

The Brooklyn Panorama Competition: A Historical Account

By

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A Document

In

Percussion Performance

Submitted to the Graduate Faculty  
Of Texas Tech University in  
Partial Fulfillment of  
The Requirements for  
The Degree of

DOCTOR OF MUSICAL ARTS

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August 2019

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## ACKNOWLEDGEMENTS

My wholehearted and sincerest gratitude to my advisors, Dr. Lisa Rogers and Mr. Alan Shinn for their guidance and mentorship throughout my time at Texas Tech University. Both of them have been monumental in shaping me into the musician and person that I am today. Thank you to Dr. Kevin Wass for serving on my committee for the past three years and all your help with this document.

I would like to thank Kristin Murrell for facilitating initial contact with many of the interviews I was able to garner. Because of your kindness and willingness to help, I was able to speak with many important figures involved with the Brooklyn Panorama.

To the individuals who were willing to take the time out of their schedules and speak with me about their personal accounts in the steelband community, I would like to thank Tom Berich, Krisitian Paradis, Kendall Williams, Yohan Popwell, Wayne Bernard, Marc Brooks, Emily Lemmerman, Martin Douglas, and Andrew Martin.

I would like to thank Dr. Jesse Willis for forcing me to join the Indiana University Steelpan Program while I was a student there. If he had not pressured me to try something new, I may have never discovered the passion for such a beautiful instrument and culture.

Lastly, I would like to thank my mother, Janet Frans, for all the love and support throughout my life. Also thank you to my brother, Joseph Frans, for all of your encouragement. Finally, thank you to my father, Dennis Frans, for giving me a love of music at an early age.

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## ABSTRACT

The Brooklyn Panorama competition in New York is one of the largest steelpan competitions in the United States with roots that trace back to the birthplace of the steelpan, Trinidad and Tobago. New York is also the diasporic landing zone of steelpan into America. Traditions and customs of New York's Panorama, such as the rules for the competition, arrangements and style of music performed, and performing forces that compete, are similar to the Panorama competition that takes place in Trinidad every year during Carnival. This yearly historical event in the United States preserves the traditions and customs associated with the West Indies people, Carnival festival season, and musical styles that originated in Trinidad and Tobago's Panorama Competition.

In Janine Tiffe's article "The Arrival of Steel Pan in the United States," she shares that Rudy King, Ellie Mannette, and Kim Loy Wong were among the first Trinidadians to bring the steelpan to the United States in the 1940s. In Ray Allen's article "*J'Ouvert* in Brooklyn Carnival: Revitalizing Steel Pan and Ole Mas Traditions," he states that Rudy King was the first person to include a steelpan element in the New York festival in the mid-1950s. Although there is quite extensive research into the early years of steelpan in the United States, most of that research has traced steelpan through the education systems and academia. This document deviates from this approach to include traditional music being performed in a culturally accurate representation of how it is taught and performed in Trinidad. Most of the original Trinidadians that first brought this instrument and style of music to the United States have recently passed away; therefore, it is the author's belief of the importance to document the music, traditions, and heritage. Many countries now have steelpan competitions as part of their Carnival festivals. Today, the steelpan can be found around the world and involved in many styles and genres of music.

## CHAPTER 1

### INTRODUCTION

The United States has embraced an art form and tradition that has migrated from the Caribbean Islands, specifically Trinidad and Tobago. The Brooklyn Panorama Competition, which is one of the largest steelpan competitions and yearly gatherings of pan enthusiasts in the United States, has ties to the emergence of steelpan in America through New York City, New York. A steelband or sometimes steel orchestra is an ensemble that consists of many steelpans. By tracing the Brooklyn Panorama competition to the initial group of Trinidadians who first brought the art form, music, and culture to the United States in the 1940s, the Brooklyn Panorama competition continues the traditions and cultural similarities of the Panorama competition that was initially established in the Caribbean. A Panorama is a steelband competition that is held annually as part of Carnival. Sometimes, steelbands are referred to as steel orchestras. Carnival is the season just before Lent in Catholicism and is celebrated all over the world. Several popular and grand celebrations include the festivals in Rio de Janeiro, Brazil; Recife, Brazil; Port of Spain, Trinidad; New Orleans, Louisiana; and Brooklyn, New York. The steelpan in American culture has become an icon for the Caribbean and can be heard in popular music, commercials, and mainstream media. Some popular songs that include the use of steelpan are “Margaritaville” by Jimmy Buffett, “Kokomo” by the Beach Boys, “Jane Says” by Jane’s Addiction, “Side by Side” by Earth, Wind, and Fire, and “Just the Two of Us” by Grover Washington Jr. and Bill Withers.

To the West Indian expatriate culture in Brooklyn, the steelpan constructs solidarity amongst the community, transmits discipline and values to the younger generations, and bridges the West Indian diaspora to the native island nations of the West Indies. Diaspora is the dispersion of any people from their original homeland. With such a large concentration of West



Indians living in a single urban area, their cultural distinctiveness has remained intact and prospering. Today, the Labor Day Carnival Festival, held over Labor Day Weekend in Brooklyn New York, is hosted by the West Indian American Day Carnival Association (WIADCA). The Panorama in Brooklyn, New York is just a small part of the Labor Day Carnival Festival and WIADCA promotes the Brooklyn Panorama by providing a performance venue. The competition is held on a large stage that is erected on the Brooklyn Museum grounds. WIADCA also supplies the prize money for the competition and the official rules and regulations for Panorama. The diasporic Carnival festival in New York is a celebration of all West Indian nations, not just Trinidad and Tobago.

The United States Steelband Association (USSA) helps to govern the competition and some of the participating ensembles. USSA is an organization that governs only in the state of New York and works with several ensembles in New York. The association does not reach outside of this area. USSA claims to be the Pan Trinbago of New York. Pan Trinbago is the governing body of the Trinidadian Panorama. Martin Douglas, the 2018 President of USSA, states:

It [USSA] is about twenty-two years old. It started as USA, but after the Panorama in 2001, the name was changed to USSA. The first President of the association was Mr. William Jones. We said we were going to get together and form a steelband association for representation here in New York, but it came to a point and didn't work out fully. But we are still here. Steelbands don't want to be involved with the association for whatever reasons. They don't like this, or they don't like that, you will find that a lot. Right now, the steelband association has about five panorama bands and about ten that do not go to Panorama. So, fifteen bands in total. The USSA is registered in Albany, New York and we have our 501(c)(3) status. . . . We are members of Pan Trinbago and at this point in time, we do represent Pan Trinbago in New York. Before, there was a Pan Trinbago group that tried to be here in New York some years ago. They didn't want to recognize USSA. Eventually, through negotiations and discussions, they accepted USSA back in 2015.<sup>1</sup>

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<sup>1</sup>Douglas, Martin. Interview by author. Tape recording. Lubbock, TX. March 31, 2019.

WIADCA and USSA have worked together for various years of the Panorama's existence but have also been at odds with each other from time to time. Today, they continue to have a strained relationship.

It is estimated that the West Indian Carnival brings between one to three million observers, participants, and enthusiasts to Brooklyn each year. This festival includes a *J'Ouvert* celebration, *mas* bands, a reggae concert, a Kiddie Carnival, a large parade, and the Panorama. Large floats, extravagant costumes, dancing, art, and food are a special feature of the celebration of Carnival. It is an exploration in identity, social and political commentary, and hybridity for the community of the West Indian diaspora in New York. *J'Ouvert* is a celebration of the official start of Carnival season that is held in the predawn hours of Carnival Monday. *Mardi Gras*, which is French for "Fat Tuesday" marks the end of the Carnival season which concludes on Ash Wednesday, marking the beginning of Lent. *Mas*, which is a common shortening of *masquerade*, a celebration and procession during Carnival.

## **Overview**

West Indian traditions and customs of all the islands of the Caribbean are showcased in the New York Labor Day Carnival Festival. Music, art, dance, food, community, businesses, and politics are all on display in the West Indian boroughs of Brooklyn once a year, attracting millions of people from around the world to New York City in celebration. As part of this annual festival, a steelband competition at the Brooklyn Museum features many prominent ensembles showcasing their skills and talents to a large audience in the spirit of culture and heritage.

The steelpan was one of the very few acoustic instruments invented in the twentieth century, an accomplishment that brings Trinidad and Tobago a strong sense of pride and reflects

their culture to the world. Forged under a historically disenfranchised ethos of government control, the steelpan now holds claim as Trinidad's national instrument in a somewhat dichotomous disposition.

Chapter Two provides a brief historical account of the climate in Trinidad and Tobago and the circumstances of the manifestation of the steelpan. The diasporic nature of the steelpan's emergence in America and several prominent steelpan performers, builders, and tuners such as Rudy King, Ellie Mannette, and Kim Loy Wong are examined as well. These three men, in particular, are considered among the pioneers of the instrument both in Trinidad and in the United States. The social and cultural circumstances of the calypso craze in America, as well as a brief history of the calypso genre, is included for context to the musical styles abundant in Panorama arrangements and the genre's cultural significance in Trinidad's popular music.

Chapter Three features the historical environment of the Brooklyn Panorama and the evolution of the competition, as well as provides a view into several ensembles and organizations that are involved in the competition today. This chapter also includes information on the governing bodies of the Brooklyn Panorama, the rules and regulations of which the ensembles must adhere to in competition, the adjudication of the ensembles, and the instrumentation of a competitive steel orchestra.

Chapter Four highlights the music and arrangements of a Panorama competition. From the first competition in Trinidad to the most recent in Brooklyn, arrangers all have a unique and personal approach to creating the musical atmosphere of a Panorama. Although each arranger is unique, certain expectations from judges and audience members have created an aesthetic conflict between innovation and tradition. An exploration of several prominent and current arrangers and their most recent arrangements from the 2018 Brooklyn Panorama sheds light on how these individual arrangers are tackling these contradictory conventions in a modern way.

The final chapter of the document reflects on the author's journey to understanding the Brooklyn Panorama and the music that is so celebrated by its performers and observers. This chapter also provides the author with the opportunity to speculate on the impact of further study concerning the Brooklyn Panorama. Steelpan scholarship as a whole has become a large source of curiosity amongst researchers and scholars recently. The cultural lineage of the steelpan in various settings invites varying perspectives of related activities.

### **Justification for the Study**

Today, steelpan is the national instrument of Trinidad and Tobago and highly celebrated by Trinidadians. Forged in the 1930s, this newly formed acoustic and chromatically pitched instrument has transcended multiple borders, styles, genres, and cultures. Panorama style competitions began in the Caribbean in the 1940s. The steelpan can be found in current American popular music such as the tune "ZEZE" by artists Kodak Black, Travis Scott, and Offset. The steelpan can be found in classical music by composers such as Andy Akiho and Jan Bach in their work individual works titled, *Concerto for Steel Pan and Orchestra*. Steelpan can be found in the jazz and Latin-jazz genres with popular pannists such as Jonathan Scales, Andy Narell and Victor Provost. Today, steelpan ensembles in academic curriculums of all ages are being instituted across the globe. New York City has one of the largest populations of the West Indies people outside of Trinidad and Tobago today. New York City was also the landing place of the pioneers who brought the steelpan to the United States in the 1940s. Extensive research has been done on the original group of Trinidadians that brought the steelpan to the United States and their impact in the school systems and academia, the (United States) U.S. Navy Steel Band, and the steelpan's migration across America. Some works have included ancillary information on the Brooklyn Panorama Competition, yet the author has found no singular document on the

topic. An in-depth look at the Brooklyn Panorama Competition is warranted and important because it allows Americans to experience the art form in a historically accurate context outside of the Caribbean, with strong ties to its native heritage in Trinidad.

### **Limitations of the Study**

The steelpan instrument has gained worldwide momentum, been used in many genres of composition and performance, and been the source of many scholars' and ethnomusicologists' curiosities and endeavors. The Panorama Competition, in general, is now happening at different times throughout the year and in many different countries. Due to the size and scope of this project, there are several limitations. Historical and contextual background information is provided as ancillary information to allow for a fuller understanding of the cultural setting of the Brooklyn Panorama, but not given in complete and full detail. This document also includes a portion of information on the steelpan and its migration to America; however, this topic is not covered in depth. An arrangement from the 2018 Brooklyn Panorama Competition is briefly analyzed in this study, but in no way represents a comprehensive study on the full scope of arrangements used in the Brooklyn Panorama as a whole or compared in depth to other arrangements from Panorama competitions of other states and nations. The steelpan has maintained its cultural significance in Brooklyn through the performance practices at the Panorama competition for the past seven decades and continues today. Many smaller steelpan competitions happen in the New York area and around the world. Some of these competitions may be mentioned but are not explored thoroughly.

## **Review of Related Literature**

Many scholarly works have been written on the origin of the steelpan well as the inclusion of the steelpan in the curriculum of K-12 and post-secondary education, Carnival festivals in the Caribbean and abroad, and Panorama Competition in Trinidad. A small bit of information on the Brooklyn Panorama is included in several of these sources. The periodical *Percussive Notes* is a peer-reviewed journal by the Percussive Arts Society and has many articles on the topic of steelpan.

Another useful periodical that contained pertinent articles on steelpan across the globe is *Pan Magazine*. *Pan Magazine* is an online periodical that was founded in May of 2014 and managed by the writer, editor and publisher Ted Goslin. Lee Goslin serves as the advertiser and Solomon Daniels serves as the editorial consultant for the online magazine.

A website that was tremendously helpful to the creation of this document is from the creators of “When Steel Talks.”<sup>2</sup> This site contains a brief history of the steelpan, a table of all the competing steelpan ensembles in the Trinidad, Antigua, London, and Brooklyn Panorama competitions since each of their respective inaugural years. This site also has many other resources, such as recorded interview with notable pan performers, arrangers, and icons in the steelpan world, a public forum, a message board, and timely news on steelpan around the world. This is an open source website, much like a blog.

Jeffery Allan Jones’ master thesis “A Content Analysis of American Pan Scholarship published from 1985 to 2003” contains an in-depth survey of the body of knowledge related to the steelpan. This was a great resource that provided an introduction to and familiarity with the current research in steelpan scholarship.

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<sup>2</sup>Panonthenet.com.

Janine Tiffe's article "The Arrival of Steel Pan in the United States" was extremely useful on Rudy King, Ellie Mannette, and the Narell family. It also has information on the (United States) U.S. Navy Steelband and Jimmy Leyden's help with assimilating steelpan into the schools and exposure across the United States. "When Leyden's steel band performed at the Music Educators National Conference held in New York during the mid-1970s, other educators saw the Horace Greeley High School Steel Band."<sup>3</sup> This article was likely taken from her master's thesis "Trinidadian Steel Drum (Pan) Bands in Three Great Lakes States: A Study of Musical Migration," which also contains more in-depth information with the steelpan coming to the United States and into the school system. Tiffe received her Doctor of Philosophy degree in ethnomusicology from Florida State University and is currently Assistant Professor at Kent State University.

Andrew Martin's article "A Voice of Steel through the Iron Curtain: Pete Seeger's Contributions to the Development of Steel Band in the United States," published in *American Music*, contained great information on Kim Loy Wong, his relationship with Peter Seeger, and Wong's legacy in bringing steelpan to the United States. Andrew Martin is a currently an Associate Professor of Music and an ethnomusicologist at Inver Hills College near St. Paul, Minnesota. This article was likely taken from his dissertation "Pan-America: Calypso, Exotica, and the Development of Steel Pan in the United States," which provides a historical analysis of the first appearance of steelpan in America, links between institutional locations, cultural theory, and remade traditions associated with the West Indian diaspora.

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<sup>3</sup>Tiffe, Janine. "The Arrival of Steel Pan in the United States." *Percussive Notes* 45, no. 3, (June 2007): 13.

Several websites have been a great source of information. The National Society of Steel Band Educators<sup>4</sup> (NSSBE) was founded in 2016 by Chris Tanner, who is currently the steel band and world music director at Miami University Ohio. The NSSBE website contains an extensive index of thesis' and dissertations on steelpan topics, a small list of steelpan related articles, and many other resources geared toward the steelpan educator and enthusiast. The association has a publication, *The Steel Times*, which has a great article on Ellie Mannette by Andy Narell in the most recent release (November 2018). Andy Narell has prolifically spread steelpan across the United States by performing in concerts and at universities and schools for many years now.

Ray Allen's article, "*J'Ouvert* in Brooklyn Carnival: Revitalizing Steel Pan and Ole Mas Traditions" provided the author with information directly related to this topic. Although this article is geared more towards the *J'Ouvert* tradition and has steelpan in a secondary spotlight, it contains some great context and historical information on the Panorama Competition that is now held in Brooklyn. Ray Allen is currently Professor of Music at Brooklyn College, Director of the American Studies Program, and Senior Associate at the H. Wiley Hitchcock Institute for Studies in American Music.

Joseph Archer's dissertation "The Brooklyn Carnival: A Site for Diasporic Consolidation," provided the author cultural context in regard to the transmigration and diasporic nature of the islander's journey to New York and their continued traditions of Carnival. Archer also details the background for several of the competing groups in the Brooklyn Panorama competition and their involvement in the schools outside of Carnival. These groups include the Pan Sonatas, Sesame Flyers, The Caribbean Youth Panoramics (CYP), and Caribbean American Social and Cultural Youth Movement Steel Orchestra (CASCYM).

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<sup>4</sup>weteachpan.com.



Jeffery Thomas' article "The Changing Role of the Steel Band in Trinidad and Tobago: Panorama and the Carnival Tradition" illuminated the risk that steelbands face with the growing disassociation of Carnival, the possible stifling of musical expression that the competition atmosphere has produced over the years, and the rich cultural traditions associated with the Panorama in Trinidad.

Shannon Dudley's article "The Steelband 'Own Tune:' Nationalism, Festivity, and Musical Strategies in Trinidad's Panorama Competition" provided the author with commentary on the genius of prominent steelpan arrangers such as Len "Boogsie" Sharpe, Ray Holman, and others utilizing their original compositions in Panorama. This article presented the advantages and disadvantages of new musical possibilities and new ideas being integrated into a genre that contains such rigid standards of tradition.

Philip Kasinitz's dissertation "West Indian Diaspora: Race, Ethnicity, and Politics in New York City" posed the West Indian population of New York City in different ambiguous social and political positions within the racial minority. He posits their immigration into several waves of influx including those who immigrated before the Great Depression, and those who immigrated post-1965. Each group maintains different cultural identities amongst themselves, the overall African and Afro-Caribbean climate, and their assimilation into American society.

Kristofer W. Olsen's dissertation "Molten Steel: The Sound Traffic of the Steelpan" charts the transnational diaspora of the steelpan across several borders of complex interconnected people and relationships. This study intersects Trinidad and Tobago, Ghana, and the United States with fluidity and historical context.

Aaron Michael Ziegler's dissertation "Challenging the Trinidad and Tobago Panorama Construct: An Analysis of Compositional Styles of Ray Holman, Liam Teague, and Andy Narell" traces the history of the Trinidadian Panorama through several prominent musical

arrangers. Ziegler theorizes a growing formulaic procedure in arrangements that the competition has developed.

In the book *The Music of Multicultural America, Performance, Identity, and Community in the United States* edited by Kip Lornell and Anne K. Rasmussen, a chapter entitled “Pan is We Ting: West Indian Steelbands in Brooklyn” by Gage Averill briefly explores the musicians and steelbands of Brooklyn. Averill recalls his personal experience with the university based Wesleyan Pandemonium Steel Orchestra, the Silhouettes Steelband, and the Caribbean American Sports and Youth Movement (CASYM) steel orchestra.

Because of limited scholarly resources on the Brooklyn Panorama specifically, the author created research through garnering interviews with prominent individuals with first-hand experience and knowledge on the topic. A survey of existing scholarly research was reviewed and sourced in the creation of this document. Yet, many works on the topic of steelpan exist, and due to the scope of this document, some information was not included.

## CHAPTER 2

### HISTORICAL AND CONTEXTUAL BACKGROUND

In understanding the Brooklyn Carnival Festival, some historical and contextual background information is needed on the transnational and diasporic relevance entwined in the Brooklyn Panorama Competition. Trinidad was discovered in 1498 by Christopher Columbus and Spanish Conquistadors, when the island was spotted on his third trans-Atlantic voyage. Trinidad remained neglected due to the interest in the riches on the South American mainland (i.e. countries like Venezuela, adjacent to Trinidad). There was no real Spanish settlement in Trinidad until 1592 in San Jose de Oruna, where the first capital was built. Trinidad became a melting pot of cultures. The African influence was derived from the slaves that descended into the New World from several West African regions throughout the sixteenth century. The French influence brought the biggest increase in slavery between 1783 and 1794 with an agreement between the French and Spanish, allowing the French to colonize in Trinidad. According to J.D. Elder, “under this agreement, French planters and their African slaves as well as People of Colour from the French West Indies, were to settle in Trinidad for the sole purpose of augmenting the agricultural labour force of the island.”<sup>5</sup> These immigrants have had a lasting impact on their oral traditions and folk music of Trinidad that is still heard today. The French brought the celebration of Carnival with them to the island in the form of *Masquerade*. *Masquerade*, or *mas* as it is commonly known as, is a grand celebration that happens between Christmas and Lent. The Hispanic influence grew out of the interchange between Trinidad and Venezuela. Slaves migrated to the mainland and Venezuelan sailors, merchants, and traders

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<sup>5</sup>Elder, J. D. *From Congo Drum to Steelband: A Socio Historical Account of the Emergence and the Evolution of the Trinidad Steel Orchestra*. St. Augustine, Trinidad: University of the West Indies. (1969): 6.

were traveling to Trinidad to do business in cattle and leather until the labor exchange was cut off in 1929. Trinidad's Latin music influence came mostly from Venezuela.

The British took control of Trinidad from 1797 to 1962 when the country gained its independence. Slaves made up the overwhelming majority of the population throughout Trinidad's history. Elder notes, "In 1807, the British Government pass the *Abolition Act* by which the Trade in Negro Slavery became illegal in the British Territories."<sup>6</sup> Because of a shortage of workers due to slavery being abolished, the British worked out a deal with Southern India and China to bring indentured servants to Trinidad in 1845.

This cultural melting pot of Africans, Spanish, French, British, Indian, and Asian allowed for a blending of sacred practices and celebrations. The West African religious influence, mainly from Nigeria, Togo, Benin, and Ghana, is the Yoruba religion. Assimilation between these African religions and Catholicism helped the community to hold on to their customs while also gaining legitimacy.

