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BAS Junior Steelband Panorama 2018

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Celebrates their 10th anniversary



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Editors Message



Hello

Panpodium is celebrating its 20th anniversary in 2019. Two decades ago, it was difficult to source information on the steelpan artform, but its global recognition is now quite evident as musicians are promoting the national instrument of Trinidad and Tobago worldwide through their performances in concerts, competitions, tours, albums and films.

Many thanks to our global social media partners for actively supporting and promoting the unselfish efforts of the global steelpan community to world audiences ensuring its recognition is always at the forefront. Spreading the steelpan gospel to uncharted territories and new global audiences. Many thanks to When Steel Talks for their Trojan services, as well as all our media partners who are too numerous to name individually.

2019 brings us another year of the steelpan's existence and with it brings further developments. Pan Trinidad is now under new management and is in the capable hands of its first female President, Beverley Ramsey-Moore. This is an iconic time in steelpan's history and now more than ever the artform needs the full support of everyone involved with its culture to ensure it continues to evolve.

The continuity of our steelpan culture lies with the youths of our global nations as they introduce changes, developments, creations and innovations to take it to another level and maintain its momentum in this digital era to command its rightful place amongst conventional musical instruments.

In 2018, the UK celebrated its 41st anniversary of its National UK Steelband Panorama competition from its humble begins in 1978 to its iconic status as the precursor to the Notting Hill Carnival and it was also a paid event which is something that has long been discussed and put into effect by Matthew Phillip and his Carnival Village team. Applauds to Matthew and Co for the continued development of Notting Hill Carnival and the promotion of the Trinidadian culture in the UK.

Panpodium continues to assist in the promotion of the steelpan and its culture through its digital media platforms and in conjunction with our universal media partners to ensure that we are reaching the wider audiences and capturing virgin territories that the steelpan culture is yet to reach and be recognised.

I offer my personal thanks to everyone who has contributed to Pan Podium's success and look forward to your continued support in making Pan Podium a beacon for the artform.

Pan 4 Life!



STOCKHOLM STEELBAND

CREATING GOOD MUSICAL VIBES!



Stockholm Steelband had the great honour of having Delphina 'Panness' James leading a workshop for them on the 19-21st of October 2018 in Stockholm, Sweden. Delphina has an extensive reputation of being a highly acknowledged musician, teacher and arranger and the rumour had spread like a virus all the way to Scandinavia.

Stockholm steelband contacted her in the hope that she would want to come to Stockholm. They were particularly looking for a female arranger. Delphina took the opportunity without any hesitation. With little correspondence with the band and just a few weeks later, Delphina found herself at the pan yard of Stockholm steelband. The band consists of players of various musical backgrounds. Some of them are new comers whilst others have played the steelpan for decades. Sweden has had a few steelbands over the years. Stockholm steelband is made up of a mixture of players from two previous bands, Hot Pans and Cool Pans.

Sweden is a small country, which does not offer many opportunities for a steelband to perform, but Stockholm steelband has gradually increased their reputation and is today performing at different locations both locally and nationally. The band members are all amateurs, with a few having a professional musical background.

Stockholm Steelband Stockholm Steelband has its base far from the hot and sunny Caribbean, yet heats up the atmosphere wherever and whenever they play. With strong rhythms and an abundance of personality. They play everything from soca and calypso, which are typical genres from Trinidad and Tobago, to pop, soul and reggae. The band was formed in 1984, and since then it has had the pleasure of playing the steel pan different events including the Polar Prize, weddings, corporate celebrations with Caribbean theme, carnival, TV4 Morning and festivals.

At the moment the band consists of mainly female players except for one single male. They have been working with different male arrangers in the past and now the time has come to engage a female arranger. The impact of having so many female pan players is encouraging especially for younger musicians. It is inspiring to see women play the steelpan as traditionally mostly men played.

Stockholm Steelband, is a small band with about 15 players in total, they were all delighted to meet Delphina James. Her assignment was to arrange one calypso and a soca medley to expand the bands repertoire. The band members were excited and, on their toes, as she arrived, eager to be efficient and ambitious for the short and intense three days of work. Pencils were sharpened; notebooks prepared, as well as charged mobile phones and video recording devices.

Delphina stepped in with her warm personality, well-experienced teacher skills and an inspirational passion for the steel pan. She managed to balance the arrangement so that all the players on different technical levels could find joy and challenges. Stockholm steelband got songs that they can practice for quite a while, just as they had requested. It was a weekend full of passion, laughter and wonderful music making, an event that will echo beginning of a relationship that most certainly would evolve and strengthened with time.

You can read more about Stockholm Steelband by visiting their website - www.stockholmsteelband.se or their FB - Stockholm Steelband.

Contact them by
Email: info@stockholmsteelband.se
Tel: +4672- 3604748





Spangle Steel Band

SPREADING THE STEELPAN GOSPEL IN NORFOLK.

The emergence and development of Steel Pan music in Norfolk can only be described as limited and recent. Whilst several schools in Norfolk have purchased and used pans successfully a band called the 'Steelers' were, what is believed to have been, the first adult steel pan band based in the county.

The Steelers came together in the mid 90's, sponsored by Norfolk constabulary sports and social club the Steelers performed successfully for many years at local community and charitable events. Ian Boggan, who later co-founded Spangle, was one of those who joined the 'Steelers' in the 90's first helping with percussion before moving onto bass pans.

In 2003, after the Steelers disbanded Ian joined a group called Mango formed by Janet Benjafield.

As a result of her general love of the Caribbean and pan music and following regular trips to Trinidad and Tobago; Janet and her husband Kevin purchased some pans and gathered some like minded friends together and they formed the Mango Steel Band, meeting weekly in their front room to practice and play.

In 2004, Kim joined Ian playing for Mango and during the early years the band were also helped by notable tenor player Selwyn Alexander who, on an extended trip to Norfolk from Tobago, spent many weeks arranging songs and generally supporting and guiding the band. Selwyn, who is unfortunately no longer with us, was inspirational and provided invaluable advice and support to the band.

Again after many successful years of playing Mango disbanded however Ian and Kim were still

keen to arrange and play and so in 2013, they purchased some second hand pans from a local school and decided to hold an open workshop to try and get some interest in steel pan music.

A cross section of work colleagues attended the workshop, initial hesitancy gave way to fun and laughter and not withstanding a small amount of wrong notes and ungainly clanging the group battled their way through a small selection of musical challenges.

Many of those who attended the workshop were enthusiastic and further sessions were organised, their playing skills improved, musical parts were learnt and several songs emerged. As the group developed there was only one obvious and natural progression, to put together a set and play in front of an audience. Of course the group had to have a name and 'Spangle' was born and they played their first gig in March 2014.

Spangle continue to entertain and enjoy playing a variety of gigs across Norfolk, the core of the band continues to be those who attended the initial workshop although several new members have joined over the years. There are presently a dozen band members, mostly from the public sector, who span a wide range of ages and backgrounds, the band continues to focus on a principal objective of playing for fun and enjoyment.

Spangle look to play up to a dozen gigs per year, and generally play between March and October at a mixture of events including fetes, weddings and private parties. Spangle steelband is a regular attendee at the annual Lord Mayor's parade in Norwich and the Norwich 10k road race both held in the summer. As well as playing local gigs Spangle enjoy attending the annual 'Pan-Jam' in Cambridge.

