ainsley's background that almost predetermines his celebrity status. When his forebears left Jamaica in the Fifties they were a

respectable bunch, professional career people who had no intention of accepting second best. Ainsley's grandfather had cooked for President Roosevelt; and his cousin, Geoffrey Dujan, kept wicket for the West Indies cricket team for several years.

Cricket is so integral to Jamaican culture that when, as a junior chef, Ainsley was offered some extra work at Lord's Cricket Ground he leapt at it. His stint at Lord's lasted 19 years, eventually ending in him taking charge of the Long Room's catering. The good old boys of England's most traditional brigade took to him well. 'Let's go for an Ainsley breakfast,' they'd say, or, 'You simply must have one of Ainsley's beef baps.' ➤

This time at Lord's served him well. His cricketing connections attracted a certain amount of media interest and, when a Radio 5 Live producer asked what he wanted next, he bravely replied that a radio cookery programme would be a good idea. That was five years ago and Ainsley Harriott, media star, was born with the radio show *More Nosh, Less Dosh*. From here he gave up slaving over

a hot oven and found a regular daytime slot on *Good Morning With Anne And Nick*. Since then he's been the BBC's golden boy with *Can't Cook Won't Cook*, *Ready Steady Cook*, and *Ainsley's Barbecue Bible*.

He clearly enjoys being a media star. 'I get a

buzz out of doing all these programmes. I think if you don't have that buzz you're taking away the excitement of TV and I think that's why people react to me in such a

MERLENE ANDERSON'S VEGETARIAN CALALOO

Regular Carnival celebrants who've found themselves in need of sustenance on Cambridge Gardens will probably remember Merlene Anderson's vegetarian calaloo. Merlene (below) lives in Gypsy Hill and has fed the masses at Carnival for 17 years now. She presents Caribbean cooking in the way that she knows best – the way her Jamaican grandmother taught her. This incorporates the influences of Chinese, African, European and Indian cuisines. She gets most of her ingredients from Brixton market and here's her recipe for vegetarian calaloo (a leaf vegetable similar to spinach).

(serves 4)

- 1 large tin (538g) calaloo, drained**
- 1 large onion, chopped**
- 1 aubergine, sliced**
- 4 ripe tomatoes, skinned and chopped (or one large tin)**
- 2 cloves garlic, pressed or finely chopped**
- 4 spring onions, chopped**

- 4oz white cabbage, shredded**
- Coarse black pepper, to taste**
- 1oz coconut milk**
- 2 medium carrots, grated**
- 1 pinch salt**
- 2oz corn oil**
- 1lb rice**

In a large saucepan ~~sauté~~ the onions, tomatoes, white cabbage, aubergine, carrots and garlic in the corn oil for 2-3 minutes until slightly dry. Add the drained calaloo and coconut milk, and simmer until moist (not too dry). Serve on a bed of boiled rice.

PAT HOLDER'S PEHLAU AND COLESLAW

Pat Holder, whose sister Claire is the chief executive of the Carnival Trust, has been preparing the food for Carnival's corporate guests for ten years. The rest of the year you'll find her cooking up a storm for the postal workers in London's Mount Pleasant Sorting Office. One of the dishes she most enjoys preparing is ~~pohla~~ with coleslaw.

(serves 6)

- 1lb gunga peas, soaked overnight**
- 1 whole chicken, skinned, boned**

- and chopped into pieces**
- 1 large onion, chopped**
- 1 pepper, seeded and chopped**
- 1 chilli, chopped**
- 2 teaspoons thyme**
- A good shake of soy sauce**
- 2 teaspoons Caribbean seasoning**
- 2 teaspoons cajan**
- 4 tablespoons corn oil**
- Salt and pepper, to taste**
- 1/2lb carrots, diced**
- 1/2pt coconut cream**
- 1 whole chilli**

Put the chicken pieces in a dish large enough to marinate them. Add the thyme, pepper, onions, soy sauce, Caribbean seasoning, cajan (both seasonings from Caribbean stores and some supermarkets), corn oil and marinate overnight. Put the gunga peas (pronounced like Gungha Din – not to be confused with garja) in water and and soak overnight. (Sometimes called pigeon peas, these are actually multi-coloured beans – if they're dried soak them overnight, if they're tinned they're ready to use.) The next day put the chicken in a large saucepan with enough water to cover it. Cover with a lid and simmer for 45-60 minutes until thoroughly cooked. In another saucepan, simmer the gunga peas until soft. Add the thyme, salt, pepper and chopped onion. When they're all cooked, drain and add to the chicken. Add the uncooked rice, coconut cream, diced carrots, chilli pepper and enough water to cover everything. Cook until the water has gone and the rice is cooked. Make sure you discard the chilli pepper before serving with the coleslaw (see below).