One such celebration was *Cannes Brulees*, which is French for burning canes. It was the practice of rounding up slaves to put out fires in the cane fields and to harvest as much as possible before everything was destroyed. Later, after slavery was abolished, it became a stick fight that celebrated the emancipation of slaves. From the *Cannes Brulees* celebrations came *kalinda*, which is a stick dance accompanied by song and drums from the French Creole tradition.

In 1881, *Cannes Brulees* was outlawed by the government due to the chaos that resulted from fights and riots, and a new form of celebration began called *J'Ouvert*, which is a large street party held at night. The Peace Preservation Ordinance of 1884 banned drumming and noisy instruments for fear that these celebrations and gatherings would lead to revolt similar to

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<sup>6</sup>Elder, *From Congo Drum to Steelband*, 5.

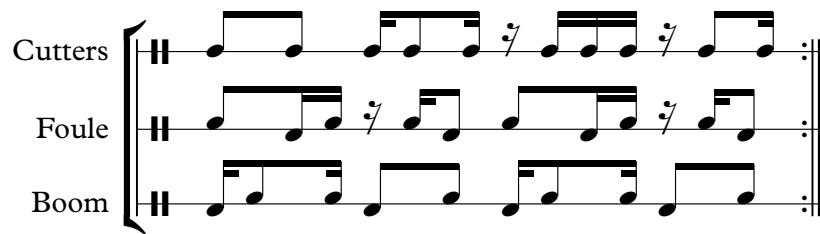
the one in Haiti, but also as a reaction to the 1881 riots. Joseph Archer states that “for more than a century, *J’Ouvert* “break of day” processions have marked the opening of Carnival in Trinidad. Held in the predawn hours of Carnival Monday, *J’Ouvert* evolved from nineteenth-century Canboulay festivals – nighttime celebrations where ex-slaves gathered to *masquerade*, sing, and dance in commemoration of their emancipation.”<sup>7</sup> In defiance of the British, the development of Tamboo-Bamboo bands (1890-1910), which used whatever objects available as musical instruments such as varying lengths of bamboo stocks played with smaller sticks to produce sound, gained great popularity in Trinidad.

The Tabmoo-Bamboo bands in their most basic sense can be broken down into a three-voice timbral orchestration (see Example 2.1). The highest voice is called the *cutter*, as its sound cuts through the ensemble. This is the most improvisatory voice of the ensemble and can be seen as a descendant of the “iron” in a steelpan ensemble, as their roles in the ensemble are strikingly similar. The middle voice is called the *foule*. These bamboo tubes are both struck and pounded on the ground. The bass voice is called the *boom* which are bamboo tubes that are larger bamboo shoots also struck and pounded on the ground. Items such as pots and pans, tools, garbage covers, spoons, Crix biscuit tins, and car parts became great time and rhythm keeping instruments. By the 1930s, bits of metal percussion were well integrated with the Tamboo-Bamboo bands. The automobile brake hub, better known in Trinidad as the iron, remains the driving force of the rhythm section or “engine room” of all Panorama compositions and steelbands today. The engine room is the percussion section of a modern steel orchestra. This is discussed in more detail in the instrumentation section of chapter Three. One of the most famous groups that utilized this found metal object tradition is the Alexander’s Ragtime Band. These

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<sup>7</sup>Archer, Ken Joseph. “The Brooklyn Carnival: A Site for Diasporic Consolidation.” PhD dissertation., The Ohio State University, 256.

groups were both stationary and mobile ensembles that paraded through the streets of Trinidad during Carnival. Tamboo-Bamboo bands took African derived principles used in *kalinda* and *orisha* drumming, such as the use of multiple instruments or parts to create a comprehensive melody and rhythm and re-appropriated them for a new instrumentation. Steelpan bands expanded upon that tradition and evolved from the instrumentation of the Tamboo-Bamboo and found metal objects bands.



Example 2.1 Basic Tamboo-Bamboo Orchestration

It is uncertain exactly who created the first modern steelpan and most likely was an effort of several people. Some notable mentions include Ellie Mannette, who some credit with being the first to use a 55-gallon oil barrel that he called “barracuda.” However, there are some who claim that Myrna Nurse was the first to use the oil barrel as an instrument, while others claim that honor belongs to Cyril “Snatcher” Guy. It was a fairly seamless evolution from Tamboo-Bamboo bands to found metal object bands and eventually the onset of Ping-Pong Pans. Ping-Pong Pans are single pans there are worn around the neck or held with one hand while playing with the other. They were limited in their melodic capabilities in comparison to today’s modern chromatic steelpans. Ping-Pong Pans evolved with the help of Winston “Spree” Simon, who is credited with being the first to have a full eight notes on a single steelpan, and Anthony Williams who created the first Spider Web Pan that allowed for a chromatic scale to be used. Ellie Mannette is credited again as being the first to use rubber-tipped mallets on steelpans and Bertie

Marshall is credited with creating the Double-Tenor Pan. By the late 1930s, there were the occasional exclusively-steelpan ensembles appearing at Carnival, and by 1940, it had become the preferred Carnival accompaniment in Trinidad and other Caribbean Islands. Olsen states:

The steelpan was an instrument of and for the people, crafted in the minds of young and impoverished of Port of Spain, and, as such, was connected with and supported by the main popular music genre of Trinidad, the calypso. . . . Calypso and steelpan are not independent entities, especially in the early years of the steelpan. . . . Pan is a movement and even when its players were ostracized, performance groups were communities within communities providing support, protection, and even employment for each other.<sup>8</sup>

It is important to note that *kalinda* and Tamboo-Bamboo traditions did not simply disappear when the steelbands came into existence. Today, you can still find Tamboo-Bamboo bands as well as *kalinda* fighters performing in what is called the Old Yard Carnival Celebration in Trinidad. Olsen states, “The University of the West Indies in St. Augustine, Trinidad, has a Carnival Studies department that works to maintain Carnival traditions.”<sup>9</sup> This department plans and presents the Old Yard Carnival Celebration yearly.

The Trinidad All Steel Percussion Orchestra (TASPO), formed to attend the Festival of Britain in 1951, was the first steelband whose instruments were all made from 55-gallon oil barrels. Today, many pans are no longer made from old oil barrels to avoid imperfections in the instrument making process. “The steelpan was proclaimed the National Musical Instrument of Trinidad and Tobago on August 30, 1992.”<sup>10</sup> Trinidadians are so fulsome of their creation that the instrument has government backing, support, and funding. Thomas states, “the steelpan was founded in a large part independent of the upper-class support systems. These fostered feelings

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<sup>8</sup>Olsen, K. W. “Molten steel: The Sound Traffic of the Steelpan.” PhD dissertation., Ohio University, (2016): 7.

<sup>9</sup>Ibid, 74.

<sup>10</sup>“Steelpan – National Instrument of Trinidad & Tobago – Official Statement from Pan Trinbago.” panonthenet.com.

of self-sufficiency and a sense of pride in the eventual success of the form.”<sup>11</sup> The National Steel Symphony Orchestra (NSSO) was formed in 2007 and is government funded. The Trinidad and Tobago twenty-dollar bill has a photo of steelpan on it. The steelpan itself could be viewed as an amalgamation of West African percussive drumming aesthetics blended with the tonal and harmonic aesthetics of Europe with Trinidadian ingenuity and creativity.

Carnival is celebrated all over the globe but is especially prominent in the Caribbean and South American countries. This is a tradition brought by the French Orthodox Christians’ festive season celebration that occurs before Lent. The Trinidad Panorama Competition occurs during Carnival as part of their festival. Trinidad’s first official Panorama was held in 1963, with the North Stars as champions. Trinidad is the only multi-tiered Panorama competition. This is predated by the Antigua Panorama competition, which was first held in 1949, with Hell’s Gate as champions. Antigua’s Panorama was held during Christmastime until 1957 when it was moved to late July, to inspire tourism. London also has a large Panorama competition that began in 1978 with the group Metronomes as the first champion. In Brooklyn, New York’s Panorama is one of the largest and most highly regarded competitions in the United States. The competition began in 1972 over the Labor Day weekend, with the group Tropicans as champions. The New York Panorama is the only Panorama modeled after the Trinidadian Panorama outside of the Caribbean. There are other Panorama competitions that happen all over the world including London, Miami, Toronto, St. Lucia, and Grenada.

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<sup>11</sup>Thomas, Jeffrey. “The Changing Role of the Steel Band in Trinidad and Tobago: Panorama and the Carnival Tradition.” *Studies in Popular Culture* 9, no. 2 (1986): 100.



## Emergence of Steelpan in America

Rudy King was born in La Coup Hart, Trinidad. Noted steelpan scholar Janine Tiffe states, “Rudolph Carter, better known as “Rock,” most likely introduced steelpan to the United States from Trinidad. In 1949 he came to New York City as a knowledgeable steelpan builder, tuner, and performer.”<sup>12</sup> King was technically the first steel pannist to join the New York Union, although he had to do so as a percussionist because the organization did not yet recognize the steelpan as an official instrument. Ray Allen states:

Bandleader Rudy King claims to have brought the first steelband to the Harlem Carnival, sometime in the mid-1950s. . . . By the late 1950s, King’s band was joined on Lenox Avenue by Lawrence “Pops” MaCarthy’s Harlem All Stars and Caldera Caraballo’s Moderners. These steel orchestras were not officially affiliated with a *masquerade* band, nor were they formally invited by the parade organizers.<sup>13</sup>

This sentiment comes from a popular Trinidadian tradition known as “jump in.” Festival goers, in the spirit of Carnival, join in and participate in the parade, often times to the dismay of the organizers and security. Rudy King also helped to spread the steelpan popularity across the United States. He was invited to play at the Blue Angels Calypso Club in Chicago for a week-long gig. It went so well that the gig turned into a four-month stretch of performances. The Midwest region of the country quickly became another hub of steelpan enthusiasts.

Two other important figures in first bringing steelpan to the United States and assisting with its dissemination across the country are Kim Loy Wong and Ellie Mannette. Kim Loy Wong was born in Port-of-Spain, Trinidad. He was known as a master builder, tuner, arranger, and manager of steelbands. Emrit states “he was a member of the first teenage steelband in

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<sup>12</sup>Tiffe, “The Arrival of Steel Pan in the United States,” 10.

<sup>13</sup>Allen, Ray. “*J’Ouvert* in Brooklyn Carnival: Revitalizing Steel Pan and Ole Mas Traditions.” *Western Folklore* 58, no. 3/4 (1999): 257.

Trinidad, East Side Kids. He later moved on to other steelbands before starting the HiLanders in the 1950s.”<sup>14</sup> While in Trinidad, Wong met a man named Peter Seeger (1919-2014), a legendary singer, folklorist, and political activist. Martin describes Seeger’s arrival in Trinidad:

Seeger toured the world with his family in 1955-56 making stops in Japan, Asia, India, Africa, Latin America, and the Caribbean before ultimately heading back to the United States. . . . One of the last legs of the world tour was a stop in Trinidad. . . . The timing of his visit placed him directly in the midst of a cultural and musical revolution. By 1956 Trinidad and Tobago, a colony of Britain, was poised to become an independent nation and lower-class Trinidadians used steelbands to establish a collective identity and to protest against the colonial government.<sup>15</sup>

Seeger had previously met Dr. Andrew Pearse, an anthropologist who is credited to be one of the first to study calypso music in Trinidad and Tobago. Seeger and Wong collaborated together to create several works. The most well-known is perhaps the documentary *Music from Oil Drums*.

In his article, Martin states:

*Music from Oil Drums* was a short seventeen-minute film that was shot in Port of Spain, Trinidad in January of 1956 by Seeger and his wife, Toshi. This film featured the *Hi-landers Steel Orchestra* that was led by Kim Loy Wong, who by the age of nineteen was already considered an accomplished leader, performer, and builder of the steelpan. Although the initial marketing focus of the film targeted ethnomusicologists, folklorists, and anthropologists, Seeger and Folkways had perhaps unrealistically ambitious hopes that *Music from Oil Drums* would transcend academia and reach the mass audience of the US cultural mainstream, thereby inspiring a US steelband movement of sorts.<sup>16</sup>

Peter Seeger is credited with bringing Wong to the United States. Seeger brought Wong to New York in 1959 to work in the boroughs and help establish steelpan bands in the schools, such as

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<sup>14</sup>Emrit, Ronald C. “Kim Loy Wong.” bestoftrinidad.com. accessed December 7, 2018.

<sup>15</sup>Martin, Andrew R. “A Voice of Steel through the Iron Curtain: Pete Seeger's Contributions to the Development of Steel Band in the United States.” *American Music* 29, no. 3 (2011): 355.

<sup>16</sup>Ibid, 365.

Dutchess Junction, an afterschool program that was geared toward children in need. Martin gives several more examples of their collaboration:

Aside from his ethnographic film [*Music from Oil Drums*] and television project *Rainbow Quest*, Seeger's legacy as a U.S. steelband pioneer rests further on his notable contributions to steelband audio recordings. Seeger facilitated the recording and production of three steelband records for Folkways: *Kim Loy Wong and His Wiltwyck Steel Band* (1959), *The Steel Drums of Kim Loy Wong with the University Settlement Steel Band: An Instructional Record Supervised by Peter Seeger* (1961), and *The Bomboushay Steel Band* (1962).<sup>17</sup>

Kim Loy Wong, in collaboration with Seeger, also created the first steelpan book ever documented. "Kim Loy Wong and most Trinidadian steelband arrangers have an aural understanding of music; most are not literate in music notation. Seeger had to transcribe the arrangements directly from his field recordings in order to copy the parts down into sheet music for the manual: *Steel Drums, How to Make and Play Them: An Instructional Manual*."<sup>18</sup> Wong later moved to San Antonio, Texas where he started the group PanMasters in the 1980s, a namesake that was taken from the only group to compete in the Brooklyn Panorama in 1974.

Ellie Mannette was born in Sans Souci, Trinidad and was a key figure in the creation of the steelpan. Andy Narell remembers: "Ellie arrived in New York in the middle of February 1967, the weather was cold as hell. He said it felt like something grabbed him by the cheek. He went directly to CBS Studios in Manhattan. We [The Steel Bandits] were appearing on Ed Sullivan that night and were rehearsing during the day."<sup>19</sup> Andy's father, Murray Narell is credited with bringing Mannette to the United States. Janine Tiffe explains:

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<sup>17</sup>Martin, "A Voice of Steel through the Iron Curtain," 371.

<sup>18</sup>Ibid, 357.

<sup>19</sup>Narell, Andy. "We Kinda Pan." *The Steel Times* 1, no. 3, 8.

Murray Narell was a social worker with the Educational Alliance of Manhattan's Lower East Side and wanted to begin a program of steel drum instruction to keep area teenagers out of street gangs. Initially, Narell hired an Antiguan exchange student to make a set of steel drums and teach one of his groups. . . . When Narell brought Mannette in 1967 to build pans for his program serving inner-city children and teenagers, Mannette also crafted instruments for the Narell family band.<sup>20</sup>

The United States Navy also played a part in Mannette coming to the United States as well.

Martin explains:

Perhaps Seeger's most important-and unlikely-contribution to the development of steel-bands in America, was as a consultant to Admiral Daniel Gallery, founder of the U.S. Navy Steel-Band. From 1957 to 1961, Gallery and Seeger exchanged a series of letters that described in great detail methods for steel-drum construction, opinions on proper repertoire for the USNSB, and the contemporary state of folk and popular music in the United States.<sup>21</sup>

The United States Navy started a steelpan ensemble promptly called the (United States) U.S. Navy Steel Band (USNSB) in 1957. "The U.S. Navy Band stayed on the Chaguaramas base while on their learning trip but spent most of the day lounging in Ellie Mannette's backyard [in Trinidad]. Mannette built the first pans for the band, and in exchange, received barrels from the U.S. Navy base."<sup>22</sup> Ellie Mannette and Peter Seeger were extremely instrumental in aiding Admiral Daniel Gallery (founder of the group) in establishing the USNSB. Martin provides:

The first musicians of the USNSB were actually traditional navy musicians (players of trombone, flute, and so on) who were ordered to learn how to play the steel drums. Gallery worked closely with Seeger and Trinidadian steel-pannist Ellie Mannette from 1957 to the early 1960s for instruction, steelband tuning, and maintenance. The USNSB would later move to the Algiers Naval Base in New Orleans, Louisiana, in 1972, and the group disbanded in 1999-cut seven records, performed more than 20,000 concerts worldwide, and inspired countless American steelbands over its forty-two-year history.<sup>23</sup>

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<sup>20</sup>Tiffe, "The Arrival of Steel Pan in the United States," 12.

<sup>21</sup>Martin, "A Voice of Steel through the Iron Curtain," 372.

<sup>22</sup>Tiffe, "The Arrival of Steel Pan in the United States," 11.

<sup>23</sup>Martin, "A Voice of Steel through the Iron Curtain," 374.

Once in New York, Mannette began to enter the school systems, much like Kim Loy Wong. Mannette was hopeful that one day, every school would have a steelband in the same way that they do an orchestra, choir, or athletic team. Janine Tiffe states:

The Narells and Mannette have all worked with music educator Jimmy Leyden, another individual who contributed to [steel]pan development in U.S. school systems. He was in the music business in New York City after World War II, mostly involved with recordings, television, and writing jingles. . . . When Leyden started teaching in 1971, he heard a National Geographic album of music from Trinidad. At that point, he approached his principal and asked for five hundred dollars to purchase steel drums.<sup>24</sup>

Leyden brought in Mannette to tune his pans as they were out of tune, not close to concert pitch, and Leyden did not know how to tune them. As Mannette fine-tuned, Leyden introduced him to the stroboscopic tuner and the harmonic sequence. In Trinidad at this time, he had only worried about tuning to the octave. This likely contributed to Mannette's expertise in tuning steel pans, as they worked closely together for several years. Mannette dedicated the later years of his life to academia. Narell States:

He was determined to pass on his knowledge so that his sound could live on into the future, and so that the art form would continue to develop, and he spent much of the last 27 years teaching in Morgantown, West Virginia. There is now a group of [steel]pan builders and tuners who have spent anywhere from five to fifteen years studying with him, working alongside him and being constantly criticized by him, spending their off hours discussing every aspect of [steel]pan tuning with him, living the obsession with him.<sup>25</sup>

Wong, Mannette, and King later became friends, colleagues, and band-mates. Janine Tiffe states "Mannette and Wong, along with Vincent Taylor, Ansell Joseph, Vincent Hernandez, Rudy King, and Rudolph Charles comprised an early 1970s group of Trinidadian entrepreneurs known as The University Settlement."<sup>26</sup> Wong's and Mannette's involvement with the USNSB,

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<sup>24</sup>Tiffe, "The Arrival of Steel Pan in the United States," 13.

<sup>25</sup>Narell, Andy. "We Kinda Pan." *The Steel Times*, 6.

<sup>26</sup>Tiffe, "The Arrival of Steel Pan in the United States," 12.

Mannette's first use of the strobe tuner, and their tours across the country and abroad all played important roles in the evolution of steelpan and the steelband in America. King's role in the steelpan movement of New York directly impacted the conception of the Brooklyn Panorama.

The steelpan movement in America gained momentum and proliferated rapidly throughout the United States during this time. Tiffe states that "in 1973 at Northern Illinois University, G. Allan O'Connor founded the first actively performing steelband at an American University."<sup>27</sup> The steelpan began its journey into the American education system through Northern Illinois University (NIU). "After assuming the duties of Assistant Chair of the School of Music, O'Connor hired Trinidadian Clifford Alexis as an on-staff builder, tuner, arranger, and co-director for the band. In 1987, he established a curriculum at NIU in music with pan as the major instrument."<sup>28</sup> Alexis would later bring in Trinidadian steelpan virtuoso Liam Teague. The steelpan quickly spread to other institutions. Kansas native Gary Gibson, also a well-known steelpan artist, was affected by the (United States) U.S. Navy Steel Band at a young age and later by Andy Narell, who came to Wichita State University (WSU) around 1979 when Gibson was an undergraduate."<sup>29</sup> The WSU Professor of Percussion at the time was J. C. Combs. Combs reached out to Allan O'Connor about acquiring steelpan instruments.

Andy Narell was monumental in the dissemination of steelpan through educational institutions across America. "A few students of Jimmy Leyden started one of the first collegiate steel bands in Ohio at Oberlin College in 1980 through the Experimental College."<sup>30</sup> One of the members in the original band at Oberlin College was ethnomusicologist Shannon Dudley.

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<sup>27</sup>Tiffe, "The Arrival of Steel Pan in the United States," 14.

<sup>28</sup>Ibid, 14.

<sup>29</sup>Ibid, 14.

<sup>30</sup>Ibid, 14.

Dudley later learned the art of creating steelpans by studying with Alexis, who he met at a workshop at the University of Akron.

Svaline states that “in 1980, only three university-affiliated steel bands existed in the United States. By 2001, one North American pan tuner ascertained that there were over 650 university and public-school steel drum ensembles in his files alone.”<sup>31</sup> As a result of the university steelpan movement, steelpan programs have begun to emerge at many high schools across the country. Williams states that “the profound impact of this emerging ensemble can be found in elementary and middle school programs, as well. The appeal of pan at the elementary level is obvious. Within a very short time frame, even the youngest beginner can play a melody or strum a tune without having to worry about breath support or the fine-motor skills inherent in learning recorder or guitar fingerings.”<sup>32</sup>

Although steelpan can be found across the country today, the steelpan movement in Brooklyn is unique from anything else in America. The steelpan culture, educational structures, and community resemble more closely its origins in comparison to the Western-integrated steelpan curriculum of the vast majority of the United States.

### **West Indies Customs and Traditions in New York**

After the emancipation of Trinidad in 1838, some former slaves turned to farming, while others decided that migration was the answer. This allowed West Indians a greater chance to prosper in a new society and provided autonomy from their former owners. A drive for

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<sup>31</sup>Svaline, Marc. "Ellie Mannette: Master of the Steel Drum," *Teaching Music* 8, no. 6 (2001): 46-49.