Spangle play a mixture of popular songs as well as more traditional calypso and reggae songs, the band members are always keen to try something new but also to stay true to and be able to demonstrate the traditional calypso and soca roots of the instrument.

Being some distance from the capital and larger cities means Spangle is fairly isolated in terms of developing within the steel pan community however friends have been made with bands



and like minded individuals across the country and Spangle are grateful for the support and encouragement they always receive.

Following retirement Ian & Kim have extended their pan portfolio and with a trailer full of pans now also offer public workshops, team building sessions and workshops for hen parties.

Spangle players continue to enjoy themselves and entertain their local audiences; they wish all their pan friends and steelbands across the country best wishes for a successful and enjoyable pan playing 2019.

Visit their website - www.spanglepans.co.uk. Or follow them on Twitter at FB@spanglenorfolk



NATIONAL SOCIETY OF STEEL BAND EDUCATORS

The Future of Steelpan Education in the United States

— BY DR ANDREW MARTIN

In the United States, there are currently 184 college and university steelbands and over 600 primary and secondary school steelbands spread across the far reaches of the country.¹ Steelbands in academia can be invaluable laboratories for teaching diverse student populations, offering access to arts education for the broadest of populations. In Seattle, Washington, steelbands are abundant; however, sustainability and pedagogical quality is elusive. Steelband educator Gary Gibson founded Steel Magic Northwest to support academia-based steelbands and to offer better quality and continuity for the youth participants. “Until my organization came along,” Gibson says, “the best any kid could expect would be to play for maybe a semester in the 6th grade...then, their steelband career would be over. We’re changing that!”²

Gibson’s situation is a cautionary tale for the implementation of steelbands in academia and it was because of situations like his that several leading steelband directors from across the country formed the National Society of Steelband Educators (NSSBE) to support one another and provide resources for the implementation and sustainability of steelband across the United States. The NSSBE was founded in 2016 with a core mission to connect steelband educators (both national and international), foster excellence in the steelband art form by providing resources, professional development, and networking opportunities, to promote greater knowledge, appreciation and support of the steelband community, both among practitioners and the general public, and to honor the cultural heritage and traditions of steelpan and steelbands.

The NSSBE’s coordinated efforts to bridge the chasm of steelband education includes a website (www.weteachpan.org) rich with content pertinent to youth steelband members and steelband directors alike. Here one can find links for steelband music publishers, indexes of published steelpan research publications, lists and contacts of steelpan tuners, steelpan workshops and camps, solo steelpan repertoire database, masters thesis and doctoral dissertations focused on steelpan, academic steelband database, practical tips for ensemble rehearsal, engine room set up, and much more. Beyond this, the NSSBE juries a facebook group of steelband and directors that boasts over 700 members and is an invaluable community forum and bulletin board for the American and international steelband community.

1. These figures are courtesy of Dr. Brandon Haskett’s nationwide steelband survey. For more information, see here <https://bhaskett.wordpress.com/steelpan-research/>

2. Gary Gibson email to Andrew Martin, October 8, 2018.

Dr Chris Tanner



According the NSSBE president Dr. Chris Tanner, of Miami University, the organization aims to be “a central resource for those who direct or lead steelbands in the USA, and to foster a sense of community among practitioners of this wonderful art form.” The

focus on “support” is clear from the NSSBE’s mission and board member and steelpan tuner Emily Lemmerman further notes that “Steelband is growing so quickly across the USA that if the goal of an education degree is to prepare students to work in the field of music; if the goal of a percussion performance degree is to work in the field of music, steelband is undoubtedly an area where we need more teachers,” and Lemmerman further argues “To not support steelband inside a music education curriculum, much less as a required part of a percussion degree is nothing short of irresponsible.”³

The development of steelbands in academia in the United States is an evolving process and regardless of the motivations for each new steelband, it is exciting to witness the continued growth of the movement and the cultivation of resources, methodologies, and networking. In the United States, the present state of steelbands in academia finds a generation of directors and students better off than their predecessors. Programs at several key universities such as Northern Illinois University and community-based programs such as Café Steelband, Virginia Rhythm Project, Mosaic Steel Orchestra, and Steel Magic Northwest are making great strides towards continued steelband educational excellence. Look to organizations such as the NSSBE to forge the future of the art form in academia and to further connect steelbands in the academic and diasporic communities.



Emily Lemmerman

Dr. Andrew Martin is an ethnomusicologist, percussionist, pannist, and Professor of Music at Inver Hills College in St Paul, Minnesota.

3. Emily Lemmerman email to Andrew Martin October 24, 2018.



Claire Michelle Falcus

Music is my Passion!

Claire was first introduced to the steelpan art form by her younger sister, who played the instrument at school. She started to learn a variety of musical instruments at school but there was something special about the sound of the steelpan that she fell in love with instantly. The Pan Jumbie took control and Claire was its perfect target.

Claire started playing pan at age eleven with North Tyneside Steel Orchestra (NTSB). She joined NTSB as a beginner and worked with them right through to the summer of 2012. She achieved the roles of Trustee of the charity and was also a member of the Management Director Team.

The experience she gained as a young performer, young leader and management director for another organisation enabled her to develop her own values and motivations in order that she could create a successful project based on her own values and ethos. So since 2008, Claire has led and performed with the Cramlington Caribbean Crew Steelband (CCC). She manages all of the charity's projects, performances and also their youth music leader programme. Claire is also very proud of being part of the very first North East Regional Steelband Project 'Volcano' from approximately 2005/2006.

She beamed with a glow of achievement when she confirmed that her first National UK Steelband Panorama performance was in the summer of 2007 with the Stardust Steel Orchestra. It was at that time that she realised that she was introduced to a whole world of pan that she did not even know existed! She performed in the UK National Steelband Panorama with the CSI Steelband from 2008-2011 and joined Ebony Steelband Trust in 2015 and has performed with them annually ever since.

"The most challenging thing that I have achieved to date is building a successful steelband charity from its beginning in a part of our country where the steelpan is not well known in the wider community," she stated.

Claire continued giving her insight into the art form by stating, "In my opinion, every steelpan



tutor has a duty to educate participants in all aspects of the steelpan from looking after the instrument, respecting the instrument, spending time on technique and all of this comes from making sure that you yourself are continually learning about the instrument. You need to pass on the skills and knowledge gained and seek opportunities for your participants/ steelpan players to experience as many aspects of instrument as possible, show them what other bands are doing and what they can aspire to become with dedication, commitment and practice."

Claire's choice of pan for panorama is the double second but on the whole she professes that she is a stronger front line player. She has spent many years working closely with Toussaint Clarke, vice chairman and founder of the UK Steelpan Tuners Guild, and declared that he is one of her main inspirations to continue guiding her players in the way she tries try to do. Toussaint has been the best mentor in terms of instilling important skills and knowledge in our young people from the very beginning and building upon this as they progress as pannists. As an arranger not from a classically trained background Claire has learned much by way of arranging music from Toussaint. He is a great support to her and her projects.