COLESLAW

- 1 medium white cabbage**
- 2 carrots**
- 2 spring onions**
- 1 small tin of sweetcorn**
- Mayonnaise to taste**
- 1 jar of Heinz Sandwich Spread**

This is such an easy dish to prepare. Simply grate or chop everything up and mix in a bowl with the mayonnaise and Sandwich Spread. Keep chilled.

EDWARD SULLIVAN



positive way. They're looking for effervescence and that's what I like to project. I watch myself from time to time and I find myself laughing at my own jokes. I don't understand these celebrities who can't watch themselves on the box. I can only assume that they are adopting a persona they are not necessarily happy with. With me, it's case of what you see is what you get.'

What you see is a striking-looking man, what you get is a man with a rather pragmatic approach to life. 'I believe in taking challenges when they face me. I'm very lucky in that what I do is what I enjoy. I love to cook and I love to perform. I've been given the opportunity to do both and the audiences seems to enjoy what I do, too.'

'I think I loosened the restraining shackles of cookery by saying you can have a laugh and get the banter going with other presenters. People get too uptight in the kitchen and it's my job to make them relaxed. I want to take the fear out of cooking. So many people worry about the cake which might not rise, the sauce that will burn or the meat that will be undercooked. Forget it, relax, and enjoy it. It is meant to be fun. If you look back at your school days, the lessons you learnt most from were the ones you enjoyed most, the one's with the fun teachers. That's what I'm trying to be.'

Fun cooking leads to some obvious connotations. When Ainsley first met the girl he was to marry, Clare (they have been together for ten years) he said, 'Come round to my house and I'll cook you a meal that will give you an orgasm.' She came round and, presumably, the orgasm happened.

'Clare is a down-to-earth Yorkshire lass. I poke fun at her accent and she mimics. She has a very dry sense of humour, which I like, and when we all get together, we get quite wild. Her brother is comedian Johnny Shuttleworth, aka Jilted John of 'Gordon Is A Moron' fame, so having a laugh is an essential part of our lives. We have two children, Madeleine, aged eight, and Jimmy, five. They're not necessarily into all this gourmet cooking and when I get home from work, I like nothing better than to sit down with them and enjoy a family meal.'

Even fish fingers? 'They love all that,' he admits, 'and I sometimes join in with them. They love their mum's and dad's cooking but kids do like certain foods and you can't go wrong with fish fingers.'

I'm a fish finger fan myself, and by now Ainsley has relaxed me enough to prompt me into confessing to having the odd Pot Noodle or three in my cupboard at home. I am suitably reprimanded.

'Fresh noodles are **continued on page 42**

COCKTAILS

Jasper Eyears (below), 21, grew up in Notting Hill and so it's no surprise that he has become one of London's top cocktail consultants. His expertise has been called upon by the likes of the Atlantic, the Met Bar and the Velvet Lounge. 'Drinks are a major part of the Carnival experience, they add to the fun and colour of the event,' he says, before graciously sharing with us five of his classic recipes for Carnival cocktails.

CLOVE PUNCH

2 parts dark rum
1/2 part fresh lime juice
4 parts cranberry juice
6 cloves

Shake it all heavily with lots of ice and strain into a tall glass. Garnish with a sprig of mint.

FLEURE DE JAMAICA

40 Fleure de Jamaica
Half bottle of Appleton golden rum
10 cloves
Sugar, to taste

Boil the Fleure de Jamaica (a dried flower-head herb from Caribbean market stalls) in a saucepan of water until the water turns a deep red colour. Strain and discard the Fleure de Jamaica and allow infusion to

cool. Take a 2 litre jug, fill it with ice, add the rum, top up with the red solution, add the cloves and a little sugar. Store in the fridge for a couple of hours before serving.

THE CLASSIC DAIQUIRI

2 parts Havana Club three-year-old rum
1/2 part fresh lime juice
(a cross between a lemon and a lime but sweeter and better; if you can't get them, use lime and a little more sugar)
1/4 part of sugar syrup

Pour all the ingredients into a shaker full of part-cubed and part-crushed ice. Shake hard to dilute the strong alcohol content and strain into a pre-chilled Martini glass. No garnish.