<sup>32</sup>Williams, Kenyon. “Steel Bands in American Schools: What They Are, What They Do, and Why They’re Growing!” *Music Educators Journal* 94, no. 4 (2008): 54.

experience and opportunity has produced a uniquely outward-looking culture. Noted author Philip Kazinitz elegantly states:

West Indian cultures were formed in the historically recent merging of a dozen African strains, brought together under the Caribbean sun, in the interest of European profit. Like the Anglo-phone societies of North America, they were from their inception part of the emerging world system: populated by Africans who grew an Asian product with Amerindian agricultural techniques to be sold in Europe.<sup>33</sup>

The first major group of West Indian immigrants to the United States began around the turn of the twentieth century with large numbers coming through the early 1920s and settling in New York City. The second group of West Indian migrants entered the United States between the Great Depression and 1965, again mostly in New York City.

Many of today's elders of the West Indian community in Brooklyn were part of this second wave of migration, including the pioneers of steelpan in America. Most of these migrants were coming to the United States either on student/worker visas or to join family members from the first wave. The third major group to enter the United States was after 1965 with a large influx in West Indian populations.

Yet, if the West Indies are part of the third world economically, they sit on the very door of the first. Satellite dishes bring American television. . . . The tourist industry brings the first world to the Caribbean in person. . . . Is it a wonder then, given a culture where migration is so often the norm, that the young and the ambitious will see the giant to the north as the surest answer to their troubles?<sup>34</sup>

While the conditions that they left behind had improved over the century and continued to improve after Trinidad's independence, they were now entering America and thrust into a black American culture which included Jim Crow, segregation, and the height of the Civil Rights

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<sup>33</sup>Kasinitz, Philip. "West Indian Diaspora: Race, Ethnicity and Politics In New York City." PhD dissertation., New York University, (1987): 34.

<sup>34</sup>Kasinitz, Philip, 46.



Movement. Philip Kasinitz states, “During this period, the legal and social definition of “Negro” was firmly established: all persons of any known or discernible African ancestry. . . . the solidification of legal labels cast a de facto segregation, locking such groups into the black community.”<sup>35</sup>

The post-1965 West Indian immigrants have handled the issues of race and ethnicity differently than their former counterparts. They have established their own neighborhoods in Brooklyn and Queens and brought ethnic flavor to local institutions. Identity has shifted from an emphasis on race to an emphasis on ethnicity. Kasinitz continues, “Thus, while West Indians maintained many of their own social networks and organizations, they also became part of the broader New York’s black community, not only as members, but often as political and economic leaders of that community.”<sup>36</sup> By 1980, the largest West Indian population in New York City was centered in Brooklyn at twenty-six percent, Queens at nineteen percent, and the Bronx at fifteen percent; thus, branching out from their original enclave in Crown Heights. Kasinitz states:

Today, on long stretches of Brooklyn’s Utica, Nostrand, and Church avenues, many businesses display some Caribbean referent: a flag, a country’s name, a few words in dialect or perhaps just a painted palm tree. This is true even of merchants who are not themselves West Indians. Korean-owned vegetable stands often display signs proclaiming that they specialize in “West Indian products” and in 1986, the *New York Times* reported with some amusement that the Jewish owner of a chain of ornate carwashes celebrated the grand opening of a branch in Crown Heights decorated in an island motif with a steel drum band. (I don’t believe I’ve ever seen live entertainment at a carwash before, a Barbadian customer was quoted as saying).<sup>37</sup>

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<sup>35</sup>Kasinitz, Philip, 56.

<sup>36</sup>*Ibid*, 92.

<sup>37</sup>*Ibid*, 116.

Educational institutions in these geographic districts have undergone some “Caribbeanization” within private and public learning centers. A demand for schools that use a Caribbean model of learning may not have arisen solely from ethnic nostalgia, but also as a reflection of the desires of parents to shield their children from racism while maintaining a quality education.

In the United States in general and in New York in particular, there is a tradition of thinking of the public schools as the first step towards assimilation of the dominant culture, that the immigrant family keeps ethnic traditions alive at home but that students will learn American ways in school.<sup>38</sup>

In 2017, the areas of Flatbush, East Flatbush, and Prospect Lefferts Gardens in the heart of Brooklyn, official became a cultural hub known as “Little Caribbean.” The community of the West Indian people today in Brooklyn have organizations, largely social, that support each other and their culture through the use of parties in town meeting halls, weekend outings, dances, and other social events. They engage in charitable endeavors for both the home countries and in New York such as raising money for schools and hospitals. There are sports clubs that provide opportunities for younger members and professionals. They have formed occupational groups geared towards networking for West Indian adults. Some occupational organizations are voluntary in nature, while some may be politically-driven. These organizations reach beyond the individual ethnic identities of each island and bring the Caribbean culture together as a whole. This creates limitations that must be overcome and raises the question of reformulating their identity within the New York context. Philip Kasinitz states “the event that most clearly embodies the conflicts and ambiguities entailed in being West Indian in New York today, is the annual Labor Day Carnival.”<sup>39</sup>

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<sup>38</sup>Kasinitz, Philip, 127.

<sup>39</sup>Ibid, 224.

West African traits survive today in the Panorama steelband practices. The *Yoruba* religion, in particular, has taken many remnants in the Caribbean. *Lucumi* in Cuba, *Candomblé* in Brazil, and *Shango* or *Orisha* in Trinidad and Tobago share combined *Yoruban* and Catholicism traits. In the form of the “engine room” instruments, in particular, the iron has been regarded as confirmation of the presence of the *Orisha* deity *Ogun*, the god of iron and war. Archer points out that “known involvement of practitioners of the *Orisha* faith in the early steelband movement, such as the late Andrew Beddoe, a respected drummer and cultural artiste of Trinidad,”<sup>40</sup> helps to affirm this conclusion. Through the author’s studies with Michael Spiro and interactions with classmate Joseph Galvin at Indiana University, he became quite interested in the *Yoruba* religion and its differing impacts across the New World. Monuments and gathering spots of the *Yoruba* descendants are still prevalent in Trinidad today. For example, the *Yoruba* Village is a historic cultural heritage site located on the East Dry River in Port of Spain, Trinidad. In Brooklyn, the *Yoruba Orisha* Baptist Church is located in Flatbush, Brooklyn. This church offers a uniquely Caribbean syncretic religious place of worship for the West Indians of New York. Mannedette believed “the strong concentration of [steel]pan activity taking place in the northeast region of the United States in the 1960s and 1970s, specifically New York City, was a result of the significant West Indian population already residing there.”<sup>41</sup>

### **The Calypso Craze**

The solo singer in a *masquerade* band is known as the *griot*. A *griot* is a historian, storyteller, praise singer, and musician in the tradition of *mas* bands that flourished during Carnival from the mid-1800s through the 1920s. These groups were housed in barrack yards

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<sup>40</sup>Archer, Ken Joseph, 124.

<sup>41</sup>Tiffe, 12.

known as “kingdoms.” Initially, the role of the griot was to compose and sing praise songs to the King and inspire the *kalinda* fighters during confrontations. After *kalinda* became outlawed, the singers had to reassess their role within the band. Encouraged by patronage from the elite class, they eventually left the *masquerade* bands to become full-time singers called calypsonians. The calypso genre evolved out of the *kalinda* music tradition that featured prominent call and response sections, a musical trait typically attributed to the African diaspora and was originally a vocal song genre. Martin states that “signature aspects of West African music including call-and-response, polyrhythm, syncopation, rhythmic layer, etc., combined with Western-classical harmony of French sailing songs known as *Chantwells*, set the basic groundwork for the style known today as calypso.”<sup>42</sup> Calypso was growing in popularity in America and the entertainment industry was trying to capitalize on this trend while Caribbean destination vacations increased to Trinidad and Jamaica in particular.

Early steelpan in America can be credited in part to the calypso craze of the 1950s with visions of island bliss. As noted by Thomas, “the gradual evolution of the steelband and its changing status within the Carnival tradition is in some ways analogous to the metamorphosis of the calypsonian during earlier times.”<sup>43</sup> Peter Seeger was an important figure in calypso in the United States. Scholar Andrew Martin says:

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<sup>42</sup>Martin, Andrew R. “Pan-America: Calypso, Exotica, and the Development of Steel Pan in the United States.” PhD dissertation., University of Minnesota, (2011): 13.

<sup>43</sup>Thomas, Jeffrey. “The Changing Role of the Steel Band in Trinidad and Tobago: Panorama and the Carnival Tradition.” *Studies in Popular Culture* 9, no. 2 (1986): 97.

In 1942, Private First-Class Seeger found himself singing as the only available entertainment on a military transport ship steaming toward the South Pacific. . . . Seeger was drawn to the social and political discourse present in Trinidadian calypso songs, and following World War II his continued work with Trinidadian calypso music came while working for People's Songs, the leftist pro-union organization that, among other activities, often organized and promoted calypso concerts in New York. The Calypso at Midnight concerts were part of the Midnight Special concert series ran by People's Songs.<sup>44</sup>

One could argue that the steelpan has divorced itself from the socio-political heritage where it was conceived and has grown into an instrument of consumerism. Martin explains:

The history of calypso in America encompasses several key elements, including Trinidadian calypsonians immigrating to the United States to perform in the 1930s and 1940s, The Andrews Sister hit "Rum and Coca Cola," the Broadway musical *House of Flowers*, the "Manhattan" calypso style of Harry Belafonte, and the adaptation of calypso for commercial advertising.<sup>45</sup>

Calypso clubs were popping up in New York and Chicago offering an escape from the urban lifestyle of the big cities. These new calypso clubs offered many benefits to aspiring young calypsonians wanting to establish careers without the trouble of establishing themselves in the bloated jazz scenes, while simultaneously offering a higher-class clientele in comparison to the West Indian nightclubs of Harlem. Calypsonians in American clubs often employed steelpan players in their act. "Calypso in America is a footnote of post-war popular culture whereas calypso in Trinidad is still a vibrant and important musical and cultural genre."<sup>46</sup> Some of the most famous calypsonians from Trinidad include Lord Kitchener (Aldwyn Roberts), Lord Invader (Rupert Grant), Roaring Lion, the Mighty Sparrow (Slinger Francisco), Altilla the Hun, and The Mighty Charmer (Louis Farrakhan). One of the most famous American calypsonian is New York's own Harry Belafonte.

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<sup>44</sup>Martin, Andrew R. "A Voice of Steel through the Iron Curtain," 361.

<sup>45</sup>Martin, Andrew R. "Pan-America: Calypso, Exotica, and the Development of Steel Pan in the United States," 32.

<sup>46</sup>Ibid, 56.

National styles from outside Trinidad began to influence calypso-style arrangers to include stylistic elements from the mambo, cha-cha, rock'n'roll and East Indian music. Today, the basic calypso groove and strumming pattern that give this genre its distinctive feel is very syncopated yet remains grounded with a “four on the floor” bass pattern (see Example 2.2).

A major development that came from the calypso genre, was the style of soca. Soca is short for soul-calypso and emerged in the 1970s influenced by these popular international styles. Lord Shorty (Garfield Blackman), initially a calypsonian, is often credited with creating the soca genre. He feared that calypso was dying out in popularity and hoped to revitalize and re-captivate his audiences by adding a modern flare. Prominent steelpan scholar Shannon Dudley states “Soca, with its more high-tech sound and easily accessible party/dance lyrics, represented a promotion of calypso to a level of greater international appeal.”<sup>47</sup> Another distinction between calypso and the newly formed soca category is the rhythmic beat underlying the lyrics. Soca draws its rhythmic patterns from the East Indian tradition. Dudley elaborates:

The exact nature of this influence is difficult to pinpoint. Lord Shorty (now called Ras Shorty I) says that he changed the calypso rhythm by using the rhythms of the East Indian *abolak* drum. . . . The “pulse anticipation pattern,” which often characterizes the kick drum or bass in soca, was likely borrowed from East Indian ‘*chutney*’ music. . . . Ashmead Baksh (of Carib Mellow Bugs) states that soca predates *chutney* music and was borrowed from the East Indian *tassa* drumming tradition.<sup>48</sup>

It is clear that the East Indian influence involved with soca is important, however, the exact tradition from which it is drawn is still up for debate. Yet, most everyone agrees that there is a distinct rhythmic difference between the consistent beat in calypso and the pulse-anticipation beat of soca music (see Example 2.3).

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<sup>47</sup>Dudley, Shannon. “‘By the Beat’: Calypso versus Soca” *Ethnomusicology* 40, no. 2 (1996): 286.

<sup>48</sup>Ibid, 286-287.

Percussion

Strum

Example 2.2 Basic Calypso Groove

Percussion

Strum

Example 2.3 Soca 'Pulse-Anticipation' Groove

*Tassa* is a drumming ensemble with Persian origins that spread to Trinidad with the Indian diaspora. The ensemble generally consists of a bass drum (*dhol*), a bowl-shaped drum (*nagaara*), and brass cymbals or metal shakers (*jhaanj*). These groups often perform in street processions, Indian weddings, political rallies, and other Hindu and Muslim festivals in Trinidad.

The musical genre of *Chutney* is a fairly recent development in the popular music culture of the Caribbean, yet it stems from an old tradition of folksong culture that was brought to Trinidad by the Indian indentured servants. Manuel explains in further detail that “this musical legacy is comprised of a variety of genres such as wedding songs, birth songs, seasonal songs, and idiosyncratic versions of Hindustani classical and light-classical.”<sup>49</sup> This genre of music is

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<sup>49</sup>Manuel, Peter. “*Chutney* and Indo-Trinidadian Cultural Identity.” *Popular Music* 17, no. 1 (1998): 22.

characterized by the use of fast tempo, simple refrain-verse structure, and a light-hearted topic. This style of music and dance is sometimes accompanied by *tassa* drumming. These folksongs were traditionally performed by women, and were centered around fertility, weddings, and contained a hint of eroticism.

Today, the genre is much more gender neutral with an emphasis on the dance. Manuel describes the dance as a “fairly limited, although an expressive set of standard movements, typically combining graceful hand and arm gestures with sensuous pelvic rotation. . . . The basic set of stock moves can be supplemented with a variety of improvised idiosyncratic or traditional patterns.”<sup>50</sup> In Trinidad, several large *chutney* dances are held on a typical weekend at an indoor venue and can exceed several hundred participants.

This background information was provided to assist in the understanding of the significance between the cultural ties of the Caribbean and Brooklyn, New York. The specific musical genres motioned previously are also of importance, as they are the genres in which Panorama arrangers draw from when creating their arrangements. The next chapter will provide more detail entwined in the Brooklyn Panorama competition, its historical evolution, and the current climate of the steelpan movement today in Brooklyn.

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<sup>50</sup>Manuel, Peter. “*Chutney* and Indo-Trinidadian Cultural Identity,” 24.



## CHAPTER 3

### THE BROOKLYN PANORAMA

Due to the large nature of steel orchestras today, Panorama has become a singular entity surviving on its own with a gradual recession from Carnival. In Trinidad, the Panorama competition still happens during the Carnival season, but is less entwined with the parades and other festivities associated with the season and contained mostly to *J'Ouvert*. Thomas states:

By the late 1950s, steelbands in Trinidad were no longer parading during Carnival with their instruments slung with straps around their necks. . . . This idea was expanded and refined into the assemblage of carts, racks, stands, or trolleys that still exist today. When the steel bandmen mounted their carts, they were no longer in a position to maneuver themselves through the streets. It became the responsibility, and indeed for years a coveted honor, for the revelers and supporters in the band to push, pull, and guide these convoy-type ensembles through the streets. The larger the steelbands became, however, the more difficult it was to take them through the mostly narrow, frequently pot-holed, and always densely congested streets of Port of Spain during Carnival. Also, the necessity of stretching the groups out along such a long narrow line to pass through the noisy thoroughfares made it difficult at best to maintain the unified, musically complex ensemble standard the bands demanded of themselves.<sup>51</sup>

For whatever reason, steelpan players have turned their attention to the one event at which they are given credit for their accomplishments. Leslie Slater points out that “Panorama has become the be-all and end-all of Carnival involvement for the vast majority of [steel]pan players. . . . You have bands absolutely convulsed with the idea of taking themselves and hopefully us, their audience, straight into the stratosphere with ‘a Panorama tune’ as a result of which short shrift is given any thought of a balanced repertoire.”<sup>52</sup> This event has ironically become both a catalyst and a deterrent to progress within the steelband movement. Some may argue that the musical

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<sup>51</sup>Thomas, Jeffrey. “The Changing Role of the Steel Band in Trinidad and Tobago: Panorama and the Carnival Tradition,” 101.

<sup>52</sup>Slater, Leslie. *The Music of Carnival (Some thoughts on the Decline of the Steelband's Role) in The Social and Economic Impact of the West Indies*. St Augustine, Trinidad on Nov. 24-26, (1983): 125.

abilities of the average steelband has diminished due to the environment created by Panorama; while others, including Thomas, argue that the competitive spirit of Panorama and its showcase quality has promoted improvements and innovations.

Panorama allows a large number of seasonal [steel]pan players the opportunity to express themselves and participate in a potentially rewarding musical, social, and cultural experience; it contributes to the celebration of carnival; it helps to promote calypsonians' work. . . and it offers a potential opportunity for the creative expression of gifted steelband artists and craftsmen.<sup>53</sup>

The Panorama competition held during the Labor Day Carnival in Brooklyn is comprised of mostly young adults, who rehearse intensely from the early summer months leading up to Labor Day. Some local high schools offer a series of concerts for the ensembles to perform at in the New York area just before the judged Carnival performance. The Brooklyn Panorama Competition is promoted by the West Indian American Day Carnival Association (WIADCA). WIADCA was founded in 1964 by Rufus Gorin. Martin states that "Unlike Trinidad, where Carnival halts the daily functions of the country for three days every February, New York resumed business as usual the day following the Carnival."<sup>54</sup> Most years there are anywhere from three to fifteen separate ensembles competing with a few exceptions. In 1974, the Panorama competition was rained out. In 1979 and 1980 there was no Panorama competition held. In 1986, there was a boycott. Martin Douglas suggests that it was "in respect to the monies and disrespect to some of the [steel]pan people. The steelbands held their own Panorama at the Boys and Girls High. This is down on Fulton Street. . . . One of the people involved with it, I think, is Clyde Henry. Again, the next year, they went back to WIADCA due to lack of

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<sup>53</sup>Thomas, Jeffrey, 106.

<sup>54</sup>Martin, Andrew R. "Pan-America: Calypso, Exotica, and the Development of Steel Pan in the United States," 68.

funding.”<sup>55</sup> In 2017, bands registered to compete, but no competition took place. The Saturday evening event was rained out and so no judging of the ensembles took place. Douglas elaborates:

There was heavy rain for the entire night. So, they made a decision. I did not, my whole decision for that Panorama was not to go to it. My band did not perform. . . . They had a little get together and everybody played for appearance fees on Sunday afternoon. They gave a concert for the audience for appearance fees.<sup>56</sup>

Although the Brooklyn Carnival Festival is one of the largest regularly scheduled street events in the United States, it seems to be somewhat ignored by the press. The festival today consists of four nights of concerts, a steelband contest, children’s pageants, and a huge procession on Eastern Parkway over Labor Day weekend. In contrast to the current status of the event, it began in the 1920s as privately sponsored indoor dances that were nostalgic in nature and held in the pre-Lenten season of February. These private parties held in the West Indies Neighborhoods of New York City eventually moved to clubs and ballrooms in Manhattan and Brooklyn. In 1947, a Trinidadian immigrant, Jesse Wattle, organized an outdoor street event based on the Caribbean model to be held over Labor Day. Philip Kasinitz states, “This event had the endorsement of Congressman Adam Clayton Powell and a reputation which soon spread via the ‘poor man’s newspaper’ of calypso, back to the Caribbean.”<sup>57</sup> The scheduling of the event over Labor Day weekend helped to disrupt the connection to Catholicism and facilitated the participation of West Indians of all religions, creating a more inclusive and pan-West Indian coherence. But this date has also been met with some unanticipated consequences. Kasinitz states:

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<sup>55</sup>Douglas, Martin. Interview by author.

<sup>56</sup>Ibid.

<sup>57</sup>Kasinitz, Philip, 237.

Many New York based bandleaders and costume designers attend Carnival in Trinidad, bringing back the latest in Carnival songs and fashions, while famous Caribbean entertainers frequently spend Labor Day in New York. This bi-directional influence on Carnival reflects the larger pattern of linkage between home and host societies that is a distinctive feature of the Caribbean diaspora.<sup>58</sup>

Carnival has truly helped to redefine ethnic boundaries and provide a public forum for the West Indians in Brooklyn. As Kasinitz puts it, “The language of Carnival is participatory: One is not said to have watched a Carnival or even marched in the Carnival. Rather, one ‘plays *mas*’.”<sup>59</sup> WIADCA receives most of its funding from small corporate state and federal grants. While the main focus of WIADCA is the Carnival festival, the organization has increasingly taken on more of a year-round organizational approach in response to the expectations of the governmental agencies and politicians it works with. In comparison to other ethnic celebrations, such as the Irish St. Patrick’s Day Parade, the Carnival celebration of New York falls drastically short in funding, and existing organizational structures within the community.

The association continues to seek funding in hopes of passing down its cultural traditions to the American born West Indian children. An example of this is the inclusion of the “Kiddie Carnival” which is held in the afternoons before the large shows at night. As much of the traditional Carnival content is difficult to reduce to a form suitable to children, given its often times explicit nature, the Kiddie Carnival offers events such as a calypso dancing competition and prizes for best costumes. Funding for these youth events comes from the New York State Council of the Arts and from the National Endowment for the Arts. Noted steelpan scholar Ken Archer shares: “This unity of West Indians in New York around some of the artistic forms of the Caribbean is in fact not new but has been in evidence from the events that served as the

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<sup>58</sup>Kasinitz, Philip, 239.