Claire was very focused when she said, "I think the most important and common goal that the UK steelpan fraternity should be doing is working towards 'bridging the gap'. We cannot do anything about the thousands of miles that separates the UK from Trinidad or the hundreds that separates London and the North East. The various bands and projects that exist throughout the UK are all at different stages of their musical journeys and learning from each other is crucial. In my opinion, it is important that those in other parts of the world want to educate and promote pan as the national instrument of Trinidad and Tobago and that traditional skills and values are passed on to players wherever in the world they play the steelpan."

Her passion for the instrument and its music was revealed when she confirmed, "my charity runs various projects for all ages and abilities aimed to ensure that pan is accessible to as much of our community as possible. Providing opportunities to learn about, play and take part in as many pan related events and activities as possible to as many people that want to partake is what I try to do. When something is such a big part of your life, there are no barriers that cannot be overcome."

Pan has shaped my life in many ways and I feel lucky to have been able to experience and achieve what I have done so far. I am a practicing solicitor in the UK and my hectic professional lifestyle could easily have prevented me from continuing to promote pan in the way that I have done. I just refuse to let it!"

Thanks to Claire who is spreading the steelpan gospel like an epidemic in the north east of England. She is truly an inspiration.



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PANergy celebrates their 10th anniversary

The Tyrolean Steel Orchestra has the Caribbean zest in its blood and the good mood in its luggage.

BY STEFAN SCHWARZENBERGERRAY

The formation of young Tyrolean musicians - founded by Stefan Schwarzenberger - has been inspiring with their steel drums since 2008.

Anyone who listens to PANergy play will hear the rushing of the sea, the dancing of the waves and the sipping of cocktails. A holiday feeling and good mood fill the air when the roughly 20 Tyrolean musicians between the ages of 9 and 17 play on their steel pans.

As Austria's only steel orchestra, PANergy, plays all the Caribbean musical genres Calypso, Soca, and Reggae and they perform throughout Europe with dynamic, cheerful and professional concerts.

From Trinidad to Tyrol:

Stefan Schwarzenberger brought to Tyrol what was "invented" in Trinidad - tropical lightness, Caribbean rhythms, and music that invites you to groove along. Additionally, the founder (and

still musical director) of PANergy, also combines many important aspects of music education which includes the rhythmic movement whilst play, playing without music sheets, improvising solos and sequences and of course listening to all individual voices. The energy emanating from steel pan instruments is contagious - and you can feel it.



Altes Kino LandeckRathausaal
TelfsKinderfestival Bozen / ItalyLime Party in der
Cantina Vecchia Preisverleihung „Innsbruck liest
#Youth“ Konzert in Uhingen – Germany.

In 2011, they made a trip to Trinidad and Tobago to experience the culture first hand and have adopted as much of the steelpan culture in their playing techniques and performances.

PANergy has a live CD produced at Treibhaus Jam live in 2012 that you can buy. Just visit their website to do so.

Have a look at their videos on You Tube:
Easy does it 2012 <https://youtube/2Zuc0vKewp4>
All night long 2012 <https://youtube/2Zuc0vKewp4>
Guantanamera 2014 <https://youtu.be/YPU06gCjvIM>
MellaubisSchopperrau2012 <https://youtu.be/bc7XhvjlQ38>

From Tyrol to Trinidad:

Anyone who has heard PANergy play knows the special spirit that surrounds the group. With their lightness and esprit, the group from Telfs has already made it far beyond the borders of Tyrol. from the Mole West beach festival at Lake Neusiedl to the Große Chance on ORF to the Drum Night in Osnabrück or the Percussion festival in Slovenia. Whether as a full cast or (for smaller gigs) in a quartet, the positive vibes of the musicians immediately spills over into the audience. And, from time to time, the band gets its inspiration from the Caribbean when attending Trinidad's Carnival.

Concerts :

Strandklangfestival Mole West Neusiedlersee
Percussion Night im Orpheum Graz Wellenspiel
KremsPercussion Festival Freistadt
Die Grosse Chance im ORF Wien Steeldrum
Festival Bern / Switzerland Drum Night
Osnabrück / Germany Percussionfestival Zalec
/ Slovenia Tiroler Landesjugendsingen Kufstein
Treibhaus Innsbruck.



Sussex Steel Orchestra

Life is a song. Love is the music.



Sussex Steel was born out of the well-established TLA Steelband, which has been running for 14 years at The Littlehampton Academy. Originally set up by Lee Nelson in 2005 as the LCS steel band, the numbers increased over time to include an adult community band and four school bands. The band changed its name to TLA Steelband owing to the change of name at the school where they were based. In January 2015, Lee Nelson, Jane Acott and a group of dedicated trustees launched Sussex Steel as a charity dedicated to Education in the Art of Steelpan for all. Sussex Steel took over the running of TLA Steelband and expanded to offer tuition within schools throughout Sussex.

Sussex Steel currently has around 60 players in the Sussex Steelbands and offers tuition in 5 schools within East and West Sussex. All the Sussex Steel bands perform regularly in public at local events and they we a tour for



at least one of their bands each year. They showcase both the Sussex Steel bands and school bands in their bi-annual concerts Steel the Show and Carols on Steel. Sussex Steel is still based in Littlehampton at the Trades and Labour club who has been very generous in offering them rehearsal and storage space. They also supported by local businesses that have provided them with help such as a van to transport their instruments and help with tuning their pans.

Since its inception in 2005, the band has had many achievements. The most memorable was in 2011, when the TLA band performed at the Royal Albert Hall in 2011 in the Music for Youth Schools' Prom. They have entered Pan Explosion on three occasions and in 2017, Sussex Steel took part in BAS/CAPCA's Junior Panorama for the first time. The young band worked hard throughout the summer and produced a great musical piece, which placed 3rd amongst many high standing competitors. Several of their players have participated in the UK Panorama with other bands for many years and 2018 saw the largest number of Sussex Steel band members join Croydon Steel Orchestra (CSO) to take part. Their band captain, Mica Allen, has participated in Panorama in Trinidad for the past few years, joined by fellow musicians, Lee and Sam two years ago. Sussex Steel has participated in the Cudrefin Steelband Festival on two occasions and has toured in Paris, Barcelona, Amsterdam, Aberdeen and Rotterdam Carnival.

Sussex Steel aims to recruit more members to their beginner bands both for adults and young players and to offer more workshops to schools and community groups within Sussex. Their aim is to participate in competitions, such as Junior Panorama and Pan Explosion in 2019 and is currently in discussion with their local council to run a Steelpan Festival in Littlehampton this summer. Their Youth band is also planning a tour to Dublin in May 2019. Due to their location, it is difficult to be fully involved with the steelpan scene in London as events are often expensive and difficult logistically to attend. Finances always produce challenges, they would love to be able to offer more affordable workshop and tuition opportunities to all band members and local community groups, but this is not possible due to their current financial overheads. They



continue to work hard at fundraising to upgrade and increase the numbers of instruments, particularly those in schools that need replacing and this is a continual battle. Panpodium congratulates the selfless and laborious efforts of Sussex Steel to continue to promote and spread the steelpan gospel in the Sussex County of England and also further afield. Their continued efforts will certainly lead to success.