MUY RICO

1 part Havana Club three-year-old rum
1 part dark rum
1/2 part fresh lime juice
1/2 part fresh lemon juice
Dash of Curaçao
Dash of apricot brandy
Dash of angostura bitters
2 parts pineapple juice

Fill a shaker with ice, add all the ingredients and shake quickly. Serve into a tall glass and garnish with a wedge of lime and a sprig of mint.

MUY RICO (VERY RICH)

2 parts dark rum
1/2 part lime juice
Dash of angostura bitters
Dash of framboise
3 parts cranberry juice
1 dash of sugar syrup

An easy punch to prepare quickly for a lot of people. Put all the ingredients into a shaker and give it a vigorous shake. Pour into a tall glass over ice and garnish with a sprig of mint and a wedge of lime.

EDWARD SULLIVAN



JUSTIN CANNING

Totally tropical tastes



It's an ugly business – but Wenty Newland really knows how to get fruity, Caribbean-style.

By **Edward Sullivan**

Wenty Newland left Jamaica at the age of 15 so he knows a thing or two about tropical fruits. So much in fact that his shop in Forest Gate specialises in selling the best range of tropical fruit in London. He's making the short trip across town for Carnival, as

he has done for the past 14 years, and his site on Oxford Gardens will be one of the most popular. He'll have some of the more familiar things: mangos, pineapples (cut up or sold whole), barbecued sweetcorn ('an old favourite at Carnival, they go down well if the

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weather is a bit cold') and West Indian avocado pears ('the most beautiful avocados you'll get anywhere'). But he'll also have a lot of produce that's less familiar to non-Caribbeans. Here's just a few tropical delights he'll be tempting us with over the weekend:

Apple banana Small yellow bananas that taste more like a sweet apple than a banana.

Cashew The kidney-shaped cashew nut grows out from a pear-shaped fruit (the cashew apple) native to the Amazon. They have a rich, buttery flavour with a light crunchy texture and are high in fat (48 per cent). When cooking them beware not to overcook the nuts, as they tend to turn soft.

Five finger This is the Trinidadian name for the star apple or star fruit, as Sainsbury's calls it.

Gunip A West Indian lychee.

Hog plums They look like tiny orange grapes, and taste very sweet.

Jackfruit A large, round, green-skinned fruit which can be eaten raw (except for the seeds). It has a strong taste of a blend of tropical fruits.

Jelly coconut Like a dry coconut except this comes off the tree a month before it's fully ripe. First you chop the top off and drink the milk with a straw, then you crack it open and scoop out the flesh which has a jelly texture.

June plums Similar to hog plums but slightly bigger and yellow when ripe.

Nasebury These resemble new potatoes in appearance, but cut them open and you'll find them soft and tasty.

Soursop These green, spiky-looking fruits are from the American tropics. They seem to combine the flavours of mango and pineapple and you can easily strain them to make drinks and ice-creams, for example.

Tamarind This comes in a brown shell - you crack it open and eat the flesh that surrounds the seed inside. West Indian ones taste sour.

Ugli Not beautiful, of course, but actually a fairly delicious cross-breed between a grapefruit, a tangerine and an orange.

Wenty's Exotic Fruits, 26 Upton Lane, E7 (0181-472 5524).

Ainsley Harriott, continued from page 38 the easiest things on earth to make. It takes seconds. Just fry them up and toss them, and chuck in whatever you've got around.'

And what of the wife of a famous chef? Does her cooking compare? 'Clare's a wonderful cook, but what takes me 20 minutes might take her hours. The only thing I haven't managed to beat is her recipe for Yorkshire pudding, and she does a mean gravy.'

So now it's the turn for a new generation of Harriotts to experience the joys of Carnival Sunday. 'They love it,' says proud dad. 'They enjoy the spectacle of the occasion, and the sheer amount of people. The curious thing for me is that people just don't go away, they stay forever for the spirit of Carnival and intoxicate themselves in an atmosphere that is unique to this part of the world.'

'We'll probably go to Uncle Tim's for a while, then wander into the streets to soak up the atmosphere. Be it food, drink or having fun, it's imperative that you capture the atmosphere of Carnival - which, like my cooking, means anything goes. The only problem I have is when the kids start fighting to sit on my shoulders: "My turn, Daddy, my turn now," they shout, in a bid to see the best of the procession.' After all he is 6ft 4in. ■

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