<sup>59</sup>Ibid, 248.

forerunners to the current Labor Day festival. And the artists of the Caribbean have always played prominent roles in its performance.”<sup>60</sup>

The dozens of Carnival dance-troupes, shows, parties, bands, and steelpan ensembles are all individual organizations who operate independently of WIADCA. Extravagant floats and costume designs are expensive and require large facilities to create. Yet, most of the work is done during the summer leading up to Labor Day in private homes, basements, and rented space. Often leaders of these ensembles and dance-troupes pour their own personal money into their groups, sometimes breaking even, but often losing money in this endeavor. According to Kasinitz:

Costume design has recently been subsidized by grants from the National Endowment for the Arts and the New York State Council on the Arts expressly to train young people in these art forms. Community leaders not only feel such funding is appropriate, but often express the view that it is insufficient compared with other cultural events in the city, or with the large, state-sponsored budget for Carnival in Trinidad.<sup>61</sup>

In 1984, Reverend Jesse Jackson made an appearance at the festival, arranged by the Coalition for Empowerment at the last minute. He gave a long political speech that was not well received. It was seen as a snub to the Caribbean leadership, and an opportunity that was missed for black unity. Officials saw this as a reason to keep politics out of Carnival and cling to the Trinidadian form, but several younger Caribbean politicians now saw this as an opportunity and a platform to be exploited. Philip Kasinitz comments:

So long as its form remains in flux, it will continue to provide the social and temporal space in which notions of group identity can be played with. By participating in the Carnival, huge numbers of people are exposed to such notions. Thus, a pan-Caribbean community becomes in some sense real.<sup>62</sup>

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<sup>60</sup>Archer, Ken Joseph, 79.

<sup>61</sup>Kasinitz, Philip, 243.

<sup>62</sup>Ibid, 265.

As electronics and amplification became more widespread in popular music genres, this fulfilled the need for loud music during Carnival as commercialization created the demand for larger public gatherings. The steelbands responded to this trend by increasing the number of players in each ensemble.

Each individual group practices for months before the competition where they will be judged and scored on a myriad of categories such as arrangement, rhythm, tone, and general performance. Unlike the Trinidadian Panorama, Brooklyn does not have a tiered performance schedule including separate qualifying rounds, preliminary rounds, semi-finals, and finals. The Brooklyn Panorama competition is just a singular judged performance. When speaking on the one-and-done process of the Brooklyn Panorama versus the prelims, semi-finals, and finals format of Trinidad, Odie Franklin states:

I prefer the Trinidad way to tell you the truth. With one and done, there are so many factors that can lead to a win or loss in Panorama. In New York, if the vibe of the band is not on point for the day, then that's it. If the preparation is not on time, if you don't get rehearsal before you go on stage, that's a factor. If you get shut down the night before, if it rains . . . it's hard to get a proper rehearsal the day of Panorama because most of the players are running around for their white pants, who are doing their hair, everyone waits until that day. It's rough.<sup>63</sup>

Both the Trinidadian and Brooklyn Panoramas have a Junior Panorama competition. This competition consists of members whose ages do not exceed twenty-one, although adults are allowed to assist in the engine room only in Brooklyn. It is a free event to attend. WIADCA or USSA does not govern the Junior Panorama in Brooklyn. The Junior Panorama in Brooklyn happens the weekend before the adult or main Panorama competition and is hosted by the Carlos Lezama Archives and Caribbean Cultural Center (CLACC-C). At one point, Carlos Lezama was

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<sup>63</sup>When Steel Talks. "Meet Odie Franklin, Mace Brooks & Kendall Williams-Steelband Arrangers." YouTube Video.

part of WIADCA but later branched off and founded his own organization. Wayne Bernard, who is the captain of Pan Evolution Steel Orchestra (PESO), elaborates:

It's [Junior Panorama] held between St. Johns Street and Brooklyn Avenue in New York. They have a permit to block off the street right outside their facility and headquarters. It's basically a whole cultural day. They have young kids perform in costumes, and stilt-walking (*Moko Jumbie*). The highlight is the Junior Panorama competition, which in the last few years has grown in the number of bands that have competed. Last year they had eleven bands that wanted to compete, but only ten of them ended up competing. . . . A lot of the bands have young men and women that arrange the music. We [PESO] have, right now for instance, a junior musical director, his name is Brandon Wahdrop. He works for the junior band and is the one who arranges for that. Brandon Wahdrop also teaches the youth program on Saturdays for us.<sup>64</sup>

*Moko Jumbie* are stilt walkers that wear colorful clothing during Carnival. *Moko* is an African deity from the Congo and Nigeria. Due to his height, he watches over the village and protects it from all danger and evil. It is said that *Moko* arrived in Trinidad by walking across the sea. The idea of *Moko* survived in the hearts of the African descendants that were brought to Trinidad and remains a prominent part of Carnival tradition today.

## Origins

As early as the 1920s, immigrants from Trinidad and Tobago began celebrating Carnival in New York City in private spaces throughout Harlem. Carnival brought beautiful costumes, music, dance, and food of the West Indies to Harlem. Harlem's population of West Indian descendants grew, and by 1930, a quarter of its population was West Indian. A native Trinidadian woman named Jessie Wattle helped introduce the tradition of *masquerades* in New York. Noted scholar Ray Allen explains that:

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<sup>64</sup>Bernard, Wayne. Interview by author. Tape recording. Lubbock, TX. March 30, 2019.

It was not until the mid-1930s that two homesick Trinidadians, Rufus Gorin, and Jesse Wattle, began organizing outdoor Carnival parties. In 1947, Wattle managed to get an official permit to close Lenox Avenue for a Trinidad-style Carnival parade featuring fancy costumed *mas* (*masquerade*) bands. . . . Music was provided by conventional American-style marching bands and by Trinidadian brass (calypso) bands perched on floats and small trucks.<sup>65</sup>

A newly-arrived migrant woman from the Caribbean provided her culturally-starved neighbors with a link to their homeland by developing this event. Because the climate is so brutally cold in New York during the winter, when Carnival is traditionally held in Trinidad, Wattle organized this street festival during Labor Day. In the infancy of the Carnival celebration in New York, the governing body over the festival was the New York Caribbean Carnival Committee (NYCCC). The participants in the festival were often associated with an underprivileged society. A concern of these groups participating in the festival was on the minds of the event holders. Rufus Gorin was even arrested one year for parading without a permit. The Carnival originally began in Harlem, spanning from Lennox Avenue to 115<sup>th</sup> Street, from 1947 to 1964. After several incidents, the first of which happened in 1961 involving a small riot and the second incident in 1964 with similar violence from spectators, the event was relocated. Allen states:

Tensions surrounding the burgeoning civil rights movement were making local authorities increasingly wary of large gatherings of black people. Memories of the 1961 disturbance, coupled with a rock-throwing incident at the 1964 Harlem Carnival, led to the revocation of the Lenox Avenue parade permit. Rufus Gorin moved to Brooklyn, where he attempted to reestablish a Labor Day Carnival.<sup>66</sup>

Several local civil rights groups such as the Black Panthers and Nation of Islam, which was spearheaded by an Afro-Caribbean and former calypsonian, known as “the Mighty Charmer,” opposed the celebration and accused it of perpetuating colonial stereotypes. Reform

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<sup>65</sup>Allen, “*J’Ouvvert* in Brooklyn Carnival,” 257.

<sup>66</sup>Ibid, 258.



in immigration laws in 1965 led to a new wave of migration from the Caribbean Islands to New York. In 1969, five years after the rock-throwing incident, Carlos Lezama took over the organization from Gorin and established a small ad hoc committee. Allen remarks, “in 1971, Lazama obtained a permit to hold Carnival on Eastern Parkway, Olmstead’s magnificent boulevard that extends eastward from Brooklyn’s Grand Army Plaza, past the growing West Indian neighborhoods in Crown Heights and Flatbush.”<sup>67</sup> The Eastern Parkway has a landscaped median strip and bench-lined double sidewalks that make it uniquely suited to host such a huge event. The location has been met on several occasions with opposition from Hasidic groups and other Afro-American dominated communities who were also living along the Parkway and wanted the event moved or banned. Yet, with a new location and parade route, the festival has grown and flourished in many ways. Allen continues, “In 1971, approximately six steelbands turned out for the Eastern Parkway Carnival parade. Several, like Rudy King’s Tropicans, were relatively small ensembles (twenty to thirty players) whose members still wore single pans strapped around their necks.”<sup>68</sup>

In 1974, WIADCA took control of the festival and moved the steelbands to the Brooklyn Museum grounds where Panorama is held today. The New York Labor Day Carnival Festival is now hailed as the largest ethnic parade in the country celebrating many Caribbean cultures, such as Trinidad and Tobago, Dominica, Saint Lucia, Barbados, Haiti, Saint Vincent, Grenada, Guyana, Belize, Jamaica, and others. Allen reports, “by the mid-1970s well-publicized calypso and reggae concerts, a Carnival king and queen costume contest, a steelpan competition (Panorama), and a Sunday night *Dimanche Gras* extravaganza were drawing huge crowds to the

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<sup>67</sup>Allen, “*J’Ouvvert* in Brooklyn Carnival,” 258.

<sup>68</sup>Ibid, 258.

Brooklyn Museum.”<sup>69</sup> More and more ensembles showed up each year to compete in the Panorama competition. One of the biggest attractions to the five-day long festival is the lavish parade. These participants wear traditional elaborate costumes and are also judged for prizes. The event brings in millions of dollars in business revenue to New York City. By 1980, the Labor Day Carnival Festival was drawing crowds in excess of 800,000 people annually. Allen notes, “Panorama, with its lure of competition and prize money, flourished during the 1990s, attracting nearly a dozen bands annually.”<sup>70</sup> A large representation of New York’s West Indian population as well as West Indians from across the United States, the Caribbean, and Canada flock to Brooklyn for this event. Philip Kasinitz explains that “in New York, Carnival has become a [all-inclusive] pan-West Indian event and has been an important link in forming a [all-inclusive] pan-West Indian consciousness.”<sup>71</sup> Even with a heavy African influence through the nineteenth century, the Caribbean Carnival tradition is rooted most heavily in the pre-modern European pre-Lenten festivals, that were a feature of many Christian cultures. Kasinitz states that “in a world where social distinctions were presumed to be rooted in the nature of things, Carnival allowed common people to play with the most radical of ideas in traditional societies, the possibility of a different order.”<sup>72</sup> Carnival celebrations are notorious for exceeding their ritual boundaries and inciting real violence and confrontation. This dates back to late medieval festivals in Europe and has certainly continued in the Caribbean and New York. It is no surprise that a celebration that challenges the social order and mocks authority can lead to revolutionary ideas that challenge ideologies. Kasinitz continues:

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<sup>69</sup>Allen, “*J’Ouvert* in Brooklyn Carnival, 259.

<sup>70</sup>Ibid, 262.

<sup>71</sup>Kasinitz, Philip, 225.

<sup>72</sup>Ibid 226.

The remaining Carnivals of Europe have thus been channeled towards socially approved goals. . . . The tradition long ago ceased to be a living part of the culture, and hence it falls within the domain of the “folklore” enthusiast. Thus, departures from traditional forms are seen as inauthentic.<sup>73</sup>

However, in the Carnival celebrations of the new world and their diasporic incarnations, this has not been the case. Traditions of Trinidad, Brazil, and Louisiana, for example, remain highly charged, sexual, and often times somewhat vulgar. In a post-emancipated Trinidad, Kasinitz states, “local authorities have attempted to utilize the Carnival for socially approved purposes by attempting to make the event a celebration of national unity as well as a showcase for tourists.”<sup>74</sup> Yet, Carnival continues to exist in the Caribbean and in Brazil as a vital part of their culture with a growing popularity, increased modern themes, contemporary media derived symbols fusing with traditional ones, and the expression of current social and political situations. Other Carnivals such as London, Toronto, and New York symbolize a group identity and provide a suspended social hierarchy within the immigrant enclave.

### **Rules and Regulations**

In Trinidad, the Panorama competition is governed by an organization named Pan Trinbago. It has specific competition rules, regulations, and guidelines that are published and available to the public. These rules include categories such as Authority, Management, Registration, Participation, Music, Adjudication, Procedures for the Competition, Discipline, Recordings, Finance, and Transport. All of this information can be attained from Pan Trinbago’s website.<sup>75</sup> Trinidad’s Panorama is broken into different

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<sup>73</sup>Kasinitz, Philip, 229.

<sup>74</sup>Ibid, 231.

<sup>75</sup>Pan Trinbago. “Competition Rules.”

band categories based on the size of the ensemble. These categories include single-pan, small, medium, large, and junior ensembles. Bands compete exclusively in their own category. Adjudication in Trinidad is based on a total of 100 points possible and is broken down into four categories. The first category is arrangement and worth forty points. The second category is general performance and is also worth forty points. The third category is tone, which is worth ten points. The fourth and final category is rhythm and is also worth ten points. In Trinidad and Brooklyn today, bands must select a calypso, soca, or *chutney* composed within the last ten years, provided that the music selection has not been played by that band at a previous Panorama Competition.

### **Adjudication in Brooklyn**

Many of the judges that are selected by WIADCA also serve on the judging panels for other Panorama competitions held in different parts of the world such as Trinidad and Antigua. Although strikingly similar to Pan Trinbago's rules and regulations, WIADCA has its own rules and regulations that govern the Brooklyn Panorama. The packet of the 2018 Brooklyn Panorama rules that is supplied to each band manager of the individual participating ensembles can be viewed in Appendix K; however, through the many years of this competition's existence, some rules have changed. This document was incredibly difficult to obtain as it is not offered to the public by WIADCA. In fact, through all the interviews that were garnered for this project, nobody was able to produce a copy of the rules and regulations. The process in which the author was able to obtain this document must remain anonymous at this time. Because of the overwhelming difficulty in securing these rules in written form, it seems that even many arrangers, band members, captains, and managers of each individual steel orchestra are not clear on the rules and regulations that govern the competition in which they compete. A great

ambiguity surrounding the judging procedures and processes of the Brooklyn Panorama has been a concern for many involved for a long time.

Performing member of the 2017 Philly PanStars, Tom Berich remembers that “there are categories for the engine room, and obscure things like a category for ‘musicality,’ which could mean all sorts of things. It’s basically up to the interpretation of the judges from what I remember.”<sup>76</sup> Marc Brooks, who is the arranger for AdLib Steel Orchestra states:

When it comes to the rules and regulations, it tends to be an assumed kind of thing and the band managers would know based off their interactions that they have had with the governing bodies like West Indian American Day Carnival Association (WIADCA) and United States Steelband Association (USSA), but in terms of making it public knowledge, I don’t think they have done enough, so people still have it up for interpretation . . . to be honest with you, the rules are not as clear, and they are not very straight forward at all.<sup>77</sup>

Some of the information the author was able to glean from various members of the steelpan culture in New York is that there is in fact prize money to be had by the participating ensembles of the Brooklyn Panorama. First place is awarded \$20,000, second place is \$15,000, third place is \$10,000 and the rest of the bands receive a performance fee of \$4,000. This may sound like a large amount of money, but the cost of running an organization and a band of this magnitude, it really does not compare. Williams added, “It’s really not much when you consider that most bands pay more than that for travel, or some arrangers charge \$4,000 alone. The prize money, most times if you are not at least top three, you stand to spend more money than you actually get back.”<sup>78</sup>

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<sup>76</sup>Berich, Tom. Interview by author. Tape recording. Lubbock, December 9, 2018.

<sup>77</sup>Brooks, Marc. Interview by author. Tape recording. Lubbock, TX. March 31, 2019.

<sup>78</sup>Williams, Kendall. Interview by author. Tape recording. Lubbock, TX. March 21, 2019.

In both Trinidad and in Brooklyn, tuning is a portion of the final score. Tuning a large Panorama sized band is a time-consuming job, filled with intense pressure to create the best sounding orchestra, and is also widely up for interpretation by the judges. Emily Lemmerman is a prominent steelpan tuner in the United States and abroad. Lemmerman elaborates:

Judging any music is always a little tricky. But if you are judging the tuning, you don't know what that "B" sounded like before I started working on it. Maybe it doesn't sound fantastic right now, but it's a million times better . . . but there is also only so much magic in your hands. It's just like judging for anything. If the score is good, you get all the credit, and if the score is bad, you get all the credit. Often the number has nothing to do with the job. It can feel kind of arbitrary.<sup>79</sup>

Lemmerman was the first woman to tune steelpans for any Panorama group. In 2010, she tuned for a group in London called the Croydon Steel Orchestra and in 2013, she became the first woman to tune in Trinidad with a band called Skiffle Steel Orchestra. She learned to tune pans in the United States and was taught by Ellie Mannette in Morgantown, Virginia. At the time, this workshop was called the University Tuning Project, but later became known as Mannette Touch, and eventually Mannette Steel Drums. This workshop was not officially part of West Virginia University. Lemmerman comments on how she began her career as a steelpan tuner:

Ellie would do a week-long steelband camp for grownups. I went after my sophomore year of college to spend a week in Morgantown and got to meet Ray Holman, Liam Teague, Professor Phillimore, Phil Hawkins, Robbie Greenidge, and Andy Narell. Just to be around all of these people, it's called a festival now, but the way the workshop was set up, there were rehearsal bands. You go and play all day and Ray Holman would be writing a tune for you. I remember my first year, Triples were always my favorite, he is writing the piece in front of us as if we are the lab band . . . adapting to what they are doing. Just to be in the middle of something that felt so contemporary, literally, this thing is happening right now! It was really exciting.<sup>80</sup>

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<sup>79</sup>Lemmerman, Emily. Interview by author. Tape recording. Lubbock, TX. March 31, 2019.

<sup>80</sup>Ibid.

The University Tuning Project is no longer in existence and there is no place in the United States to learn the craft of tuning pans. There are very few people who are trained in tuning the steelpan, which is a science and an art form. The author has been able to observe several tuners. He was able to watch Lemmerman during his time at Texas Tech University. The author also observed prominent tuner Glenn Rowsey in action during his time at Coastal Carolina University. It is quite a process to see and a somewhat jarring experience as it involves hammering on metal, and sometimes heats the metal with a blowtorch.

One of the greatest differences between the Trinidadian and Brooklyn Panoramas that everyone can agree on is the time allotted for each individual orchestra to perform. Recently, in 2018, Trinidad shortened its time allotment for a performance from ten minutes down to eight minutes. This changes the structure of the arrangements. In general, introduction and coda material tend to be shorter so that the variations and jam sections can still develop fully. This was done in an effort to speed up the contest. Brooklyn still allows a full ten minutes for performances. Kristian Paradis added:

To me, I think a full ten minutes is better for competition because it allows you to use more existing tunes with longer forms and you get more music out of it. Cutting the time in Trinidad is just going along with the trend of going more and more toward party tunes rather than what I think of as a [steel]pan tune.<sup>81</sup>

The Brooklyn 2018 rules actually state that if a band performs longer than the allotted ten minutes, they are disqualified. However, this rule has been somewhat ignored and not followed strictly in New York. There is a history of ignoring the rules in the Brooklyn Panorama when regarding the number of players allowed in each ensemble as well. It has been observed that participating bands have performed in competition with less than the fifty minimum player

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<sup>81</sup>Paradis, Kristian. Interview by author. Tape recording. Lubbock, TX. March 20, 2019.

requirements. Trinidad's rules state that points are removed from each judge for every ten seconds that the band goes over in time.

### **The Flag Waver**

Although a flag is not an instrument, the flag waver is an integral part of the performing ensemble and of the Carnival atmosphere as a whole. Paradis states that "Kitchener actually wrote a tune called 'Flag Woman' and the flag woman is part of that tradition."<sup>82</sup> The flag waver is a judged component of the Panorama competition and every band has one. They are scored under the general performance component of the judge's sheet, which carries one of the largest point values. Williams states:

I believe that is something that started off as the bands in Trinidad used to do historically to let people know they were coming. They led the way when bands would come out into the streets and roll along . . . letting people know that they were coming and to move out of the way basically. Because there was a lot of steelband clashes, somebody being in front with a flag, was a symbol of this is who they were, and where they are from also.<sup>83</sup>

The origin of the flag waver in Carnival culture is unclear, but in Trinidad, it was likely first a male flag person rather than a female. Back when steelbands first started parading the streets, women who participated in steelbands during that time were thought of in ill repute. Popwell states:

The flag waver came from having a person long ago pick up anything. Not necessarily a flag. It could be a jersey, a rag, a towel, anything, and just wave it in front of the band. And for some reason, that tradition caught on. It caught on without any formality. But, when one band started to do it, it became a formality.<sup>84</sup>

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<sup>82</sup>Paradis, Kristian. Interview by author.

<sup>83</sup>Williams, Kendall. Interview by author.

<sup>84</sup> Popwell, Yohan. Interview by author.



Kitchener's famous calypso song "Flag Woman," featured his flag woman Valerie Green who traveled and toured with him. She developed a unique dance that included aspects of the sailor and fire dance. The flag women today gives the band an extra drive attracting crowds with their provocative outfits and spinning and dancing skills. Brooks states:

If you look at how they wave the flag, it is an art. For every band, they pride themselves on being able to know that whoever that is, they are carrying the name of the band. You have those who wave the flag, and you have those who hold the banner. Whoever holds the banner is a stationary person. The banner always has the name of the band, the name of the song, who the captain is, who the arranger is, who the tuner is, and who the original singer is of the song. Everybody who is around can know who is who, and who did what for the band. It's symbolic and a thing of pride as well.<sup>85</sup>

Today, flag women are adapting modern dance techniques to stay relevant and keep the tradition alive. It is true that you have no band without a beautiful flag woman, as Lord Kitchener's first line of lyrics states in his song "Flag Woman."

You have no band without a beautiful flag woman  
You have no band without an experienced flag woman  
The band will have no control  
The music will have no soul  
The revelers couldn't play  
The usual *Mas* on Carnival Day<sup>86</sup>

## **Instrumentation**

Panorama ensembles vary in size, but the relationship of instrumentation member numbers remains intact. This helps to create a balanced ensemble in the same manner that an orchestra string section varies in size, but maintains a balance of high, middle, and low section numbers. For a Panorama steelband ensemble, the performing entity is split into two main parts. One part consists of the steelpans and the other section is known as "the engine room."

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<sup>85</sup>Brooks, Marc. Interview by author.

<sup>86</sup>Lord Kitchener. "Flag Woman." *Starlift Steel Orchestra* Vol. 2. Antillana Sales Company. Barbados. 1976.

The steelpan section is broken down into high, mid-range, and low pans. The high pans include the pans with the shortest skirts. The skirt of the steelpan is the barrel or side of the drum. The high range instruments include the Tenor Pans “C4” to “E6,” Double-Tenor Pans “F3” to “B5,” and sometimes Double-Second Pans “F#3” to “C#6.” A Tenor Pan is a single barrel pan played by a single player, yet the Double-Tenor Pans and Double-Second Pans are two separate barreled pans played by a single individual. The mid-range instruments consist of Double-Second Pans, Quadraphonic Pans “B2” to “Bb5,” Double-Guitar Pans “C#3” to “F#5” or sometimes Triple-Guitar or Cello Pans “C3” to “B4.” The difference between Triple-Guitar Pans and Cello Pans are often the length of the skirt. Triple-Guitar Pans are often shorter and suspended, while Cello Pans have a full skirt and sit on the ground, yet they have the same layout and range. The low range steelpan all have full-length skirts and include the Cello Pans, Tenor-Bass Pans “G2” to “D4,” and the 6-Bass Pans “A1” to “D3.”