7TH INTERNATIONAL BIENNIAL STEELPAN CONFERENCE

“Empowering the Youth to Lead the UK Transformation of Carnival Arts; Celebrating Windrush 70”

The Arts Council England funded 7th biennial steelpan conference took place at the Tabernacle (19th-21st Oct.) at a time when the ‘Windrush Generation’ still face uncertainty. The conference focused on the artistic infrastructure they crafted and how to connect youths to carnival artforms. Renowned international speakers and veteran artists came together to educate, inspire and guide youths towards potential vocations in carnival arts. The rich programme was delivered in the form of 4 sessions, 2 concerts and 2 youth focused workshops. To define the workshop activities, 7 youths led a debate to voice their concerns, ideas and expectation from the art community. This was a first and empowered the youth participation and voice among the carnival leaders.

Over two days, 20 talks and 10 poster

presentations engaged the delegates and activated debates and questions around the conference hall. The two plenary lectures by John Cowley and Leon ‘Foster’ Thomas pushed the boundaries. It is often stated that Caribbean arts in the UK began with the arrival of West Indians on board the HMT Empire Windrush in 1948. John demonstrated unequivocally that the infrastructure for Caribbean arts began decades before and this era was the launchpad for the ensuing years. Foster, fresh from his success as drill master for Mangrove’s 2018 panorama’s victory, used his personal achievements from university to professional performances to provide guidance for aspiring youths. After an opening presentation of her recent PhD dissertation on the transatlantic slave trade by Érika Delgado in Session 1, the calypsonians followed this with some of their ground-breaking

work in schools. Along with 3 youths, they led a lively panel-audience discussion to address why the splendid music they produce annually rarely reaches the frontend of UK carnivals. Session 2 witnessed some truly insightful topics on Notting Hill Carnival (NHC) by eminent speakers, Nigel Williams, Katie Segal, Tola Dabiri, Suzanne Burke and veteran NHC pioneers, Ray Mahabir and Ansel Wong who not only expounded the virtues of mas but also the colossal intricate work and cost involved in performances.

Concerts were the highlights of the evenings where calypsonians (Alexander-D Great, De Admiral, Tobago Crusoe, D’Alberto) opened the conference with splendid performances which was punctuated with tributes to some of our late pioneers Gerald Forsyth and Russ Henderson by Robbie Joseph and Mike McKenzie respectively. The evenings transitioned into a Steelband concert with Extempo Steelband from Zurich showcasing very experienced players, while the UK North Tyneside, Mangrove, St Michael’s & All Angels and the Cambridge University Steelbands included mainly talented youths. A poignant moment was the standing ovation for the renowned soprano, Anne Fridal, dressed as Carmen, with her execution of Bizet’s libretto, ‘Habenera’ with Mangrove Steelband.

The youths led Sessions 3 and 4 with brilliant presentations from Anna Lawrence, Laila Shah, Aisha Godman, Euan Lloyd-Taylor and Malika Green Coletta, followed with talks from Shareen Gray, Fiona Hawthorne, Andrew Martin and Nestor Sullivan describing their experiences working with youth, severely impaired and the mentally handicapped groups and a personal account of the veteran blind pan player, Michael Toussaint. The meeting was brought to an end with a passionate 2nd panel - audience debate titled “The Declining Presence of Steelbands on the Road for Carnival; is this the End of an Era? This was triggered by the marked absence of steelpan on the roads during carnival in Trinidad and keen desire to see that trend bucked at NHC. Soon after, the workshops were delivered to a packed room of youths at Brent’s Roundwood Youth Centre where mentors made the youths aware of the diverse range of careers and avenues where steelpan is reaching.

Stephen Spark (journalist) captured the spirit of the event by saying “It’s rare that one can spend



a whole weekend in one room simply listening to other people speaking and not only not feel bored for a moment but actually end up feeling there wasn’t nearly enough time to explore all the fascinating information and insights we were given”





BAS JUNIOR PANORAMA 2018

THE TRUE BEAUTY OF MUSIC IS THAT IT CONNECTS PEOPLE.
IT CARRIES A MESSAGE, AND THE MUSICIANS ARE THE MESSENGERS.

BY AOIFE MCCARTHY

I would like to start this article by congratulating Endurance Steel Orchestra for winning the British Association of Steelbands (BAS) Junior Panorama this year. This year's Junior Panorama has been in the spotlight. After the Children and Parents Carnival Association (CAPCA) decided to change their rules last minute, resulting in lots of the bands having to pull out of the competition, BAS decided to step up and host a Junior Panorama competition of their own. This resulted in two junior steelband events taking place in the same week. The original event held by CAPCA and the first BAS Junior Panorama.

The BAS event was held on Wednesday 15th August and had two bands competing. These two bands, Ebony and Endurance, are now part of the UK steelpan history. Both the bands stood

up to CAPCA by taking part in an event that protested the rule change and allowed bands to enter players who were 21 and under. I take my hat off to both the bands that took part for their hard work to put a tune together with very little notice. Both will be remembered for taking an important stance on this issue.

The day itself was full of good vibes and great weather. Everyone was excited to take part in this breakaway event and watched both Ebony and Endurance battle it out with a great display of their skills as young musicians. The love for pan was evident and all the players were supportive of each other, which was lovely to see.

Endurance chose to go with, "Give it to Yah",

by Marzville, arranged by Marlon Hibbert. They played first and were very tight and technically very good. The crowd was a bit thin on the ground, but the people who were there loved it and praised his musical arrangements. I managed to ask Marlon a few questions about experiencing junior panorama for 2018 and this is what his replies were:

How old were your youngest and oldest players?

Our youngest player was 12 and our oldest 21.

What made you choose to play Give it to Yuh?

This tune touched my heart from when it first came out and has been with us ever since. There wasn't really another option!!

How many times have you arranged for panorama/how many times has Endurance entered?

Twice, once CAPCA and once BAS placing 2nd and 1st respectively

What inspired you when you were arranging?

The idea of playing around with reharmonisation more than anything. Loved the opportunity to influence the chord progressions.

What is the most interesting thing about arranging for JR Panorama?

It provides a musical platform for young and upcoming arrangers to showcase their musical talents and develop their musical careers.

Which section of your arrangement were you the proudest of and why?

Probably the verse and chorus if I'm honest. It's ah vibe!!

What musical devices do you find yourself always going back to? And why do you find it so effective?

Referencing, the motif, "I wan give it to ya" especially as that's the part that gets people chipping usually.



Ebony's tune of choice was, "Full of Vibe" by Voice, arranged by David Ijaduola. The crowd had built up by this point and reacted well to the band. Their performance had good strong vibes and was topped off by confetti canons. I think they will be finding bits of that confetti in that park for months after.

Overall, it was a great day filled with love and pan. Both bands did astonishingly well and will be remembered now as the steelbands that stood up for what they believed was right and just. I know as a spectator it was a lovely event to watch and I was extremely proud to say I was a part of a community that could achieve this.





Pan Clash Explosion 2018

Music expresses that which cannot be said and on which it is impossible to be silent.

The British Association of Steelbands (BAS) and the Steelpan Trust came together in 2018 to combine their Pan Explosion Ensembles and Pan Clash Soloists competitions to create a Pan Clash Explosion event.