Because the steelpans are still developing and evolving, there is not yet a true standardization of the instruments. A Tenor Pan in America may be set up differently than a Tenor Pan in Europe. This is largely due to the personal preferences of local steelpan builders and tuners who are creating the instruments for a particular ensemble. For instance, one particular steelband may feel that the steelpans sound better in the key of “C#.” So, they will build the steelpans in this key and have the arranger write in this key in the hopes that this gives the group an edge above the other ensembles. The instrumentation in an ensemble is also not standardized. Some groups may use Quadraphonic Pans rather than Cello Pans. They may choose to use “G” or “D” Tenor Pans rather than “C” Tenor Pans, which are more common in the United States. There exists many variations in regard to the ranges and layouts of each type of steelpan. For example, “D” steelpans in Antigua are turned to the right and hung differently than other steelpans.

Generally, the high steelpans often carry the melody and counter-melody. The mid-range pans provide rhythmic and harmonic support, often in a strumming pattern. The low-range pans typically provide the bass line and supporting rhythm. Unlike the strings of an orchestra where all the first violins sit next to each other, Cellos next to each other, and basses next to each other, the steelpan section is typically arranged in a type of integrated format. This means that the front line often consists of Tenor Pan players standing next to Double-Tenor Pans and Double-Second Pan players. The middle and low-pans are often behind the front line and along the sides of the ensemble. Kristian Paradis comments:

The rule of thumb in a steel orchestra is to make sure that there are twice as many tenors as there are in any other individual section. So, ignoring the tenor, if your biggest section is the Double-Seconds, which is frequently the case in American steelbands; if you have fifteen Double-Seconds, you are going to aim for thirty tenor pans. It's because the tenor pans don't project the way the lower pans do. The tenors are an underpowered instrument and you need to make up for that in numbers. We are always hurting for Triple-Cellos and we are always hurting for Double-Tenors. Those are the two section that we have the hardest time recruiting for.<sup>87</sup>

In the middle of the ensemble sits the engine room. The engine room is the percussion section of a steel orchestra and the driving rhythmic force of the ensemble. The engine room includes instruments such as drum set, cowbell, jam block, iron, congas, bongos, tambourines, shakers, scratchers, and often a big bass drum. Like the steelpan section, the number of players in the engine room is often determined by the size of the steelpan section. The more pans an orchestra has, the more players in the engine room are needed to drive the band and maintain a balanced sound.

Every group has a unique set of racks and arrangements of pans and engine room members so that they fit on stage. Although each band is unique, there are some similarities in

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<sup>87</sup>Paradis, Kristian. Interview by author.

their set-up. Depending on the size of the ensemble, different setups may work better for different bands in terms of power and clarity. Kendall Williams states:

Some groups have a model that they have stuck with over the years. It may not have come from the arranger. For some arrangers, it's a creative thing. They know what they want to hear and what needs to come out and have adjusted to suit. For most bands, you want to setup your band for power. You want that strength and solid sound amongst the band. You also tend to setup to your strengths. . . . Another thing that plays a part in it, is the racks. The way the bands have the racks. From my experience in Trinidad and New York, all three bands have totally different make-ups of racks. That can make it difficult sometime to get what you want out of it and can sometimes be a hindrance. I listen for what I want, what needs to come out, and what I'm not hearing. Is it a setup thing or an orchestration thing?<sup>88</sup>

Some bands have all the high pans in front, mid-range and low pans on the sides, and engine room in the middle. This is a popular staging advantage with smaller ensembles, and it gets the light sound of the higher pans, that are usually carrying the melody, closer to the audience.

Larger ensembles may be afforded the ability to integrate some of the mid-range pans in the front lines to create a more balanced sound. Individual section numbers can also come into play when a band is choosing a staging arrangement. If you have a strong foundation in the lower pans, you may want to put them toward the back so that it does not cover up the melody, but the audience still hears all the power.

## **Ensembles**

Through the years, the steel orchestras of the Brooklyn Panorama have changed, come and gone, and needed to adapt to the urban environment in which they reside. Each organization is unique. They each face unique challenges such as financial security, rehearsal facilities, and support in their respective communities. Most of the Panorama steel orchestras of New York do

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<sup>88</sup>Williams, Kendall. Interview by author.

not seem to require auditions in order to participate. In fact, after speaking with several organizations such as CASYM, AdLib Steel Orchestra, Philly PanStars, and PESO, most of these organizations are willing to train new members. Marc Brooks states:

Many bands, even though they have people who have been doing it for a long time, are usually willing to say they can teach you from scratch and build you up as opposed to auditioning, making the cut, then you can come in. Steelpan players, because it's still in its infancy, are not going to turn you away when you are a beginner, they are more willing to say grab some sticks and come and play. We'll teach you the ropes as we go along.<sup>89</sup>

Many steelpan ensembles that compete in the Brooklyn Panorama competitions were founded, taught, or organized by members from steelpan ensembles that compete in the Trinidadian Panorama. Ken Archer states, "Players continually add new fuel to the fire of the Brooklyn Carnival, and this fuel is brought directly from the ongoing experience of the different performance genres of the Trinidad Carnival and those of the Caribbean as a whole, be it in the form of the music, *masquerade*, or the steelbands."<sup>90</sup> The Caribbean Youth Panoramics (CYP) is a New York-based steel orchestra that competes in the yearly Brooklyn Panorama competition, yet has ties back to Trinidad. Archer provides:

An individual who has been actively involved in the transnational activity is Mr. Joseph Gerald. Known to many as Franklyn, he came to New York in 1973. Prior to his arrival in Brooklyn, he was a member of the famous West Indian Tobacco Desperados Steel Orchestra [in Trinidad], having been involved with steelpan from his earliest years in the 1950s. On arriving in New York, he quickly got involved in the steelpan movement and eventually reached the point of starting his own band, The Caribbean Youth Panoramics (CYP). This band was started with the primary aim of providing a space within which the children of immigrants like himself may gain exposure to the cultural heritage of the Caribbean and in particular that of the steelband<sup>91</sup>

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<sup>89</sup>Brooks, Marc. Interview by author.

<sup>90</sup>Archer, Ken Joseph, 106.

<sup>91</sup>Ibid, 95.

The Desperadoes Steel Orchestra in Trinidad are commonly referred to as Despers. An offshoot of that orchestra in New York is the Despers USA Steel Orchestra of Brooklyn. Moods Pan Groove from Brooklyn was started by former members of the Phase II Pan Groove Steel Orchestra from Trinidad. Some ties go beyond just shared symbolic namesakes and actually share and employ the same arrangers. Archer explains:

Clive Bradley, the revered musical arranger for the Desperados Steel Orchestra, arranging for the band from 1968 to the time of his death in November 2005, also arranged the Panorama tunes [for Despers USA] in the annual steelband competition in Brooklyn. . . And members in the steelband diaspora abroad return, participate and/or lend moral support to the band from which they came from in Trinidad.<sup>92</sup>

The West Indian people living in New York City through steelpan are a true extension of the communities from their home countries. Steelbands are directly tied into the communities in which they reside in Trinidad. Each steelband brings pride and identity to their neighborhoods. Neighborhoods support their local bands by attending rehearsals and concerts, while the steelbands support the neighborhoods by hosting social events and giving back to the community. Outside of the musical performing forces of a Panorama steel orchestra, many other moving parts are required to make the operation a success. These other components consist of a band manager or captain, a drill-master, the arranger who is often the conductor during the performance. Panorama performances today also include uniforms, fireworks, and extravagant pyrotechnics.

## **Rehearsal Space**

For these large Panorama steelpan ensembles, rehearsal space known as “yards” is becoming scarce in recent years in Brooklyn especially, but also a little in Trinidad. Starlift Steel

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<sup>92</sup>Archer, Ken Joseph, 110.

Orchestra was recently relocated from their long-standing yard in Port of Spain as well as Phase II Steel Orchestra. Invaders Steel Orchestra has been threatened with eviction from the yard that has been called home since the 1940s. These steelpan yards are set up as community centers in Trinidad. Not only do they house the steel orchestra, but also become polling stations, health clinics, and community meeting spaces that may be used for school recess, classes, or even as job service centers. Bleachers are set up for the neighborhood to come and observe rehearsals. The community becomes very involved with their local steel orchestra. They will have strong opinions on what the arranger does on a particular rehearsal night. These yards are set up to serve food, beverages, and merchandise during their rehearsals as another way of funding the ensemble.

Similarly, the Sesame Flyers have been forced to find alternative accommodations in New York. CASCYM and Pan Sonatas, who are the oldest functioning steelbands in Brooklyn, have also recently needed to find a space to call home. Finding adequate rehearsal space is becoming increasingly difficult for these ensembles due to gentrification. Because of not only the size, but also the sheer volume of sound that these ensembles produce, many local law enforcements have been enforcing strict sound ordinances. Due to the transient nature of many of the yards in New York, they do not function as community centers to the same degree as the yards in Trinidad. They may have an area for spectators, and they may even sell food and beverages for funding, but the community involvement is not as substantial. Ken Archer states,

As such, the steelband, individually and collectively, can be posited as a metaphor for diaspora. Their experiences in finding a fixed place of abode can be paralleled to that of the members and their families as migrants. Many members of immigrant communities face the uncertainties of a shifting existence as they struggle to make the new land their home and attain stability in their lives.<sup>93</sup>

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<sup>93</sup>Archer, Ken Joseph, 120.

In 2003, there were fifteen bands that competed, the Brooklyn Panorama's largest turnout to date. During the 2018 season, there were seven bands in total. Gentrification is impacting the overall steelpan experience and culture in New York. Renovations to many of the vacant lots in the New York area has led to the loss of many rehearsal spaces. The influx of more affluent residents has led to community clashes with these steel orchestras rehearsing in the neighborhood. New York is a trendy mecca by nature and if one falls behind with the trend, they may get left behind. Franklin states:

Pan in New York needs to get their stuff together. I mean as a whole unit. There can't be no more "this is Despers, this is CASYM, this is AdLib," it has to be all for the love of pan. Finances are what's going to take this through the next ten years. I don't know how, if it's sponsorship, business association, political association. It impacts all of us, we are directly affected by it right now because of where we are rehearsing. . . . When rehearsing, new neighbors are not used to the culture, we get complaints . . . it's frustrating to me, it really is. It deterred me from wanting to pursue music period. I'm seeing that no one owns a yard and they're practicing in basements. I feel like Panorama is either going to have to downsize or we are going to have to find indoor rehearsal space because the outdoors is becoming a problem. They are building houses and condos in every lot that is free.<sup>94</sup>

Many groups have turned to partnering with churches, school, recreations centers, and other larger community facilities to house their Panorama ensemble. However, some of these groups operate year-round with stage sides.

A stage side is a steelband that performs for concerts, festivals, or other public performances outside of the Panorama season. This is really only possible for the groups that have their own facilities. "The Adlib Steel Orchestra was founded in 1989 by a group of Trinidadians who wanted to preserve their culture in the United States."<sup>95</sup> The Adlib Youth and Cultural Organization, which operates the Adlib Steel Orchestra, is a registered 501(c)(3), not-

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<sup>94</sup>When Steel Talks. "Meet Odie Franklin, Mace Brooks & Kendall Williams-Steelband Arrangers."

<sup>95</sup>Adlib Steel Orchestra. "Everything you wanted to know about Adlib, and more!"



for-profit corporation that provides young people the opportunity to learn and perform on the steelpan, as well as exposes them to other aspects of Caribbean culture. Their panyard is currently located in Freeport, New York. The Adlib Steel Orchestra operates a stage side band, a panorama group, and an adult band consisting of over 150 participants in total. The stage side group performs year-round for public and private engagements. The adult band rehearses weekly and plays mostly gospel music at various engagements. “Between 2001 and 2018, Adlib Steel Orchestra has had an enviable record at Panorama: The band has placed first three times, second three times, and third three times.”<sup>96</sup>

Operating a steel orchestra in New York can be a daunting financial endeavor. Most groups depend on the income from their public and private performances to fund their program. The Adlib organization also pursues grants and donations to stay afloat. Some of the expenses for such an organization include an arranger and a tuner to be hired, purchasing the pans and racks, transportation of the instruments and racks to and from performances, uniforms, decorations, and of course the rehearsal/storage rental and cost of utilities for the facility. Currently, the Adlib Steel Orchestra’s captain and director is Franklin Mayers. Archer states:

Mr. Winston Munroe is the executive director of the Sesame Flyers organization. He arrived in Brooklyn New York in 1966 on Labor Day and became immediately involved in the festivities. He later became involved in the steelband Silhouettes in Brooklyn. A steelband of the same name existed in the village of Petit Bourg from which Mr. Munroe hails in Trinidad. The Sesame Flyers organization originated as a children’s *masquerade* band to involve the youth of Caribbean parentage in aspects of the Caribbean cultural heritage through the medium of Carnival. It has since evolved into a community organization that is involved in schools in Brooklyn through its Beacon Summer camp and its youth steelband, which operates in a few schools. It endeavors to bring educational services to the youth and assist the Caribbean immigrant community in matters such as immigration status.<sup>97</sup>

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<sup>96</sup>Adlib Steel Orchestra. “Everything you wanted to know about Adlib, and more!”

<sup>97</sup>Archer, Ken Joseph, 84.

PESO is a newer organization that has only been in existence for the last three years. PESO was formed by members of pre-existing bands that were unhappy with the way their former organizations were operating, so they came together as a collective to start a new band. The captain of PESO is also one of the founding members, Wayne Bernard. Bernard states:

What we decided when we came together is that the issue, with our previous organizations, is that they didn't have the future foresight to help push the steelband movement in New York further. For a while, the steelband movement out here became stagnate. There were different things that many of us wanted to come together and try. We wanted to get concerts going and get steelbands to actually travel outside of New York. Over the years, a lot of these groups kind of have their way and are set in their way of doing things. They didn't really have the foresight to revolutionize the steelband movement in New York.<sup>98</sup>

PESO is currently in the final stages of acquiring its 501(c)(3) status. Their organization operates year-round by hosting multiple events such as bake sales, food festivals, and other fundraising events.

How we operate is by using all twelve months. We host events and will have anything from like a bake sale. During the Carnival season, we held a *J'Ouvert* party that has been really successful. We had an "All White Affair with a touch of color" party. Last year we tried our hand with a food festival. Our first year, we did a raffle that was very successful. That was key in helping the band start up and make Panorama in 2016. We have some events that are key and now two or three years in, and there are more events that we sit down as a collective and decide to try. . . . We try to utilize all twelve months to fundraise because as a functioning band, you have a lot of expenses. One of those instances is, since we practice throughout the year, the instruments take wear and tear. It's good to tune the instruments more than once. Not only around Panorama time but throughout the year as well.<sup>99</sup>

PESO offers classes on the weekend to introduce steelpan to the community. This is a popular function of many steel orchestras. Because there are so few steelpan players in New York, and each steel orchestra can host up to one hundred steelpan players each, steelpan players are in

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<sup>98</sup>Bernard, Wayne. Interview by author.

<sup>99</sup>Ibid.

high demand during Panorama Season. Many bands allow participants from all over the world to come and join their ranks during Panorama season. Bernard states:

Our classes are based on beginners. I'm talking about young children. . . . When you really look at it, bands end up losing players and in the blink of an eye, just disappear. Our mindset now is to bring in children. . . and have proper players coming up in the next generation, behind a generation, behind a generation. As it stands in New York right now, bands are fighting for the same pool of players. As crazy as it sounds, this is actually what is happening in New York. When it comes to Panorama, you can look through bands and see multiple players playing with multiple bands. That's how some bands over the last couple of years have been surviving, by sharing the same pool of players. One thing that came to my attention last year, was the fact that we have a lot of outsourced players. We have players that come from Grenada, we have players that come from London, and then we share a pool of players from New York. . . . If you have your own core group of players, let's just say fifty or sixty players, then that is a great head start. That is why we are training the younger players. To not have to rely on the same pool of players is crucial.<sup>100</sup>

Operating a steel orchestra for Panorama is expensive. Operating multiple ensembles year-round is exponentially more difficult. Between the cost of operations and the loss of rehearsal spaces, the Panorama steel orchestras of Brooklyn are facing a growing dilemma. For an activity where there really is not substantial money involved, the decline of steel orchestras in New York may be inevitable if something is not done to rectify the current climate.

Right now, you have some bands that function throughout the year, but if you were to ask me this a couple of years ago, there were way more bands. If you wanted to have a concert with a group of steelbands you could have gotten anywhere from ten to twelve bands. Right now, that may not be the case, you may only get five or six bands.<sup>101</sup>

Another band that has only been participating in the Brooklyn Panorama for the past few years is the Philly PanStars. Located across the state line, away from Brooklyn, during their offseason, the Philly PanStars are reduced in numbers. They still continue to play gigs such as weddings, parades, food festivals, and West Indian festivals to raise money for the competitive

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<sup>100</sup>Bernard, Wayne. Interview by author.

<sup>101</sup>Ibid

season, but as a much smaller ensemble. Kristian Paradis is the recruiter and musical director for the Philly PanStars. He is also a faculty member at the University of Delaware, where he teaches steelpan. Paradis states:

In the competition season, we are one hundred and twenty players strong for our full-sized steel orchestra. In the offseason, our numbers are greatly reduced. We might be down to eight to twenty-five players in the offseason. The role of the band then is to do as many gigs as possible to fund our Panorama aspirations. It's an expensive proposition to bring a band from Philadelphia of this size and compete. It takes three commercial trucks just to bring the racks and instruments up. We travel on a bus and several vans to bring all the players up. We have to deal with lodging in New York. It is massively expensive!<sup>102</sup>

The captain of the Philly PanStars is Rondell Pompey. In previous years, he stored the pans at his house either in his basement or outside in his backyard. Recently, he and Paradis have found a unique way to deal with instrument storage and maintenance during the offseason. Paradis explains:

What we are doing now is I'm housing a lot of the instruments at the university and it is a really beneficial arrangement for both groups so far. It keeps the instruments in use and out of the elements in the winter when the students are using them and now, they get tuned twice as often. They get tuned for student performances as well as for competition. This is a very new development that we have worked out and hopefully will be something that will benefit the band for years to come. We haven't enjoyed that benefit before. It makes perfect sense and I think more and more of the New York bands are going to have to come up with situations like that because I don't think there is a single New York band that owns its rehearsal space. So many of them have been evicted lately.

In Trinidad, the steel orchestras are the torch bearer of culture and so panyards are going to be designated as cultural heritage places. That is the situation for the Invaders for example. Invaders have been at their location since the dawn of the steelband movement, but they haven't owned that space. It's prime real-estate by Queens Park Oval. In truth, the Invaders have just been kind of squatting there, but nobody can evict them now because they are part of the fabric of culture there. In New York, although there are areas of Brooklyn that feels like you are in the West Indies when it comes to passing legislation protecting panyards, it isn't going to happen. New York steelbands have to come up with a more innovative solution to their real-estate issues.<sup>103</sup>

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<sup>102</sup>Bernard, Wayne. Interview by author.

<sup>103</sup>Paradis, Kristian. Interview by author.

Berich remembers fondly his time in Philly rehearsing with PanStars. He stated, “the yard that we were in was basically donated space. Someone who owns this particular car-lot, junk-yard, or whatever it was, was clearly behind someone’s auto garage and they let us use this space.”<sup>104</sup>

### **Captain/Band Manager and Drill-Master**

Although there is really nothing that is terribly official in the steelband community, and everything tends to operate on a general basis of teamwork, there are several positions within a steel orchestra that the majority of responsibility falls on. To a steel orchestra, the band captain or band manager as they are sometimes referred to as is typically in charge of all the logistic of the band. Outside of rehearsals, they oversee all the logistics of travel. Ken Archer states:

Travis Roberts was the captain of the 2006 Champion Steelband in the Brooklyn Panorama, The [Caribbean American Social and Cultural Youth Movement} CASCYM Steel Orchestra. He hails from the Isle of St. Vincent and has been a resident in New York since 1986. . . . Travis got his first taste of pan in St. Vincent and quickly gravitated to it when he heard that there were moves to introduce the steelband in the high school that he attended in Brooklyn. He has gone on to teach steelpans at high schools throughout the New York area.<sup>105</sup>

Anything from renting the trucks and busses, arranging hotel accommodations if needed, working closely with the organization’s committee or board of directors to plan functions, concerts, and managing gigging stage sides is all encapsulated within this position. The Captain makes sure that the ensemble has all the racks and pans and equipment ready for all rehearsals and performances. Sometimes the captain is also a performing member in the band. Paradis confirmed that PanStars operate very similar to this, as he has held the mantel of captain for this steel orchestra in the past. He states that aside from everything logistical, “making sure that all

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<sup>104</sup>Berich, Tom. Interview by author.

<sup>105</sup>Archer, Ken Joseph, 98.

the necessary personnel are in place. Often times that is what goes with that title, but everything is pretty flexible.<sup>106</sup>

Another very important position in a steel orchestra's staffing hierarchy is the drill-master or sometimes simply called the "driller." The drill-master of a steel orchestra is the person in charge of running rehearsals. This is a job that is often shared with the arranger or even the captain in some smaller organizations. In several organizations that compete in Brooklyn, these jobs are often intertwined with each other.

When the arranger comes with new music, this is in a band that doesn't deal with dots on a page or written music, the arranger will run the rehearsal and teach the parts until he is satisfied that at least one person in each section knows their parts. Then the arranger will leave it to the drill-master to continue rehearsing and hold additional rehearsals during the week so that the band becomes tight.<sup>107</sup>

Marc Brooks, the arranger for AdLib Steel Orchestra in Brooklyn, not only writes the music for this group but also serves as the driller. Often times he can be seen in the drum set chair serving as their drummer during rehearsals. This is part of the flexibility within these titles. In a broader sense, the title somewhat becomes irrelevant, as long as the work and the job is being done and done to a high standard. Brooks comments:

I find in Brooklyn, as opposed to Trinidad, that an arranger tends to wear multiple hats depending on the circumstances of your band. In some cases, I know like Kendall is afforded the opportunity to have a driller [at CASYM]. Somebody that can help them go through the rigorous process of making sure everybody has their notes and execution is tight. But not everybody has that opportunity. For me, interacting with the players and dealing with them on a regular basis is something that I myself have to go along with the drilling itself. Not only to make sure that the music is the way it should be, but also making sure that their execution is where it needs to be as well.<sup>108</sup>

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<sup>106</sup>Paradis, Kristian. Interview by author.

<sup>107</sup>Ibid.

<sup>108</sup>Brooks, Marc. Interview by author.

There are many moving parts to an organization that houses a steel orchestra, stage sides, teaching/learning classes, and cultural centers. Arrangers for some of the Panorama ensembles in the United States tend to wear many hats and each orchestra draws on their own arranger's personal experiences in the activity to further their organization's status and abilities to advance in competition. However, each band is different and has a unique set of circumstances that they must overcome.

## CHAPTER 4

### MUSIC AND ARRANGEMENTS

Steelbands in Trinidad gradually became an integral part of the fabric of Carnival celebration. First, by participating as small ensembles marching down the street during *masquerades* and at *fetes*, which were large tent parties set up specifically for Carnival. These steelpan bands wore their single steelpans on straps that went around the shoulders and hung from the neck of the performers. This enabled them to play and march down the street at the same time. These early versions of steelpans were known as Ping-Pong Pans. Bands of this era were largely judged by crowd reaction during impromptu competitions that happened outside of the street parade known as “bomb competitions,” due to the spontaneous nature of the events.

Martin elaborates:

Constantly trying to outdo each other, steelbands started to arrange pieces of Western-classical music. . .and then learned the works in secret. They would surprise rival steelbands with their rendition of “the classic” on *J’Ouvvert* morning of Carnival. These pieces were called “bomb” tunes and the practice of “dropping the bomb” on rival steelbands became extremely popular.<sup>109</sup>

These competitions helped elevate the status of the lower social class neighborhoods and paved the way for the first official Panorama competition. The bomb competitions lasted long into the 1970s but eventually faded to the background as Panorama gained popularity. Scholar Shannon Dudley comments, “Panorama has expanded the possibilities of the steelband in certain areas, most notably the scope of the arranger and the structural complexity of the music, but it has also restricted the steelbands significantly, placing a premium on speed and excitement, eliminating the possibility of improvisation, and narrowing the repertoire to calypso.”<sup>110</sup> In 1946, Winston

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<sup>109</sup>Martin, Andrew R. “Pan-America: Calypso, Exotica, and the Development of Steel Pan in the United States,” 16.

<sup>110</sup>Dudley, Shannon. “The Steelband ‘Own Tune:’ Nationalism, Festivity, and Musical Strategies in Trinidad's Panorama Competition,” 21.



“Spree” Simon performed Schubert’s “Ave Maria,” “God Save the King,” and several local calypsos for the English governor. Dudley states that “in a colonial society that did not recognize drumming or call-and-response singing as music, the ability to play such recognizable melodies conferred a status that had previously been denied: musician”<sup>111</sup>

The repertoire for steelbands of the 1940s and 1950s were mostly dance music such as calypsos and mambos, however, steelpan players during this time were particularly prideful of their European art music arrangements that took place in a more formal concert setting. These classical music arrangements helped the development of the steelpan to include fully chromatic layouts, better tone production, new tuning systems, and also pushed the performers to develop more technical facility. The use of non-local music being performed on the steelpan was not without controversy. Dudley explains:

In 1963, these concerns found institutional expression in Panorama . . . rules required the steelbands perform arrangements of calypsos from the current year. The National Association of Trinidad and Tobago Steel bandsmen (NATTS) president George Goddard soon came to view Panorama as an effort by the government and middle class to control steelbands. . . . However, from the perspective of government organizers, Panorama successfully integrated the Carnival arts (calypso, steelband, and *masquerade*) and framed them in a national showcase.<sup>112</sup>

Gender diversity has been gradually growing in the steelband communities across the globe but has been especially prominent in Brooklyn. In 1969, Merle Albino-de Coteau became the first woman to arrange for a Panorama Competition by arranging “*Mas in May*” by Mighty Sparrow and in 1970, she became the musical director of Chase Manhattan Savoy's. Albino-de Coteau was also a judge in the Brooklyn Panorama competition from 1975 to 2004. In 1999, Glenda Gamory became the first woman to lead a major steel orchestra to victory in the

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<sup>111</sup>Ibid, 19.

<sup>112</sup>Dudley, Shannon. “The Steelband ‘Own Tune:’ Nationalism, Festivity, and Musical Strategies in Trinidad's Panorama Competition,” 20.

Brooklyn Panorama with her group Pantonic Steel Orchestra. The first all-female steelband called Women in Steel appeared in the Panorama festival of Brooklyn in 1998.

Steel Orchestras are traditionally taught by rote from the arranger to each section's principal player. This is still partially the case in Trinidad and also in Brooklyn today. Berich performed with the Silver Stars in the 2016 Trinidadian Panorama. He shared that from his experience there, "the only people that read music were the foreigners. Luckily, we had Liam Teague, but no one read a single note. There were one or two people from the university that happened to be able to read music, but that is very rare."<sup>113</sup> Berich also performed with the Philly PanStars in 2017. Although the PanStars are based in Philadelphia, Pennsylvania and Berich currently resides in Ohio, he still managed to be able to participate with the group. He elaborated on how he was able to make this work with a group in Philadelphia while living in Ohio.

What normally happens, is the people that live in Philadelphia will be rehearsing for several months, but both me and my student were unable to get out there until about four days prior. That said, they are one of the groups that, in fact, are able to provide music. Kristian was able to send music ahead of time, which allowed me to rehearse ahead of time. When I got to the yard, I just drilled and drilled and drilled because regardless of how well you learn the music for this kind of stuff, once you are in the ensemble, it's never quite exactly what is on the page, plus it all has to be memorized. I only had a few days to get up to speed and performance ready with the group when we arrived.<sup>114</sup>

Panorama musical arrangements are distinct in nature and constructed in a way that makes them unique to other musical genres. Compared to a modern popular song that is generally between three and five minutes in length, the Panorama genre follows a hybrid of jazz influences and Western-art techniques. Although each arrangement is unique, each individual Panorama calls for a unique style to be employed. Marc Brooks comments:

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<sup>113</sup>Berich, Tom. Interview by author.

<sup>114</sup>Berich, Tom. Interview by author.

Each arena has its own battlefield and you have to learn to adapt on the battlefield. I say that because I feel like each country looks for different things in Panorama. In Trinidad, you have four categories; single pan, small, medium and large band categories. You could say five and include Junior Panorama as well. In Junior Panorama, they look a lot more for show. What the show is, and the presentation is and how you can give the kids who are playing the appearance of having fun and really enjoying what is going on. Sometimes at the expense of that, you might have execution a little up in the air. If you are going off of just music alone, it wouldn't count as much as if you had presentation along with the music.

Single pan, execution is very important, but you have a lot of explosiveness and it's pretty "notey" in those Panorama arrangements. You have a lot of notes coming at you all at once. How you capture that excitement and explosiveness of a song is very important for that category. For small and medium bands, excitement is there as well, but it's all about how you can make something small sound big. Power tends to be a very important thing for those categories. For large bands, you are kind of assuming that power will already be there, but clarity is very important and also, they are looking and expecting a more mature sound from a large band. Each category kind of calls for different things.

In comparison to New York, New York is kind of a one and done deal. You have to put together a finals-style arrangement with only one shot. You have to come with everything working for you so, music is very important. The ability for everybody to jam, jamming is an important factor in New York. In London, you tend to have judges like Andy Narell or Robbie Greenidge. They are jazz style musicians, so when it comes to upper harmony extensions and those kinds of things, it's very important out there and they tend to cater towards that style. I feel like each one has its own style that it calls for. If you look at arrangers like Devon Stewart or Andre White. Their arrangements will vary based off of where they are at the time. Andre's arrangements sound different from his New York arrangements, which also sound different from his Trinidad arrangements.<sup>115</sup>

Over the years, a growing trend in the construction of these charts has emerged. Steelpan arrangements, even outside of the Panorama contests are always adapting and revolutionizing their importance within their community. An example of this can be seen in Andre White's arrangement of "Let Me Love You" that PESO performed at a recent steelpan festival in New York called "Pan is Sweet." This tune is originally by Justin Bieber. White took an American popular song and added a calypso style with variations and flashy moments of virtuosic playing. He modernized this style by including a trap music section. This led to a great connection with

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<sup>115</sup>Brooks, Marc. Interview by author.

the audience and was relatable to the culture as it draws inspiration from modern hip-hop orchestration techniques. By adding elements of the Panorama style, traditional calypso style, virtuosic solo passages that imitate jazz improvisation and rhythmic diversity, combined with elements of modern American popular music and hip-hop, White elevates the status, adaptability, and capabilities of this instrument.

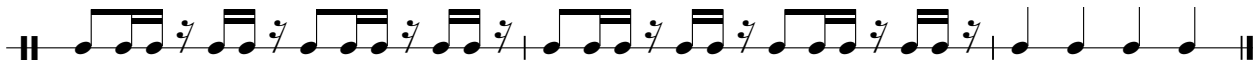
Each individual ensemble in Trinidad through the years has become known for a particular compositional technique. Phase II is known for their use of extended harmonies. Trinidad Allstars are known for very fast and flashy runs. The arrangers who write for these ensembles are keenly aware of the members and their abilities. They tailor the arrangements to highlight the strengths of the ensemble. Audience members also have an expectation of what a particular group will bring to the table in terms of the arrangements.

### **The Panorama Count-Off**

Before the arrangement even begins, before the ensemble plays a single note, the way in which the ensemble counts the tune off is a distinct signifier that a Panorama arrangement is about to begin. There are several well-known Panorama count-offs that the author has observed across the American collegiate circuit. After much research of viewing and listening to Panoramas from Trinidad, Brooklyn, Toronto, and London, a large variety within this basic principled pattern has emerged. This style of counting the band off to begin their performance is known to those in the steelpan community as “counting,” or simply just “counts.” There are endless variations in terms of the counts, but several variations seem to be more common (see Example 4.1 and Example 4.2).



**Example 4.1 Count-Off Variation 1**



**Example 4.2 Count-Off Variation 2**

The exact origin of this tradition is unclear but beginning each tune in a similar manner has become synonymous with the Panorama style and arrangements. Claims that several arrangers are responsible for first bringing this style of counting an arrangement off this way during competition has emerged. Paradis states:

My understanding, and this is all here-say, is that the count-off [example 1] was started by Ray Holman and his goal was to get more of a Latin flavor into his arrangements so he would start off the band that way. That check became the standard for a lot of bands after Ray did it. This gets the players to start thinking about getting the accents where they need to be. Now, what a lot of bands are doing is they want the introduction of the tune to be as strong as possible. They will play a rhythm or a compound rhythm that reflects the first thing that the ensemble has to play so that the very first thing the ensemble plays is going to be as tight as it can possibly be.<sup>116</sup>

An elaborate count-off is necessary for such a large performing force that is spread across a huge stage and set up in many layers. It helps to get the performers ready and in-the-zone to put their best performance on display. It also has an effect on the audience members. It creates a feeling of anticipation of massive sound that is about to come from the stage and a feeling of great excitement. Without this lengthy count, the beginning of a Panorama chart would be

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<sup>116</sup>Paradis, Kristian. Interview by author.

massively jarring to the audience and may result in the band not starting as tight as possible.

Williams states:

The count-off is to give tempo to the band before they start. Similar to conducting. . . . I also use it to distinguish myself from others and another reason you hear so many variations of it. I feel like I remember someone saying Clive Bradley to be one of the first to start counting in the front. Growing up and listening to steelbands, I could know who was going to play just by hearing the count. Desperados tend to use an iron to count, maybe from the middle of the band. That's what Rodney used to do. That's when Robert Greenidge was arranging for them. Clive Bradley would use a red jam-block most times. There was one time when I think he tapped the rack. Boogsie always uses the pan. Most times it is a Double-Second. I think Jit uses some kind of an iron. Leon "Smooth" Edward from Trinidad All Stars would use a cowbell. Some bands use a cowbell. I always use a pan as well.

I grew up around Boogsie. Len "Boogsie" Sharpe and I, we share the same birthday. He was really close to my parents. When he was living in Florida, he was at my house a lot. I played with Phase II for a number of years. He is basically family. A lot of my style and influence comes from him. One thing I picked up from him is I don't usually like to knock on the side of the pan in practice. But in competition, I will knock on the side of a Double-Second or Cello because they can take it a little bit more. I changed my count because in the future I want people to know 'oh yeah, that's a Kendall arrangement that is about to start.'<sup>117</sup>

Doing the counts on the side of a steelpan is called "knocking on the pan." Not all bands will do this. In fact, Teague, famous arranger and bandleader of Silver Stars refuses to knock on the pans as he sees it as disrespectful to the instrument. The counts serve as a way to get everyone involved and engaged before the first note is struck. Brooks states:

I know for myself, when I began counting for Skiffle, what I do is count the beginning of that opening phrase. What ends up happening in many cases is you have people, especially in the engine room, who have barely practiced with the band. Sometimes they forget, or even sometimes the players forget, what that opening phrase is. What I tend to do is, especially if you listen to last year and this year when I counted for Skiffle, I counted the opening phrase and then the 1-2-3-4, so that everybody could come in at that point in time.<sup>118</sup>

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<sup>117</sup>Williams, Kendall. Interview by author.

<sup>118</sup>Brooks, Marc. Interview by author.

Other well-connected steelpan enthusiasts remember not Ray Holman, but Len “Boogsie” Sharpe as being the first to start their steelbands in this manner. Much like the first steelpan creator, the first counts have proved to be rather elusive, and perhaps maybe even trivial at this juncture. The Panorama count-off serves many functions and is a beacon of the genre. To the author, it serves as a statement of “get ready, this is about to be fantastic.”

### **The Panorama Formula**

Due to the limited rules regulating the arrangement of early Panorama compositions in Trinidad, arrangers were free to compose in the style that they thought would best showcase performers and excite the audiences and judges alike. Anthony “Tony” Williams was a member of the North Stars Steel Orchestra, Trinidad All Steel Percussion Orchestra (TASPO), and as previously mentioned, the innovator of the spiderweb design for the tenor pan. In 1963, he utilized Western-classical compositional techniques into his arrangement of Slinger “Mighty Sparrow” Francisco’s song “Dan is the Man in the Van.” This arrangement utilized a more complex formal structure than previously employed by other steelbands of the Panorama idiom that included an introduction, two variations that modulated to different keys, arpeggios, countermelodies, re-harmonization techniques that featured Double-Second Pans in a melody role rather than the previous strumming accompaniment, and a coda. This style of arranging changed the game and paved the way for theme and variations to become the most prominent form in Panorama. Lennox “Bobby” Mohammed took a different approach with the Cavaliers in the 1965 and arranged Lord Melody’s (Fitzroy Alexander) “Melody *Mas*” using techniques such as rhythm section breakdowns, ensemble texture variations, and drastic dynamic fluctuations to impress the judges and audience members. Earl Rodney, with his band The Solo Harmonites in 1968 arranging Lord Kitchener’s “The Wrecker” using Latin American influences and styles

such as syncopated bass lines and jam sections. Ray Holman arranged Lord Kitchener's "The Bull" in 1969 by expanding on Tony Williams idea of creating variations of re-harmonization where the bass pans now play the melody. Clive Bradley's 1970 arrangement of Lord Kitchener's "Maggie," leading the Desperadoes to Panorama champions in 1970, created a new clarity for the listeners by combining sections in unison or octaves which created a very powerful sound force.

Together, Williams, Mohammed, Rodney, Holman, and Bradley created a style of compositions that is unique to Panorama. This style is distinct and recognizable to the ear as complex, flashy, fast, and energetic. This compositional style of music has also created an expectation from the judging community and audience members. Because of this expectation, few have ventured away from these stylistic devices. Ziegler terms this the "Panorama Formula." Berich states "It's one of the reasons why Liam [Teague] is never going to be a winner in Panorama. He is doing much more interesting music than what you hear down there. There are 36 bands and 32 of them sound exactly the same. Liam is doing really interesting stuff, also Jit Samaroo is doing some real interesting stuff as well."<sup>119</sup>

This formula follows the basic principles of introduction, verse and chorus, variations, modulation to a new key, the original melody now in a minor key, exciting rhythmic figures, and finally coda. This, of course, is a basic formula that is used more as a guide than strictly followed, similar to Charles Rosen's description of sonata form in his book *Sonata Forms*, and James Hepokoski's description of sonata form in his article *Beyond the Sonata Principle*. These works were created well after the common practice of creating the form. They are looking back rather than discovering. The double theme and variations that has become the standard practice in Panorama arranging works very well. Perhaps a shift in the current trends of arranging

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<sup>119</sup>Berich, Tom. Interview by author.



Panorama style compositions will emerge in the future. For classical music, many stylistic trends took hundreds of years to change and evolve. When speaking about form, scholar Shannon Dudley explains:

Choices about form also respond to the influence of colonial musical values; Early Panorama arrangers appropriated European art-music forms (theme and variations and sonata form) as models for “sophisticated” calypso arrangements. The way that contemporary Panorama arrangers integrate these formal ideas or subvert them with cyclical and call-and-response structures suggests a negotiation between European and African musical aesthetics.<sup>120</sup>

In 1975, Lennox “Boogsie” Sharpe arranged an original tune for Phase II Pan Groove in the Panorama competition. This was the first time this had been done and made original compositions a viable option for Panorama use. In 1987, he arranged another original called “This Feelin’ Nice,” which won the competition. The inclusion of an original work was a big development for Panorama, but not without its own complications.

The exclusion of calypsonians created by original compositions resulted in a divide between supporters of this new advancement in pan, and people who felt that Trinidadian Carnival should incorporate and blend all of the national arts. . . . As calypso music is heavily dependent on lyrics, it is understandable why Panorama fans would feel this way. While Panorama arrangements do not incorporate lyrics, the audience is keenly aware of the text and often sings along to an arrangement. To combat this criticism, steelband composers began to have their works sung by calypsonians.<sup>121</sup>

Several prominent composers of Panorama that are trying to break from this formulaic approach include Liam Teague and Andy Narell. Teague has been the arranger for Skiffle Bunch, Starlift, and Silver Stars Steel Orchestras in Trinidad. Ziegler states that “Liam Teague has been outspoken about his disappointment with the standardization of Panorama

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<sup>120</sup>Dudley, Shannon. “The Steelband ‘Own Tune:’ Nationalism, Festivity, and Musical Strategies in Trinidad's Panorama Competition,” 18.

<sup>121</sup>Ziegler, Aaron Michael. “Challenging the Trinidad and Tobago panorama construct: an analysis of compositional style of Ray Holman, Liam Teague, and Andy Narell.” DMA dissertation., The University of Iowa, 2015. 26.

arrangements.”<sup>122</sup> In Teague’s arrangements, he utilizes the typical formula staples such as call-and-response, dropped bass voices, tonality changes, and vamp/jam sections, but he also includes devices more typical of the jazz idiom and complex Western-classical forms. Techniques such as bebop-related lines, diminished scales, creative uses of dissonance, and his more complex formal structures that resemble a modified sonata-rondo form as much as the traditional theme and variations set his arrangements apart from others. Narell, in 2013 and 2014 was the arranger for Birdsong Steel orchestra in Trinidad. While they did not advance to finals, their arrangements were also cutting edge in the fact that they diverged from the standard Panorama arrangement practices to include a heavily jazz-influenced approach. His works are typically slower in nature and follow a jazz form including head, solo section, a repeat of the head, and coda. Neither Teague nor Narell has ever won a Trinidadian Panorama competition, despite being some of the most complex arrangements seen on the stage. However, in 2015, the Silver Stars advanced to tie in a third-place finish with Teague’s arrangement. In recent years, innovation has seemingly not been rewarded the way it was in the past. Aaron Ziegler expands:

Panorama has developed in reaction to preceding musical ideals and popular cultural trends. Similarly, the challenge to the current ideals in Panorama is resisted by many of the older generations of arrangers, players, and listeners. Pushing the boundaries of the Panorama formula has been a part of Panorama since the competition’s inception.”<sup>123</sup>

Using the Trinidadian Panorama formula as a guide, the Brooklyn Panorama arrangers have generally followed with the same aesthetic conventions that are so highly rewarded in Trinidad.

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<sup>122</sup>Ziegler, Aaron Michael, 77.

<sup>123</sup>Ibid, 98.

## **Brooklyn Arrangers**

Some of the older generations of legendary Brooklyn Panorama arrangers include Lennox “Boogie” Sharpe, Clive Bradley, Ken “Professor” Philmore, and Pelham Goddard. These were the icons that paved the way for today’s legendary arrangers in New York. The 2018 Brooklyn Panorama arrangers include Andre White, Terrence “BJ” Marcelle, Yohan Popwell, Clive Telemaque, Odie Franklin, Marc Brooks, and Kendall Williams.