Pan Clash is a steelpan soloist competition for children under 15 and young people aged 16-30 that has been held every October since 2007 by The Steelpan Trust. Each year the rules change but at the heart of these rules is an individual performing a piece with a solo. Between 2012 – 2017 the British MOBO Awards sponsored the event. The winner receives a cash prize and a BAS Award. In 2018, some of the musicians who competed will be receiving an accredited steelpan qualification.

Pan Explosion is an Ensembles competition hosted by BAS to encourage young people to compose, arrange and play musical pieces on the steelpan and it has progressed in leaps and bounds from its humble beginnings back in 1999 with a four-year break during 2011 – 2014.

Pan Clash Explosion took place on the 17th November 2018 and was held at the Tabernacle, London. The event was well attended and everyone was fully entertained by the young and aspiring pan musicians who took part in both competitions. The general consensus was that everyone is now looking forward to the 2019 competitions. Special thanks to BAS, Steelpan Trust and all the volunteers who worked tirelessly to ensure that the event was a great success.

Results:

Pan Explosion Ensembles

- 1st – Ebony Steel Band
- 2nd – Endurance Steel Orchestra
- 3rd – Sussex Steel Orchestra.

Pan Clash – Over 16s

- 1st – Marlon Hibbert
- 2nd – Siobhan Mitchell
- 3rd – Ebow Mensah

Pan Clash – Under 15s

- 1st – Jaheem Moreno
- 2nd – Nyle Auguiste
- 3rd – Janae George





Ebow Mensah

The only musician you should strive to be better than is the one you were yesterday

Ebow started his interest in music from three years old and started taking it seriously when I was around fifteen. The first instrument he played was the African drums then he moved to a drum kit when he was ten. He has pleasant memories of earlier musical days with his dad. Music teacher, Marlon Hibbert, first introduced Ebow to the steelpan at fourteen in school. He started playing pan because it looked like a lot of fun, and realised it could also help him with my music theory like piano, but more fun and easier to understand in his opinion.

At fourteen, Marlon invited him to Endurance Steel Orchestra, and Ebow decided he wanted to take pan seriously and was also appreciative of Marlon's recognition of his musical skills. He has played for Endurance and Metronomes Steel and Metronomes Steel Orchestras with his first UK National panorama with Endurance playing a tenor pan.

He wanted to play with BP Renegades in Trinidad as he felt their vibes and tightness was insane, as well as the fact that he has undying respect for Duvonne Stewart.

Ebow has performed at four UK National Panorama, two UK Junior Panorama, Pan Clash U16's once, Pan Clash Over 16's twice, Pan Explosion once, and four Classorama competitions. Taking part in these competitions has aided his self-confidence, minimise his self-doubt, as well as recognise his worth and level as a young musician in the local and international steelpan community pushing his limits to improve further through preparation and performing in all these competitions. Hi musical thirst sees him live by the saying he was taught, "The only musician you should strive to be better than is the one you were yesterday."

Presently, he has toured Germany with the Kingsdale Secondary School Steel Band to perform at various festivals, and played at a gig in Wales with Endurance. He is now playing drums for UK based Soca Artiste and Ebony player, Triniboi Joochie, this collaboration will entail lots more performances both locally and internationally.

Ebow revealed that the most challenging thing he has done with steelpan is his first appearance at the Pan Clash 2016 competition as he did not possess the confidence and was not very confident in himself or his ability at the time. Some of his proudest moments include Duvonne Stewart approaching him at the 2018 UK Junior Panorama competition and congratulate him with the following words, "You are amazing for my age, you have a very bright future ahead of you and you should definitely keep up the good work". Other fond memories include, the winning UK Panorama arranger, Andre White, telling him after Mangrove rehearsal, " You have come very far in the last year, I've heard a lot about you from Sheldon Thwaites." As well as at the 2017 BAS Awards after his Pan Clash Over 16's Award, Leon "Foster" Thomas introduced him to the Engine Room Collective with the statement, "this kid is a monster." Or when Leroy Clarke told me him he was going to give him a chance at playing drums for Metronomes Steel Orchestra in the National Steelband Panorama. In 2015, Ebow set himself a goal to play drums at a Panorama before I was 18 years old, and that pretty last-minute decision allowed me to accomplish that goal, which he extremely thankful for. These episodes in his life are so inspiring.

Ebow is Endurance Steel Orchestra's drummer and section leader of percussion ensuring that his section is always vibrant as an Engine Room should be. He stated, "someone must have an understanding of percussion and how it works, and have the ability to play it to be able to demonstrate to session players who are not from the pan community how percussion works in steelbands.

Ebow mostly plays the tenor which is his first choice but enjoys playing other pans because they are a challenge and the parts played on them are always sweet, this includes Quads, Four Pan and Double Seconds, which he is



starting to develop more of a love for as he enjoys just messing around and exploring the pan.

He also has an understanding of the keyboard but would not say he plays it. Bass Guitar is also something he recently started to gain an understanding of and teach himself just because he always loved it

Hi musical inspirations in pan are Marlon Hibbert, Sheldon Thwaites, Andre White, Leon "Foster" Thomas and Duvonne Stewart. In terms of drummers Devon "Stixx" Taylor, Dexter Hercules, Jerrod "J-Rod" Sullivan, Aaron Spears, Mike "Blaque-Dynamite" Mitchell, Stanley Randolph, Justin Tyson, Chris Coleman, Matty Brown, and many, many more.





Ebow Mensah

Music is my Life - Striving to be the Best!

For pan in the UK and globally, he wants to see the standard raised and the instrument to become a lot more recognised in all communities. He wants bands to start experimenting more with the instrument, Endurance's recent concerts are a perfect example, which included soloists, brass, vocalists, and dancers. He would like more people to start studying music and not just play by rote. Learning theory through the instruments, more soloists, more people doing things like Leon "Foster" Thomas or Joy Lapps-Lewis. His musical aspirations include taking drums to the next level, touring with big artists and taking his jazz-fusion quartet, Nanto, to a global level. He wants to be recognised globally as a drummer and wants to be Great.

Panpodium applauds this young aspiring musician and wishes him the best for the future.



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CLASSORAMA 2018

CELEBRATING ITS 5TH ANNIVERSARY IN 2018!

About Classorama:

Classorama is a steelband competition for primary and secondary school steelbands that was started in 2014 by Steelpan Trust. It emulates the Panorama competition held annually in Trinidad and in the UK. The purpose of Classorama is to recognise the many excellent school bands in the UK that go unnoticed for their wonderful works and achievements; in the same way that we recognise sports and other school activities.

An initiative by steelpan tutor, Kyron Akal, Classorama started as a competition with his school pupils in 2007 at Sir John Cass's Foundation & Red Coat Church of England Secondary School. It very soon developed into a true Panorama atmosphere celebrated by parents, teachers and pupils alike. What makes Classorama unique is Kyron Akal's concept to take any song from any genre and transforming it into a creative calypso piece of music. This permits children and

young people to perform music they enjoy and are familiar with whilst emulating the Panorama competition from Trinidad & Tobago. Steel Pan Trust has developed Classorama into a national annual event in the month of July.

2018 Competition:

Classorama is celebrating its 5th anniversary in 2018. This year, it was held on the 13th July 2018 in the Canon's House Open Space in Mitcham, Surrey. The event also included fun rides for the pupils, giving it a festival atmosphere. It was a success with ten schools participating

Quote of the day:

Kyron Akal, Founder of Classorama said, "It is so rewarding to see my vision come to fruition. The youths will take the steelpan artform to the next levels and Classorama is a perfect vehicle to give them that opportunity.

The MC for the 2018 event was none other than Rodell Sorzano, the UK Soca Artist known as Triniboi Joojie who kept the audience entertained along with the assistance of a DJ. As usual there was a real buzz at the event and schools performed very well.

The Results:

Secondary Schools:

- 1st - Kingsdale Foundation School
- 2nd - Sir John Cass's and Red Coat CoFE (Band1)
- 3rd - Sir John Cass's and Red Coat CoFE (Band2)

Primary Schools Results:

- 1st - Manorfield Primary School
- 2nd - Harris Primary Academy Coleraine Park
- 3rd - James Dixon Primary School
- 4th - Princess Federica CEVA Primary School
- 5th - Roundwood Primary School (Band 1)
- 6th - Roundwood Primary School (Band 2)

Borough School Steelbands:

- 1st - Haringey Steel Orchestra
- 2nd - Leicestershire Schools County Steelpan Orchestra

All the participating schools are now eagerly awaiting next year's Classorama competition and spreading the pan gospel word and how much fun that this event brings to all its participants.





THE BAS LONDON NOTTING HILL J'OUVERT 2018. EMANCIPATE AND PLAY YOURSELF!!

Fourteen years ago the London J'ouvert celebrations was revived and Ladbroke Grove was invaded by revellers adorning themselves in oil, mud, powder or brightly coloured paint depicting the celebration of emancipation. The pre-dawn tranquillity broken by the sweet strains of steel band music in West London and masses of people chipping down the Grove in true Trinidadian style.

Ebony, London All Stars and Endurance had the revellers chipping down the Grove in true Trini style to the sweet strains of steelband music coupled with the copious amounts of alcohol they consumed. That combination certainly had them enjoying themselves fully. The rhythm section certainly added to the ambience. London All Stars won the 2018 Bomb Tune Competition with their rendition of, 'Love is in the Air.'

This all steelband event, provides lively steel band music, which is well received by the public and is constantly growing in popularity. The British Association of Steelbands continue to work laboriously to ensure its growth is sustained through the inclusion of more steelbands and masqueraders and maintain its status of being an important ingredient of the cultural fabric of Notting Hill Carnival.



As usual, the celebration started from Sainsbury's car park at the top end of Ladbroke Grove on time at 6:00 a.m. The rhythm section entertained the gathering crowds with pulsating beats until the trucks carrying the steelbands rolled off down Ladbroke Grove. The steelbands snaked along Ladbroke Grove as the revellers



swelled to great numbers filling the air with a mist of powder whilst covering each other with brightly coloured paint. The London J'ouvert celebrations saw conventional steelbands and the traditional rhythm sections playing along Ladbroke Grove and turning around at the bottom of the Grove and returning to Sainsbury's car park.



When the celebration ended at 9:00 a.m. the revellers were begging for more. Everyone is looking forward to more successful J'ouvert celebrations in the future and BAS continues



to work laboriously to ensure its growth is sustained through closer working relationships with the various Carnival partners/entities. 2019 should see an increase in steel bands on the road for J'ouvert as this event continues to grow in stature.





UK NATIONAL STEELBAND PANORAMA FINALS 2018

MUSICAL EXCELLENCE THRIVES ON OUTSTANDING PERFORMANCES!

BAS in conjunction with the Notting Hill Carnival led by Carnival Village hosted 41st annual UK National Steelband Panorama in 2018. On Saturday the 25th August 2018, Kensal Road off Ladbroke Grove in West London was transformed into the 'Drag' for the British Association of Steel Bands (BAS) annual UK National Steelband Panorama finals. The Drag was filled with a hive of activity from 3:00 p.m. with throngs of people walking along the 'Drag' from Ladbroke Grove along Kensal Road congregating at each band to enjoy the sweet strains of steelband music as the orchestras rehearse their renditions for their glorious ten minutes on stage. The atmosphere will be electric. It was like a musical river with music flowing from the bands that push the crowds along the way as they drift from band to band. The rumble of the basses sounded like the river crashing along its meandering way whilst the midrange pan instruments emitted melodious tones replicating sounds like the running water over its rocks and

pebbles. The front line's harmonious tones will add to the musical river's existence to lead you into a state of musical harmony. Scales, Chords, Melodies, Harmony, Syncopation, Allegro, Allegretto, Capriccio and Orchestration will be the ammunition for this musical war. The event started at 7:00 p.m. with six of the UK top steel orchestras vying for the coveted title of UK National Steelband Panorama Champions. The players are the soldiers of these musical armies as they come to Kensal Road, the battlefield, where a musical explosion of sweet strains of steel band music was heard. This was one war where everyone involved was a winner and no one gets hurt. Hundreds of pan musicians will have practiced hundreds of hours and play thousands of steelpan instruments on the day in this iconic musical battle. For the first time the event was held in Horniman's Pleasance and an entrance fee of £5 was charged with all monies raised shared with the competing bands. For many years this proposal has been on the cards and this year the

Carnival Village has made it possible and in so doing ensured that the pan musicians and their bands would benefit from their performances on the night. The UK Panorama competition has certainly given a developmental platform to numerous young and talented musical arrangers who have progressed from players to arrangers in the likes of Kyron Akal, Samuel Du Bois, Leroy Clarke, Brent Holder, Robert Clarke, Paul Dowie, Stephon Phillip, Andre White and David Ijaduola to name a few.

Mangrove Steelband who played first steamrolled the others with their scintillating and vivace rendition of Andre White's musically arranged, Hulk, their nearest rival Ebony Steelband who were the defending champions and had won the three previous panorama competitions also played a vibrant and captivating Duvonne Stewart's arrangement of Hulk which saw them achieve second place. Metronomes' Leroy Clarke's arrangement of Jama Stewart's 'Ignorance' was solid, melodious and rounded and earned them third place. Croydon Steel orchestra attained fourth place with their energetic and stimulating Paul Dowie's arrangement of, 'Sweet Fuh Days'. RASPO tied with Croydon for fourth place with their tune of choice, Mad Man, which incorporated authentic Afro Brazilian afóxe rhythms arranged by CultureMix music team, Dani Richardson RIP and Paul Jr Watson certainly enhanced their energetic, balanced and lively performance. Phase One Steel Orchestra who performed their Stephon Phillip's musical arrangement of Hulk enjoyed entertaining the crowds with their melodic, lively and upbeat rendition, which earned them sixth place in the finals. All the orchestras on the night performed superbly but the overall winner on the night was steelpan and its captivating music.

BAS looks forward to your your continued support of the steelband culture as the continuity of it lies with these young musicians who have invested their time, effort and dedication in making this iconic event possible. Please encourage your relatives, family, friends and acquaintances to continue to support this event and the changes it adopts to continue its growth and development.