Franklin, Brooks, and Williams, as a collective, have become known as “The Three Amigos.” Together, they have arranged for the Skiffle Steel Orchestra in the Trinidad National Panorama competition with a second-place finish in 2018. When working and composing as a team, Kendall Williams states:

Learning from each other in a musical aspect and learning each of our strengths as well, I know that I have learned a lot about myself as an individual arranger by working with them. . . . You understand different things differently. One of the things that I have noticed about being an arranger that I think is maybe not lacking, or I don’t know maybe it is, whatever, I notice with other genres of music or types of music or even musicians; they tend to take people under their wing. But because arranging tends to be so competitive, sometimes you find that some of the older arrangers tend not to take certain people under their wing or take anyone under their wing for that matter. We are under each other’s wing and learning as we go along and helping each other as we go along and that’s one of the things that I appreciate.<sup>124</sup>

They have also arranged for the Brooklyn Steel Orchestra (BSO) that competed in the 2015 International Conference and Panorama (ICP) in Trinidad and Tobago with a fourth-place finish. In Brooklyn, each individual arranges for their own separate group that competes against each other. Franklin currently arranges for the Despers USA, who received a first-place finish in the 2018 Brooklyn Panorama with his arrangement “Year for Love.” Williams arranges for CASYM Steel Orchestra who received a second-place finish in the 2018 Brooklyn Panorama

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<sup>124</sup>When Steel Talks. “Meet Odie Franklin, Mace Brooks & Kendall Williams-Steelband Arrangers.”

with his arrangement of “Year for Love.” Marc Brooks arranges for AdLib Steel Orchestra and received a fourth-place finish for his arrangement of “Hulk” in 2018. Brooks states:

Naturally in New York, for us, there will always be a level of freedom as a factor in the sense that we do our individual stuff. At that point, I know that its solely my personality going towards this piece, Kendall with his piece, Odie with his piece. Off the bat that is kind of a given. In terms of the arena itself, I think each arena calls for something different and you have to know what that is. In observing different Panoramas from us being in Toronto, looking and observing UK Panorama, down to Trinidad and all, there is something specific that each one looks for and that’s the approach that you are going to have to do. In terms of the freedom of creativity, if you know your arena then it kind of opens you up a little to be freer. I think that has been one of our learning processes and trying to figure out and understand the arena and so forth.<sup>125</sup>

Much like the ambiguity that comes with the captain and driller position in the steel orchestras of New York, the arranging position for these ensembles also shares in a conglomeration of responsibilities. Kendall Williams with his extensive experience in multiple Panorama competitions on multiple continents, multiple bands within the same Panorama competition, and in multiple roles within some of the New York bands states:

Ideally, as an arranger, you should only have to focus on the music. Now that would be completely ideal circumstances. That has almost never happened for me yet . . . in New York, it is quite a bit different. A lot of the local arrangers tend to be close with their band. . . . Some of the things that I have had to do is be a father figure to some of the younger ones, which was different for me because I considered myself at that time to still be very young. I have had to become really great friends with others and really listen to their problems and those sorts of things. . . . I grew up around all of these older figures and they taught me the importance of having discipline behind your steelpan, having focus and doing what you have to do, and once you are in the panyard and behind the pan, nothing else matters but the music and what you are doing. When you get back outside, now your world and your life can continue. . . . The panyard is the place to de-stress, relax, have fun, worry about the notes if anything, but it’s supposed to be a free environment allowing you to express yourself musically.<sup>126</sup>

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<sup>125</sup>When Steel Talks. “Meet Odie Franklin, Mace Brooks & Kendall Williams-Steelband Arrangers.”

<sup>126</sup>Williams, Kendall. Interview by author.

As the arranger for the Philly PanStars, Yohan Popwell posits that his involvement is likely slightly different than other arrangers for the New York competition, as he lives full-time in Trinidad. Popwell states, “What I do is, I write the music from home, from here in Trinidad. As I go along, I then send the music to Kristian Paradis and he distributes it to the band. Then the last two weeks before the competition, I come to make sure everything is just right.”<sup>127</sup> Calling notes, teaching by rote, and aural traditions govern a large body of Trinidadian’s arranging methods, however, Popwell manages to notate all his arrangements. He did not go to school to learn to read music and how to write music. He is completely self-taught. Popwell states:

I actually did music by myself, full on. A guy gave me a book “How to Read Music.” I then bought two books. It’s called “The Daily Guide to Music Theory Part 1 and Part 2.” It’s from the Royal School of Music. So, I learned to read myself, and then I went and took an exam at the Royal School of Music, and I passed with distinction. That is how I learned, and I kept going. Now I write everything. Everything I arrange, I write out.<sup>128</sup>

Every year, each organization must select a new composition or song to arrange. Choosing the song that will be arranged for a particular year is a process that is done differently in each organization. Sometimes it is the arranger that chooses the song that they think they can best work with and proposes that selection to the organization. Sometimes, the organizations dictate what composition the arranger will work within a given year. Choosing the right song for a particular ensemble is important. For Kendall Williams, he has a process of his own that he prefers to use when he is able to select the song to be worked with. He elaborates:

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<sup>127</sup>Popwell, Yohan. Interview by author.

<sup>128</sup>Ibid.

I tend to ask some of the people closest to me, what songs they like. I pay attention to what songs people in general like. I always personally think about songs that maybe people that don't like pan as much, like soca music, calypso music, pan music, or the original track version. I like to ask those types of people and based on their feedback, I choose a song. That way even if they are not a pan lover, the music will be able to relate to them and they can follow along in the song. . . . The last couple of years, I said 'hey, I really have a connection with this song, I'm really feeling this song and would like to do this song, and they have been cool with it.' I'm very flexible because, at the end of the day, I'm not the one playing it on stage. I have a band of one hundred players, sometimes more, sometimes less. They are the ones playing it, so I like to go with what they are excited about. In Trinidad, the group that we worked with for the last few years, they have been more of a voice in what we should do.<sup>129</sup>

Along with Williams and Franklin, Popwell, also arranged "Year for Love" with a sixth-place finish in Brooklyn for the Philly PanStars in 2018. It is also curious to note that the winner of the 2018 National Trinidad Panorama was "Year for Love" arranged by Duvone Stewart and performed by the BP Renegades. "Year for Love," is originally by Aaron "Voice" St. Louis and a popular soca tune in Trinidad. In 2014, "Voice" became a member of a music and songwriting company called Full Blown Entertainment who has been responsible for the songwriting of artists such as Blaxx, Kes the Band, Machel Montano, and Boys II Men. Many of the 2018 Panorama ensembles from around the world used "Voice's" soca song "Year for Love" as their tune of choice. Yohan Popwell's arrangement follows the basic Panorama formula.

Popwell's arrangement is nine minutes in length and begins in the key of B major. The same key as the original recording by "Voice." The form of the arrangement is introduction, original variation, variation 1, variation 2, bridge, variation 3, and coda. Outside of the Introduction, Bridge, and Coda, each section contains verse, pre-chorus, and chorus thematic material. The piece begins with a 46-measure introduction that features call-and-response between the high and low steelpan sections, introduces a portion of the chorus melody, uses melodic sequences, and concludes with a fast arpeggiated figure. The original variation begins

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<sup>129</sup>Williams, Kendall. Interview by author.

in measure 47. It uses verse thematic material that begins in measure 47, pre-chorus material beginning in measure 81, and chorus material in measure 94. The original variation has the high steelpan carrying the melody, the mid-range steelpan utilizing a strumming pattern, and the low pans using a syncopated bass line. The engine room has established a solid soca 'beat anticipation' groove with drumset, iron, scratchers, and congas. This chorus concludes with a chromatic run pattern that dramatically leads to the first variation section that begins in measure 141. This section is much more chromatic and varied with lots of quick passages in the high steelpan voices, use of hemiola, unison ensemble melodic material. There is a quick transition section from measures 229-236 that modulates to start the second variation in the key of C major in measure 236. The verse in this section features the high steelpan with dropped bass voices. The mid-range steelpan are briefly featured in the chorus section of this variation. This chorus section shifts the rhythm to closely resemble a Latin mambo influence. Where the bass steelpan are playing a montuno. The bridge section that begins in measure 329 modulates briefly to A major and features the low steelpan in a melody role. This section brings in the chorus thematic material, but the tonal center has shifted again to C major. This section concludes with a harmonic sequence that leads to the start of the third and final variation section in Db-Major. The verse material in this section create a contrast from the rest of the arrangement with a dynamic shift. This section begins very soft and ends with a quick chromatic run to get into the pre-chorus material. This section is very chromatic with some quick 16<sup>th</sup> note licks. The chorus statement is fragmented to just a few measures followed by a very quick triplet run. The final chorus fragment in a new key center and mirrored with another quick triplet lick. The coda begins in measure 430 and is firmly in the key of Bb major. The coda is lengthiest section of the whole arrangement and features virtuosic runs in the high pans, bass pan feature, lots of

chromaticism, and ends with a powerful unison rhythm and motive. The arrangement ends in measure 511.



## CHAPTER V

### CONCLUSION

Steelpan in Brooklyn, New York exists in a different world from the rest of the United States. In Brooklyn, steelpan is tied more closely to its birthplace in Trinidad and is prospering in the remade traditions of Carnival in New York. Outside of Brooklyn, and perhaps arguably some small pockets of Miami, Florida, the steelpan in America has been inundated with Western-classical traditions and pedagogy.

The steelpan instrument is still in its infancy, only existing in its modern form for less than one hundred years. It is that author's opinion that it is very exciting to be alive and participating in such a contemporary and growing element of music. The author began his steelpan endeavors during his undergraduate degree at Indiana University. He continued performing and teaching steelpan at Coastal Carolina University after graduating from Indiana University with his master's degree. In 2015, the Coastal Carolina University World Music Ensemble "Calypsamba" performed at the Percussive Arts Societies International Convention in San Antonio, Texas. He has been fortunate continue his studies at Texas Tech University, which has a vibrant steelpan community.

Almost all of the author's experiences with steelpan up to this point have been through academia. Through academia, he learned of a competition, called Panorama, held in Trinidad where he was told "all the best steelbands in the world perform." He followed this competition for several years and then was told that there is a Panorama competition in Brooklyn each year. He began to study the competition and quickly realized that while some information was readily available, there was not a lot of scholarly material dedicated to Panorama, especially in New York. The research garnered for this project was simply a way to become more aware and immersive in a discipline that is so revered by many.

It is the author's belief that this document is important to the fields of steelpan and percussion. Musical and cultural context from the Caribbean to the United States are now somewhat juxtaposed. The contributions from the pioneers of steelpan in the United States have transcended their own lives, leaving behind a thriving movement throughout the country in multiple facets of music and celebration today. The connection between Rudy King and the Brooklyn Panorama was integral to the competition's prominence today. This study has aimed to inform the steelpan enthusiast, educator, performer, and historian about the great importance in the historic preservation of the Brooklyn Panorama Competition and its heritage and lineage to Trinidad and Tobago's prideful musical tradition and culture. West Indian traditions and customs of all the islands of the Caribbean are alive and vibrant in the New York Labor Day Carnival Festival today. A historical account has been gathered on the conception and evolution of the competition with the possibility and hope that it could be further explored.

### **Implications for Further Research**

The goals of this document served to directly link the Brooklyn, New York Panorama competition to the Panorama competition that is held in Port of Spain, Trinidad. It also served to tie the initial Trinidadians who migrated with the instrument from Trinidad to America to the Brooklyn Panorama. Sustaining their culture abroad and enriching the lives of all spectators and participants in the many years of celebration, Jesse Wattle, Rufus Gorin, Rudy King, and Carlos Lezama laid the groundwork in bringing a Caribbean Carnival Festival to life in New York. USSA and WIADCA will hopefully continue to work together and strengthen the steelpan movement not only in New York, but in the United States as a whole.

It is the author's hope that this document will be a valuable resource for further study as this topic is so extensive. This document could be a wonderful springboard for further

exploration into the governing bodies of all Panorama Competitions, or an extensive comparison between the Brooklyn Panorama and Trinidad's Panorama Competition. One could also explore an overview of all the Panorama competitions that happen throughout the world. This document could serve as a starting point for documentation of the migration of Trinidadians not just to the United States, but also to North America as a whole and how each pocket of steelpan enthusiasts have sustained their cultural heritages in different ways. It is the author's hope that the work presented will help facilitate further study on this topic and reinforce the present knowledge and understanding of Trinidadian culture, music, and traditions throughout the world.

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## APPENDIX A

### INTERVIEW TRANSCRIPT

**Tom Berich**

**December 9, 2018**

**J.F.:** Where and when were you born?

**T.B.:** I was born in Pittsburg, Pennsylvania, 1973.

**J.F.:** I read that you did your schooling at West Virginia University, is that correct?

**T.B.:** That's right, I went to school at West Virginia in 1991, which happened to be concurrent with when Ellie Mannette came and started to basically teach and reside there until his passing just this past summer. My introduction to the pan was through West Virginia and through the "man" directly.

**J.F.:** Were you a music major at West Virginia?

**T.B.:** Yes, I was a music education major with percussion being my main thing. Not knowing any better when I entered the percussion program, the Director who was Phil Faini, basically said they were bringing this guy in, and it's really special! Steelpan was not a required instrument, but our percussion professor took all of us aside and said, "you are going to be in the steelband." Everyone in the percussion program was involved, whether we wanted to be or not. It's one of those things that you later realize it was an honor and a privilege to do it. Over the year, they brought Ellie Mannette on as an official faculty member and they set up a shop for him to actually make pans there. Including tuning classes. Long story short, that is essentially how I ended up getting into it.

**J.F.:** I know you have done a lot since our time together at Indiana University, could you talk a little about your career and what you have done with steelpan?

**T.B.:** Sure! What a lot of people don't realize is that I graduated from West Virginia, and the second I graduated, I basically stopped pan altogether. For about 5 years, I was a producer for Nickelodeon. I produced their roadshows exclusively. I lived out of a suitcase, and then over a period of a few years in between tours, I met my wife at a theatre I was working in up in New England. She decided she was going to get her graduate degree at Boston University, so we were in Boston for a while. Again, I was still not in music. She then took a position at Indiana University. As soon as she took this position, I just said to myself "I have to get back into it." Mainly because I knew I was going to walking into a very highly regarded music program and I knew nothing of what pan was there. I reached out to the only person I knew there, which was Steve Houghton and he put me in touch with Joseph Galvin. Basically, as soon as I talked with Joe over the phone, I said "welp, ok, here we go, back into pan we go" and I hustled my butt off and practiced and got myself back up to speed and Joe and I became real good friends and

colleagues there and played together quite often. He and I took our first pilgrimage to Trinidad together.

We both went to Panorama in 2011, basically to check it out, but also, we were there to support Eric Mannweiler, who just said “I’m going to go do Panorama” like, out of nowhere, with no contacts, nothing. He just up and went. Joe and I were like “holy shit, he did it!” We followed him and checked it out, and as soon as we were there, with Liam Teague’s invitation, he basically said: “If you want to play in Panorama, you can.” Joe and I ended up opting out of performing in 2011 and decided to see what the whole thing was all about because we only sort of knew what people were telling us and whatever videos you could see online at the time, which wasn’t many and then we decided after going to it, we were going to do this.

I didn’t actually go down there again in an official capacity to perform until 2016. But, in the meantime, between 2011 and 2016, I started Steel Panache, I got very busy in starting Pan USA, I became the mallet maker for Kyle Dunleavy, so I found myself very active in the pan community, but mainly because I just kept hustling and pushing it. It’s just what I wanted to do. I wanted to do pan in some capacity or another. And it was helpful to have people like Joe around as a colleague because he is so good. It was a pleasure and an honor to work with him and call him a colleague. In Steel Panache we had people like you, Jesse Willis, and Michael Spiro for goodness sakes was in that band occasionally. Being able to rub elbows and coordinate with really high-end musicians was really good.

I had some articles published during that time including a profile I did on Victor Provost, and there was a profile I did on 5 or 6 of the newer generation of steelpan tuners. Those are all cataloged in *Percussive Notes*.

Liam Teague then asked me to perform in Silver Stars in 2016. Which I did! I will say this, Joe did happen to go to that one too, but Joe was in Desperados the year or so before that. Initially, when Liam asked me what I wanted to play I said “either Double-Seconds or Tenor-Bass because those are the instruments that I am most familiar with” he then asked me if I would be interested in playing seven-bass. Without hesitating, I said, “Absolutely, no problem.” In hindsight, that was a bad idea! There are no seven-bass sets in the United States.

**J.F.:** I didn’t even know that was a thing!

**T.B.:** Exactly! They are set up in the circle of fourths. So, I basically cut out templates of the pattern on giant pieces of cardboard and laid them out and smacked the mallets on the ground just hoping it was going to be the right thing and that really did me no good. Once I finally got behind the instruments, I realized that was dumb. When we went to Trinidad in 2016, I spent ALL THE TIME in the yard just learning this brand-new instrument that I had never been behind. It was one of the hardest things I have ever done, and one of the most rewarding things I have ever done. I had to become wildly proficient, I mean WILDLY PROFICIENT on an entirely foreign instrument to me. It made me a better musician. I credit that experience in particular to jumping up my game exponentially as a musician in general, because you had to! That was awesome... frustrating, but awesome!

The year after that, I did Sforzata. I wanted to do a medium band and ended up in Sforzata. I did that for their semi-finals. I did not do their finals, they did not make it to finals, I only did their semi-finals.

**J.F.:** What made you want to do a medium band rather than a large one?



**T.B.:** Well, I just feel having observed and being in the yard for Starlift and actually performing with Silverstars and seeing all the other bands I just kept thinking there are way more medium bands and way more small bands than there are large bands. I mean, there are only 16 large bands, and there are like 30 medium bands. I wanted to see “what is the difference.” And honestly, there is not much difference. Even when it gets down to the sound, it’s still this giant wall of music. One is 80 members while the other is 120. The music is just as hard, but by that point, I knew how Liam arranged things through Silver Star and working with him in other aspects, I knew what to expect, and I wanted to work with another Panorama arranger. Sforzata’s arranger was Jeannine Remy, who teaches at the University of West Indies. That was a really interesting and fun experience. It was a little bit different, and honestly, I would say it’s a little bit easier to get into a medium band than it is a larger band, but I would say if you can’t get into one of Liam’s groups or one of the other large groups that are open to foreigners, there are medium bands that will take you. That was not this past season (2018), but the season before (2017). Knowing that I did no Panorama for a year, I just decided that while living on the West Coast at the time, I started the steelband program at Southern Oregon University. It was a small university, that happened to have a very good percussion program headed by a guy named Terry Longshore. I basically brought in all of my instruments and pans and was there for about 5 years teaching as an adjunct. The class was called “Steelpan and Caribbean Percussion.” When he (Terry) found out I was leaving, because my wife and I decided we were going to move back east, he said: “I want to buy a bunch of instruments.” I basically sold him half of mine so that they could keep their program going because if I didn’t sell them my instruments, that program was going to disappear entirely. They still have a program going today that is run by a graduate teaching assistant named Reed Bently. Then we moved here to Ohio.

As soon as I got here, I realized that there is a lot of pan in Ohio, but not in this little neck of the woods where I am. There is no steelband at Ohio University. With the exception of the guy who runs the world music program and I both went to West Virginia at the same time and we both own instruments. We have put together a band that meets in the spring. We had a small concert that happened last year, and we are doing another one this spring. The lack of pan in this immediate area has caused me to want to go out and do more Panoramas, which is why I ended up going to New York. It was something that I always wanted to be involved with! I have an open invitation from Kristian Paradis, who is the drill captain for the Philly PanStars. He has invited me every year for the last five years and this was the first year I was able to do it. I did it this past year and took a student with me. Kristian is great, he is a University of Delaware guy, we had known of each other for many years, but I met him in Silver Stars in 2016. He was at the time doing Silver Stars and I think Melodians. He was doing two bands at the same time, I don’t know how he was able to manage that because that is a lot of music!

**J.F.:** You had mentioned Steel Panache, could you explain a little bit of what that is, was, is that still going?

**T.B.:** No, it is not. At least, as far as I know, it kind of just fell apart the last couple of years, and of no fault to Joe Galvin, it’s just that his career started taking a different kind of and a very serious direction. How Panache started was, it was actually suggested by Michael Spiro directly to Joe Galvin. One of the things that Joe and I did well together was that we have different skill sets that lend themselves well to an ensemble. I’ve always been about the organizational, the booking, and the business aspect of an ensemble. That is the kind of thing that Joe hates! Joe is way better at the artistic eye and the musical element of it. I will always defer to him with musical advice. Joe basically said, “Spiro wants us to do this, are you interested?” and I said,

“You don’t even have to ask twice, of course, I am.” We basically ended up hanging out in one afternoon: “What do we need to get this rolling?” Well, first of all, we need players. Players are not a problem, Indiana University Jacobs School of Music (IU) has plenty of players that would be interested to do this. However, we did want to consider instruments. Joe had a ton of instruments, I had a decent number of instruments, and we decided to put those instruments together. What we considered and what we gave a lot of thought to was how to make this work with us owning these instruments, but the band members don’t. We need players that have their own instruments, something they can practice on. Joe and I decided to start lending or renting out our instruments to people in the band. How this worked was, we would give you an instrument (Tenor, Double-Seconds, Guitars, etc.), whether you were in Steel Panache for 2 weeks or 10 years, all we ask is that when you return those instruments, you pay us the fee for the tuning. That’s all!

**J.F.:** Wow!

**T.B.:** That immediately got us a band that had instruments, high-quality musicians that could now have instruments to play on. They no longer relied on “I got to go to school because that is where the instruments are... I can’t get ahold of them today because they are locked up... or whatever.” So that’s what we did, and it ended up that we were doing “Pan in A-Minor” and some really difficult shit that a lot of other community bands can’t do because they just don’t have the access to the instruments. I would do that again in a heartbeat. It’s difficult for a lot of people to pull off that don’t have instruments, but Joe and I were lucky enough, that between Joe and I, we had 20 instruments. So that is basically how Steel Panache started. And then I left there in 2013 and Joe kept it alive for a little bit and as I said, Joe’s life began taking a bit of a turn and I think it just kind of became too much for him and there is no blame here, no bad blood, I love the boy to death, it’s just one of those things where I think he wasn’t able to maintain it and I think that is fair enough.

**J.F.:** You had also mentioned Pan USA was another organization that you started?

**T.B.:** Yeah, I had a company for a while called Pan USA. It was, at least on paper for tax purposes was active for about 10 years. I had a display at two Percussive Arts Society’s International Conventions (PASIC) a while back, and it was started specifically to cater to beginning pan players. I offered inexpensive Trini import pans or used pans, inexpensive mallets, and publishing for people who are just getting into pan publishing. If you were looking to do the fantastic “Boogsie” arrangements or Jit Samaroo, that kind of thing, that was not me! But, if you wanted to get ahold of inexpensive instruments because your elementary school has a grant and you need to get ahold of 5 cheap spider-web leads, I could do that for you inexpensively. I actually really liked doing it, but I found I needed to put more time into it than I was capable of. I scaled that back into just doing mallets, and then there came a point where I just eliminated the name Pan USA and now all I do is bulk mallets for Kyle Dunleavy and starting this winter I’m going to be doing all of Mannette Instruments mallets as well. We just solidified that last week!