Results:

- 1st. Mangrove Steel Band Hulk (279 points)
- 2nd. Ebony Steel Band Hulk (276 points)
- 3rd. Metronomes Steel Orchestra Ignorance (269 points)
- 4th. Croydon Steel Orchestra Sweet Fuh Days (238 points)
- 4th. Reading All Steel Percussion Orchestra Mad Man (238 points)
- 6th. Phase One Steel Orchestra Hulk (229 points)





SONGWRITER, PANMAN WINSFORD "JOKER" DEVINE THE MAN, THE SONGS, THE LEGEND - UPCLOSE! A WHEN STEEL TALKS EXCLUSIVE

He is one of the most prolific, well-known songwriters to have ever walked the planet. With over 600 (six hundred) songs under his belt and to his credit, his songs have shaped and influenced generations. And in no short order he is one of the greatest creators of songs that have defined and championed all aspects of Trinidad and Tobago life and culture. Music that has touched the soul, defined and crossed generations, are undeniably his.

From Sparrow's 'Rope,' to Baron's 'Somebody,' to Machel Montano's 'Too Young To Soca' to Mighty Trini's 'Sailing' and so many more - these world-renowned artists have all profited significantly from the pen of Winsford "Joker" Devine. In an exclusive interview with When Steel Talks, the former panist and eternal songwriting great pulls no punches as he

lays out his career experiences, pains, disappointments and triumphs.

He is undoubtedly the star maker. Eliminate his contributions to the likes of The Mighty Sparrow, Crazy, Machel Montano, King Austin, Singing Francine and Baron, among many, many others, and their careers would not be the same. With songs like Progress, Rope, Say Say, Somebody, Sailing, Don't Rock it So, The Jammer, Feeling It, and Curry Tabanca - mere slivers of his songwriting catalog - Dr. Winsford Devine is truly a legend in his own time.

WST - "How and when did you first become involved with, or introduced to, Pan?"

Winsford D. - "I began to actually play at about 9-10 years old."

WST - "With which band did you play?"

Winsford D. - "I began playing with a tiny village band in the village where I was born, went to school, and partly grew up in - Quarry Road, Morne Diablo."

WST - "Did your parents have any problems with you playing pan?"

Winsford D. - "Actually I had no parental problems, since I came from a single-parent home. I grew up with my father and he found out too late when I was actually playing one Christmas time. I began playing on Tenor pan, or 1st pan as it was called back then."

WST - "Did you have any formal training in music? There are several versions of how you came by your musical knowledge currently in circulation..."

Winsford D. - "I have had no real formal musical training, even to this day, other than that which I taught myself, or bits and pieces I picked up along the way from others (long story)..."

WST - "Were you a panman then a composer, vice versa, or did both occur at the same time?"

Winsford D. - "Actually, I began composing about the same age that I began to play pan, if I remember correctly - hardly remember now, it was so long ago."

WST - "How did the late Dr. Pat Bishop impact on you musically?"

Winsford D. - "After I composed 'Fire and Steel' the late Arnim Smith who was president of Pan Trinbago, at the time sent me to visit her to get a few pointers; that is when I first met her, (part of the long story I spoke about."

WST - "Who is the late Clive Bradley, as far as you're concerned?"

Winsford D. - "I consider him to be one of the greatest Panorama arrangers (if not the greatest). He came into my life one day when I met him on Nelson Street, [and he asked] if I knew about getting royalties for the songs I wrote (and he explained) and told me to go to Theodore Guerra. The rest is history. I eventually joined the 'P.R.S.' [Performing Right Society] which has been turned into what is known as 'C.O.T.T.' [Copyright Music Organisation of Trinidad & Tobago] today..."

WST - "Recently we saw where you wrote that you had played pan with Kim Loy Wong in a New York band. What was the name of that band? What year was that?"

Winsford D. - "I cannot remember what was the name of the band, but it was around 1973-74."

WST - "How involved were you in New York pan?"

Winsford D. - "I played with Kim Loy's band - made a tour with the band to Wisconsin - hung around a few other bands but never played. And that is it. Later on I had a stroke and my ability to play was severely limited."

WST - "Of all the songs that you have written, which song(s) is your favorite?"

Winsford D. - "It always seems to surprise people when I say (despite 'Progress' being the most iconic) - my all-time favorite is 'Somebody,' closely followed by 'Doh Rock It So' and 'In Time To Come.'"

WST - "You wrote, and actually vocalized - the well-known - 'Love Up.' How did this come about - did you write it with that intention? And have you sung any others?"

Winsford D. - "A good, good friend of mine pestered me for years to write something vocalized by me for him to record. I simply gave in and wrote 'Love Up' and 'Happy Birthday.' Later on I used my own money and did 5 songs: 'Dragon,' 'Ibaratiele,' 'Pushers,' 'Dance All Night' and 'Leggo Tempo' - and that is my complete recording "Portfolio."

WST - "What is your favorite song - that you did not write?"

Winsford D. - "David Rudder's 'Mad Man's Chant.'"

WST - "Is there such a thing as a 'Pan song' - from your perspective? And if so, what are some of the qualities of a good 'Pan tune'?"

Winsford D. - "Yes. As with all instruments - piano, guitar, flute, etc., etc., - there are certain types of music that seem to sit with them better than others, at least to some listeners."

WST - "Were some of your compositions specifically geared towards steelband?"

Winsford D. - "I have always been a tenor pan player, and if that is so - that may well account for it."

WST - "As a master composer yourself, what is your advice to young and/or up-and-coming musicians/composers?"

Winsford D. - "First (if you intend to compose songs), learn to play an instrument that you can accompany yourself on like a guitar, keyboards. Then do a lot of reading to increase and extend your lyrical skills. Then practice, practice, practice."

WST - "And any advice geared to 'Pan' composers, specifically?"

Winsford D. - "Learn to play pan."

WST - "Years ago, Ella Andall, in a visit to When Steel Talks' facilities, listed an impressive list of legendary Calypsonians who she said were Grenadian by birth. Do you, by chance, also fall into that category?"

Winsford D. - "No-no-no."

WST - "Is there anything you would like to share about your fellow musician, the late Dennis Franklyn Williams aka 'Merchant'?"

Winsford D. - "I consider 'Merchant' to be one of the greatest 'tunesmiths' I ever knew."

WST - “You composed songs for Sparrow (Slinger Francisco) for 17 years; describe that period of your career? The songs you wrote for Sparrow - was it a collaborative effort in any way?”

Winsford D. - “Yes, I worked with the Mighty Sparrow for seventeen (17) long years (and while the songs I did, some were conceptualized by him - most of the actual ‘writing’ was done by me). I wrote ninety-one (91) songs for him that he sang and recorded; contributed to four of his ‘calypso monarch titles’ (the actual list [is] too long to be documented here in this ‘document’). There are four songs that we co-wrote on the list. And last but not least, allow me to say, and I quote - “WHILE I HAVE GREAT, GREAT RESPECT FOR SPARROW AS A CALYPSIONIAN/ARTIST - AS A PERSON, I HAVE LITTLE OR NEXT TO NONE AT ALL.” He is not a man to his words’ - However I consider that to be live lived and water under the bridge.”

WST - “How did you get the name ‘Joker’?”

Winsford D. - “It was given to me by a good friend of mine as a ‘calypso sobriquet’ and it stuck.”

WST - “After leaving Sparrow, you became a free agent - in terms of writing for anyone...”

Winsford D. - “I had no contractual obligation with Sparrow so even when I was writing for him I wrote for others (because I was free to do so) - but not [for] many people.”

WST - “Do you have a favorite artist/vocalist you’ve worked with, written for?”

Winsford D. - “There were several. At one time or another [Singing] Francine, Baron, Machel Montano, Trini. And off and on I wrote for people like Poser, Scrunter and a couple music bands like Shandileer and Sunberg.”

WST - “The late Clive Bradley expressed the importance of the ‘key’ in his musical arrangements and songwriting, because of the way the harmonics came off certain instruments. Does the ‘key’ play a role in your musical approach?”

Winsford D. - “It does. I have had several lengthy chats with people like Ed Watson, Joey Lewis, and they all told me that when dealing with an average-size, medium-built male person, the best key for vocals is E-flat or B-flat. And in my own experiences I have found this to be somewhat true, except for a few rare occasions.”

WST - “Which comes first for you: lyrics, music, or are they simultaneous?”

Winsford D. - “When I could have played a guitar, I wrote lyrics and melody the same time.”

WST - “Were you a panman then a composer, vice versa, or did both occur at the same time?”

Winsford D. - “Both started almost at the same

time.”

WST - “The classic “Progress” is considered by many, to be one of the greatest calypsos ever written. What was your inspiration for composing that song?”

Winsford D. - “The destruction of the San Fernando Hill was the main inspiration, among other things...”

WST - “You are also a pan arranger. Which band(s) did you arrange for?”

Winsford D. - “Blue Diamonds, Ambassadors, Joylanders, and a W.A.S.A. band from Tobago.”

WST - “It has been said that your composition “Rope” played by Blue Diamonds is really the first Panorama “own tune.” Can you expand on this?”

Winsford D. - “When one really thinks about it, if one considers me to be a ‘panman,’ then ‘Queen Of The Bands’ sung by the Mighty Sparrow and composed by me (1970-71), arranged by Ray Holman, that won Panorama and tied with Solo Harmonites is really the first ‘own tune’ in Panorama. The next year though, I wrote ‘Rope’ and ‘Melody-72’. Both were played in Panorama. Again, Hatters played Melody-72 and won the South Panorama. In 1972 Ray Holman wrote and arranged ‘Pan On The Move’ and he is credited as the person that composed the first ‘own tune.’ For this I blame the Mighty Sparrow - not Ray. Hence my lack of respect for him (Sparrow), but all of that is, as I said, ‘water under the bridge.’”

WST - “Which is more challenging for you - songwriting or steelband arranging?”

Winsford D. - “Although I believe I have the skills to be a good pan arranger (some believe I do not) I don’t like it. It takes away too much of my carnival enjoyment time and my patience is not that of a steel pan arranger. The bands I arranged for had to beg me to do it.”

WST - “How has the music of pan changed, from your perspective, over the years?”

Winsford D. - “In my honest opinion the soca or sokah idiom, has done nothing to improve our musical art forms. It has only trivialized it so now every Tom, Dick and Harry believes they can put a few meaningless words together and make a million dollars (it has not happened yet so far). All that has happened is that the global music industry latched on to the ‘RHYTHM’ and is using it in their songs, while our songs cannot see the light of day. Yet the younger artistes will not like or agree with my comments though.”

WST - “Who is your favorite Pan arranger?”

Winsford D. - “Clive Bradley, followed closely by [Leon] “Smooth” Edwards. And more recently Duvone Stewart.”

WST - “Do you have a favorite Pan arrangement?”

Winsford D. - “As to ‘prevailing’ Panorama pieces

I rate 3 above the rest and I list them here in no particular order of merit: ‘Pan By Storm’ (Fonclaire), ‘Woman On The Bass’ (All Stars), ‘Rebecca’ (Desperadoes)”.

WST - “Did you really use a tenor to write some of your songs?”

Winsford D. - “Yes, but not the actual instrument. I use my mouth as a tenor pan. As a young boy growing up, myself and my pan-loving friends used to often join together and play ‘mouth pan.’ I remember a certain guy (cannot recall his name now) used to play the most amazing ‘trapset’ sound with his mouth. I even wrote a song for Machel Montano called ‘Mouth Pan.’ I think the practice had died a natural death - someone should bring back the idea.”

WST - “Do you have a favorite instrument?”

Winsford D. - “Yes, two: (1) the ‘Voice’ and (2) ‘Pan’.”

WST - “Who are your musical influences?”

Winsford D. - “I cannot point at none, really, since surprisingly none of my parents or elders, in my family (that I know of) are ‘specifically’ musically inclined...”

WST - “This new generation of performers - Voice, Blaxx, Kes (vocalist Kees Dieffenthaler) - do they move you?”

Winsford D. - “No not really. While I love and respect them all and their various skills and abilities, I cannot say they leave me in awe, like some of the old masters used to do - the Sparrows, the Dukes, the Stalins. But then it is a different Era and Time; it cannot be compared.”

WST - “In your opinion, today - what is the greatest challenge facing the Calypso/Soca artist - and the art form itself?”

Winsford D. - “Viability and Global or International transformation by way of Promotion.”

WST - “What are you most proud of in your musical journey?”

Winsford D. - “My honorary doctor of letters U.W.I., honorary Associate Fellowship’ U.T.T and National H.M.B. Awards.”

WST - “What has been the greatest disappointment in your career?”

Winsford D. - “My stint working for The Mighty Sparrow, full stop.”

WST - “What advice would you give your younger self if you could go back in time?”

Winsford D. - “Do not be such a naïve ‘male donkey’ with your talent again.”

WST - “How is modern soca affecting Panorama?”

Winsford D. - “It is not hurting it. It’s more like it is not helping it. In my opinion Panorama needs more like a type of a re-formatting. Especially now

since there is the idea of making it ‘international’ (they have already tried holding one such event which Trinidad All Stars won, playing ‘Curry Tabanca,’ my composition. I have suggested that since they intend to go that way - open up the song choices to ‘Any Song’ - an idea that seems to have invoked the displeasure of many pan people at the moment - who have called me all kind of names, like ‘jack ass,’ silly, and stupid. But sooner or later I predict they may have to go that way because the event is becoming too same-old-same-old boring. “IF YOU KNOW WHAT I MEAN...”

WST - “You said -- “Panorama music must go international by using any song as a Panorama piece.... How can we expect the world to embrace us if we are not prepared to embrace the world?” In light of the almost total usage and embracing of current popular Trinidad & Tobago music for 2018 - do you feel that the steelband community has finally arrived at this way of thinking?”

Winsford D. - “Ask that question in the opposite sense and you may find an answer. How can you expect people to play our music in Panorama if we do not embrace theirs in the same event?”

WST - “Any advice for the new Pan Trinbago administration?”

Winsford D. - “Yes, bring some international “Pan” People on board.”

WST - “Is there anything else you would like to bring to attention?”

Winsford D. - “I LOVE PAN. LONG LIVE PAN”



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