**J.F.:** That is awesome!

**T.B.:** Yeah, it was great! I wish I could have kept it going, there are a lot of pan companies out there now, but very few cater specifically to the people that are beginning. Anyone that starts looking up to buy instruments are going to get turned away because you look up the cost of a

steelpan, you would be lucky to find anything under \$1,500. I made it a point to never sell a tenor for more than \$600. I had business dealings with Trinidad all the time and used Trinidadian makers that could do it cheaply. All the mallets were just done in my house and I could do whatever people needed. Nothing fancy, all of it was just accessible and inexpensive.

**J.F.:** That's fantastic!

**T.B.:** Yea, it was a niche. I think it was a niche that needed to be filled and I wished I had the capability to do it again and I still may if I get to a point in my life where that fits, I will defiantly do it again.

**J.F.:** Let's go ahead and talk a bit about the Brooklyn Panorama, you had mentioned that you played with the Philly group?

**T.B.:** Yes, the Philly PanStars in 2017. As far as I can tell, there are 6-7 bands from New York. It's the Brooklyn Panorama and takes place in Brooklyn. It's a pretty big event! But there are 6-7 groups from New York and one from out of town, and that is the Philadelphia PanStars.

**J.F.:** Did you play Double-Second Pans with them?

**T.B.:** No, I played Tenor-Bass Pans and I took a student with me that played Double-Guitars.

**J.F.:** How large is the Philly group?

**T.B.:** I believe it was more than 80, but not much. I would say between 80 and 100.

**J.F.:** In the Brooklyn Panorama, is that a small/medium/large category contest like Trinidad?

**T.B.:** It is not. It's just a one category contest. I think it needs to be more than 80, but I don't think there is any cap on it. We were the smallest group this past year as far as I could tell. So, no categories, just show up and play.

**J.F.:** Ok. Is there a semi-final/finals format like Trinidad?

**T.B.:** Nope. Not at all, just one night and one shot.

**J.F.:** Do they follow the same judging rubric and panel as Trinidad?

**T.B.:** As far as I can tell, yes. There is engine room, and then there are obscure things like a category for "musicality," which could mean all sorts of things. It's sort of up to the interpretation of the Judges.

**J.F.:** How did you rehearse with this group? Do you move out there for several months?

**T.B.:** Well, what normally happens, is the people that live in Philadelphia will be rehearsing for several months, but both me and my student were unable to get out there until about four days prior. That said, they are one of the groups that are, in fact, able to provide music. Kristian was able to send music ahead of time, which allowed me to rehearse ahead of time. When I got to the

yard, I just drilled and drilled and drilled because regardless of how well you learn the music for this kind of stuff, once you are in the ensemble, it's never quite exactly what is on the page, plus it all has to be memorized. I only had a few days to get up to speed and performance ready with the group when we arrived.

**J.F.:** The native Philly folks, do you know what their rehearsal schedule was?

**T.B.:** It's mostly a couple of days a week for two months, the closer it got to the event, it becomes every night. Then, the closer still that you get to the event, the rehearsals become longer and longer. The night before we were supposed to head up to New York, the cops shut us down at 11:00 p.m.. We would have kept going, but the cops said no. We shut it down and continued the next day in New York.

**J.F.:** Is that similar or different from what you experience with the Silver Stars in Trinidad?

**T.B.:** The short answer to that is yes, they meet a few days a week and the closer you get, they begin to meet every night. When we were there, it was every single night and the closer we got to the performance, we would go to 2 or 3 in the morning. There was one night that I remember me, and Joe were getting back to the hotel as the sun was coming up. One thing I will say is that Philadelphia is a bit stricter as far as timing was concerned as far as when things started. If they say they are starting at 8:00 p.m., they are going to start somewhere between 8 and 9. If you are in Trinidad and they say they are going to start at 8:00 p.m., you might start to see people showing up around 10:00 p.m..

**J.F.:** I had heard that before.

**T.B.:** Yeah, that is just sort of how that works there. I have been doing some work in Antigua lately, and they are a little bit better as far as time is concerned.

**J.F.:** How are these groups started, funded, are they involved in schools, do they have day jobs?

**T.B.:** Every single person has a day job there. From what I can tell, and again I only have the experience in the one band, the yard that we were in was basically donated space. Someone who owns this particular car-lot, junk-yard, or whatever it was. It was clearly behind someone's auto garage and they let us use this space. A lot of us that came in and sat in with this group were teachers or all had some sort of background in pan. PanStars more than any other group seemed to have a very broad mix of demographics. There were women, white people, Latinos, and it was a bigger mix of people compared to the other bands that we saw. It was very interesting.

**J.F.:** Did you bring your own pans to perform on or do they own their own set of pans?

**T.B.:** They own their own pans, but we did bring our own pans with us. Because my student is a "newbie" to pan, we didn't want to put her behind an instrument that she didn't quite know the layout for and wanted her to be comfortable on the instrument she had been rehearsing on.

**J.F.:** You had mentioned that they sent you music, are most of the other groups still rote taught by section leaders?

**T.B.:** The short answer to that is I'm not sure. But I do think that there are still a lot of groups that do not read music, so much of it I'm sure is still taught by rote because a lot of the other groups are in fact Trinians and still learn by that traditional means.

**J.F.:** Was that your experience when you were in Trinidad?

**T.B.:** Oh yea! The only people that read music were the foreigners. Luckily, we had Liam, but no one, no one, read a single note. There were one or two people from the university that happened to be able to read music, but that is very rare.

**J.F.:** That is a lot of notes to memorize!

**T.B.:** It's a ton of notes, and their ability to memorize hand patterns is astonishing!

**J.F.:** What is your involvement with the Indiana Steel Pan Association?

**T.B.:** That is something that Eric Mannweiler, I, and a gentleman by the name of David Chase started. At this time, I don't remember the date. But we started a steelpan festival, essentially. I was there when we organized the very first two festivals and then I moved away. Eric and David took it over and there were a few more after that, but I don't know. I didn't keep track of it. It exists in name and occasionally things will pop up online and on Facebook about it, but there is not much presence anymore.

**J.F.:** Ok. I know that Eric's group Skyfall Steel Orchestra still performs semi-regularly.

**T.B.:** Yeah, that group kind of went away for a bit and then it came back! That's good for him!

**J.F.:** I can't remember if it was St. Lucia or Antigua, but I was where you were involved with something else down in the Caribbean, right?

**T.B.:** Yes! And I'm going to be spending much more! About a year ago at this point, well down where you are, do you know Emily Lemmerman?

**J.F.:** Absolutely! She tunes our pans here at Texas Tech and I'm hoping to speak with her at some point soon as well!

**T.B.:** Excellent, well about a year ago I saw where Emily went to Antigua and I had heard rumblings of this Antiguan Panorama. I thought that was interesting as I had been curious about the other Panoramas. At this point, I had seen Trinidad a few times, I know what New York is, what are the other Panoramas like? I heard that it's the second oldest country with pan. We have it starting in 1946, we know that much. Other than Trinidad, that is the other early one. I gave Emily a shout and asked what it's all about and she said I really need to look into it! Then I ended up speaking with a guy named Andrew Martin. Andrew Martin is a scholar and he spent about a month down there studying pan. Not actually performing but researching the history of it. I reached out to him and he said: "look, its more popular down there than you think, and weirdly, it is extremely popular with youngsters." Which I found interesting. On a whim, because I happened to have a little money in the bank, I bought a ticket to go. I bought this

ticket, booked an Airbnb right there because I knew I would end up putting it off and I didn't want to do that. I did a small bit of research to see when a good time would be to be down there. I ended up being there for their Independence Day which coincided with their Junior Panorama. This is just the schools, just the elementary school, that have their *panorama* on Halloween. I was down there for a week and made some contacts down there. I did some research as far as the bands down there, the schools, musicians, and brought this information back to OU. OU is interested, we are still working out how this is going to work, on doing a study abroad program for Panorama in Antigua.

Now the reason I wanted to do Panorama, and not Trinidad is because the large band official Panorama and Carnival that happens in Antigua, happens on the first weekend of August. This is very easy for people who are in college to go and do. Whereas the Carnival and Panorama in Trinidad is February or March and that is really hard to get out of school and go do. So, there is interest at OU for me to develop a study abroad program to go there in 2020. In order for me to do that, I needed to go down there and do some research and study. My wife and I are actually going there over New Years because she is actually going to be doing some research on Carnival costuming. I don't know if you remember, but she is a theatrical costume teacher and I already have an open invitation from Khan Cordice, I'll be performing with Hells Gate Steel Orchestra in their Panorama next August.

**J.F.:** Wow! I know I've read that Hells Gate was the winner of their first competition!

**T.B.:** Yes! And, it's the oldest band on the island. Hells Gate started off as a "found-object band" in 1945 and was the first band to actually have pan in it in 1946. I don't know if you know anything about Khan Cordice, but he is a bad "Mo-Fo!" He is "Boogsie" without the drugs. Yeah, I very glad about that! Basically, I'm going and doing a dry run of a study abroad program that I'm proposing next year. The idea is to try and do something like *Birdsong* used to do in Trinidad, but now we are going to tailor it for Panorama and the Antiguan Carnival. As far as I know, there is really no one else out there really doing that in Antigua. Since there are on pan players at Ohio University (OU), they are interested in being the facilitator of this for other schools to come in and do their credits through OU. The next step will be getting this information out to other schools that may be interested in doing something like this.

The bands down there are super interested in this and they think it's a great idea because no one does it! Sure, Trinidad gets all the fame and glory, but I got to tell you man, these bands down in Antigua are amazing and they just want to get their name out there!

**J.F.:** Wow, that amazing. I had heard a pretty different viewpoint of Trinidad. That they are reluctant to have foreigners participate.

**T.B.:** Yeah, that is absolutely true. Not all the bands are open to that. I believe there is something like 36 bands total in Trinidad. I would guess about 5 of them are open to foreigners coming in and that's not great. Plus, when I was there in 2016 and Joe was in the same band, when we were there. There was a student from Japan that was murdered. He was in the band that we were in! I can't take students, I can't be responsible for students in a third-world country, where they might die! Antigua is a very safe island, it's a tourist island and they rely on foreigners. That was absolutely a factor in looking into this. Now we have to take the next step and see what it even is at this point.

**J.F.:** In terms of the arrangements, I have read a little about the Panorama arrangement formula in Trinidad, does that hold true in Brooklyn as well?

**T.B.:** It does absolutely. It's one of the reasons why Liam is never going to be a winner in Panorama. He is doing much more interesting music than what you hear down there. There are 36 bands and 32 of them sound exactly the same. Liam is doing really interesting stuff, also Jit Samaroo is doing some really interesting stuff as well.

**J.F.:** Who was the arranger when you were in the PanStars?

**T.B.:** Yohan Popwell

**J.F.:** I was remembering back to our Indiana Univesrity (IU) days after I first contacted you about this interview. You were standing next to me the first time I ever looked at a steelpan in the Double-Seconds section.

**T.B.:** Yeah, I was never officially part of that IU pan program, I just wanted to be involved and Joe said, "come on down." Now that I've gotten back into it, I really don't want to get out of it

## APPENDIX B

### INTERVIEW TRANSCRIPT

**Kristian Paradis**

**March 20, 2019**

**J.F.:** What is your background with steelpan?

**K.P.:** I got hooked on pan at a young age. I think I was eight or nine when I first heard it in California. I grew up in Connecticut, but I first heard pan in San Diego of all places. It was two players in a vacant lot in San Diego that set up an impromptu theatre where they were charging people to come in and listen to them jam. I was gung-ho right away, but I didn't have a lot of opportunities to play in a steel orchestra growing up in Connecticut or even touch a decent instrument. I had kind of a tourist pan starting off.

I fooled around with it and started playing pan with a rock band that I was playing with at the time. When I got to college, I was able to really dive in and start taking it seriously. I went for a Bachelor of Arts degree in music rather than a Bachelor of Music degree. With a Bachelor of Music degree, I was able to write my own curriculum to a bigger extent and focus more on pan and commercial music. A percussion major would have dealt more with timpani, triangles, crash cymbals and things like that. I had less interest in that.

Getting out of College, I found out about the (United States) U.S. Navy Steelband so I auditioned on pan for the Navy Steelband. I passed the audition and got accepted into the Navy folk music program. I signed the contract and shipped off to boot camp. About halfway through boot camp, I got the news that they were canceling the steelband program from Navy music. The way that the master chief came to talk to me, he phrased it, he said "You have a choice in front of you. You can either finish boot camp and go to the Armed Forces School of Music and re-audition on drumset or you can paint ships grey for four years of your life. So, I went to the school and nailed my audition and landed the gig of drumming for the big band jazz group in Yokosuka, Japan. I toured Asia, the Pacific, and a little bit in the Middle East doing concerts all over the place playing big band music but living in Japan. While we weren't on tour, I linked up with the largest steel orchestra in Tokyo which is Yoshihiro Harada's Tokyo Panorama Steel Orchestra. When I got out of the Navy, I got my master's degree in steelpan performance at the University of Delaware (UD) and they kept me on as faculty after I got my master's degree, so I teach at UD now. A few years after I started teaching at UD, Yoshihiro Harada called me up again for the International Panorama in Trinidad and I re-joined the Japanese band as a bass pan player. I got to play in Trinidad with an all Japanese steel orchestra which is crazy.

**J.F.:** Where did you do your undergraduate degree?

**K.P.:** I did my undergrad at UD. The funny thing was, because I was a Bachelor of Arts and steered the curriculum towards pan, when I was getting out of the Navy, my idea was to study at Northern Illinois University and study with Liam Teague. But when I called my former professor and asked for a letter of recommendation, he said he would pull some strings and got me a really beneficial package if I would come and study at UD. I ended up getting a tuition waver and a



stipend and fast-tracked into this faculty thing because he knew he wanted someone to take over the pan program.

**J.F.:** When did you become involved with the Philly PanStars?

**K.P.:** I don't know if I can put a date on it. I know I've been playing with them for years and I actually first jumped in with a kind of rival band of pan stars that then got incorporated and absorbed into PanStars.

**J.F.:** This rival group, they were out of Philly too?

**K.P.:** Yeah, there are a lot of West Indians in Philly, but they are not as tied together as the Brooklyn community. At that time, there were a bunch of small bands in different neighborhoods in Philly and no large steel orchestras. They all kind of got absorbed into the Philly PanStars, which at one time was a tiny band too. Now, Philly only has one steel orchestra, but at least in my mind, we rival any of the New York bands just because we are the only game in town, so all the Philly players come to us.

**J.F.:** What is your official title, or what is your position that you hold with the PanStars?

**K.P.:** There is nothing official in the pan world really, but I've had the mantle of musical director, I've had the mantle of drill-master, and I've had the mantle of arranger. Those are the three hats that I have worn. I also end up doing a lot of recruiting for the band because of my university ties, I'm able to get in touch with pan students at other universities too. That is one way that we swell our ranks for the competition season.

**J.F.:** You had mentioned drill-master. I've also seen captain, bandleader, and drill-master. What exactly are those positions and what are their roles in a steel orchestra?

**K.P.:** In a Trini steel orchestra the drill-master is usually going to be the person that runs most of the rehearsals. When the arranger comes with new music, this is in a band that doesn't deal with dots on a page or written music, the arranger will run the rehearsal and teach the parts until he is satisfied that at least one person in each section knows their parts. Then the arranger will leave it to the drill-master to continue rehearsing and hold additional rehearsals during the week so that the band becomes tight.

**J.F.:** So, what does a bandleader do?

**K.P.:** Bandleader? I don't know. There are band captains, band managers, I guess in the sense of in a jazz band, the bandleader is kind of the drill-master. However, to a steelband, the band captain or the band manager is going to be the person that deals with the logistics of a band. A lot of time making sure that there is a place to rehearse if they have to go somewhere that the trucks are lined up, that we have a tuner on call, and making sure that all the necessary personnel is in place. Often times that is what goes with that title, but everything is pretty flexible.

**J.F.:** Yeah, I saw on the WIADCA websites that they have Rondell Pompey listed as the PanStars Captain and Bandleader.

**K.P.:** Yeah, Pompey, he just goes by Pompey. He is the band captain, so he owns the space that we rehearse, he owns most of the instruments, and in this case, he is also the drummer for the band. But a lot of times, the band captain doesn't even play. The band captain doesn't have to be a player.

**J.F.:** Can you tell me about the PanStars Organization History, are you guys a 501c.3?

**K.P.:** I'm not entirely clear on all that stuff. I was not here when the band was founded. Pompey started the band from scratch. The band has been in existence for twenty-five or thirty years, but for a lot of that time, they were not a Panorama band, they were a gigging band. This past year was only our third season as a competition Panorama band. The first year that we played in the New York Panorama, we had Patrick Davis arrange and the two years after that we have had Yohan Popwell as our competition arranger. He is fantastic!

**J.F.:** I don't believe I have found a tuner listed for PanStars. Who tunes your pans?

**K.P.:** We have had a few different situations with tuning. You might list Terrence Cameron as the band's tuner. Terrence is a legend in Philadelphia. He always does what he can to help us out, he is an older guy and he has had some health issues, but I think if we are going to give anyone credit for being the band tuner, it should be Terrence.

**J.F.:** What do the PanStars do during the offseason when they are not gearing up for competition?

**K.P.:** In the competition season, we are one hundred and twenty players strong for our full-sized steel orchestra. In the offseason, our numbers are greatly reduced. We might be down to eight to twenty-five players in the offseason. The role of the band then is to do as many gigs as possible to fund our Panorama aspirations. It's an expensive proposition to bring a band from Philadelphia of this size and compete. It takes three commercial trucks just to bring the racks and instruments up. We travel on a bus and several vans to bring all the players up. We have to deal with lodging in New York. It is massively expensive! So, all year long, we are worried about finances.

**J.F.:** What types of gigs are these members performing during the offseason?

**K.P.:** It can be anything. We might send a couple of players out for a wedding or something like that. We do a lot of community engagement gigs, parades, West Indian festivals, food festivals, could be church events, whatever.

**J.F.:** During competition season, what is your membership numbers breakdown look like?

**K.P.:** You caught me off guard with that questions. If you had asked me while we are in competition season, those numbers are always on the top of my head. As a recruiter for the band, I'm always trying to bring in players of certain instruments to fill out the numbers that we want. But I wouldn't even venture a guess off the top of my head right now.

**J.F.:** I know like an orchestra, there is a section to section balance that you try to maintain.

**K.P.:** The rule of thumb in a steel orchestra is to make sure that there are twice as many tenors as there are in any other individual section. So, ignoring the tenor, if your biggest section is the Double-Seconds, which is frequently the case in American steelbands. If you have fifteen Double-Seconds, you are going to aim for thirty tenor pans. It's because the tenor pans don't project the way the lower pans do. The tenors are an underpowered instrument and you need to make up for that in numbers. We are always hurting for Triple-Cellos and we are always hurting for Double-Tenors. Those are the two section that we have the hardest time recruiting for.

**J.F.:** What is the hierarchy or staff flow chart if you will, of a steel orchestra?

**K.P.:** It's a little bit loose. You're asking a guy that has a military background, so I'm used to that chain of command being really well defined. It generally goes, captain, arranger, drill-master, section leaders, and the players.

**J.F.:** What about for the organization outside of the performing ensemble. Is there a home office, are there secretaries?

**K.P.:** Yes, we have a secretary and there is a board for the band more or less. A group of invested old-timers who get together to make important decisions. Right now, the secretary for the band does not play in the band. She deals with some of the organizational stuff and some financials. We had a treasury for a while, but I think the treasury duties have been absorbed into the secretary.

**J.F.:** Pan Trinbago has a whole packet of rules and regulations, I have not been able to find something similar for the Brooklyn competition.

**K.P.:** I know they exist, but they are not widely disseminated. In both organizations, how well each group adheres to their own rules is somewhat in question. The big difference between Trinidad and Brooklyn is that Trinidad time has been cut down to eight minutes, and New York's Panorama is still a full ten minutes of music. To me, I think a full ten minutes is better for competition because it allows you to use more existing tunes with longer forms and you get more music out of it. Cutting the time in Trinidad is just going along with the trend of going more and more toward party tunes rather than what I think of as a pan tune.

**J.F.:** In Trinidad, they use four judges for the qualifying round and six judges for the semis and finals round. Do you know how many judges are used in the Brooklyn Panorama?

**K.P.:** It's funny, I can see the judges table in my head, in my mind's eye. If I remember right, I feel like there are six judges seated at the table. I think the way that works is there are six judges there, but one of them is an alternate.

**K.P.:** In the pan world, it's as much an expression of culture as it is an expression of musicality. The way I see my own role in the band is to make sure that the musical expression is at the highest level but there are times when that is a little bit at odds with keeping the tradition. Certain aspects of music that are a banner in all these arrangements and performances because they have always been there even if they aren't entirely musical. Where you can draw a parallel is that's how sonata-rondo form was developed in the Western world. It's all these kind of

conventions and things that listeners grew to expect that composers had to cater to in order to be taken seriously and it developed into a strict definition.

**J.F.:** When I watch these groups perform, there is always someone dancing up front and a girl with a flag. Is there a name for the girl with a flag?

**K.P.:** Yeah, flag woman. Kitchener actually wrote a tune called “Flag Woman.” [singing] “You have no band without a beautiful flag woman, you have no band without an experience flag woman, the band will have no control, the music will have no soul, the revelers couldn’t play, The usual *Mas* on Carnival Day.” I don’t remember all the lyrics, but yeah, the flag woman is definitely part of the tradition.

**J.F.:** I’ve noticed that other culture’s celebrations of Carnival, such as what happened down in Rio, all of those Escola’s have flag women as well. Do you know if there is something is Carnival traditions or customs that this stems from? Where did this flag girl tradition come from?

**K.P.:** You know, I don’t know. That is a question that has never been asked or ever occurred to me before. I’ve never looked into the origin of that.

**J.F.:** I’m not sure what to call it exactly. The panorama count-off maybe. There seem to be many variations of it, but everyone seems to use that. Where did that tradition come from?

**K.P.:** My understanding, and this is all here-say, is that the count-off that you just described was started by Ray Holman and his goal was to get more of a Latin flavor into his arrangements so he would start off the band that way. That check became the standard for a lot of bands after Ray did it. This gets the players to start thinking about getting the accents where they need to be. Now, what a lot of bands are doing is they want the introduction of the tune to be as strong as possible. They will play a rhythm or a compound rhythm that reflects the first thing that the ensemble has to play so that the very first thing the ensemble plays is going to be as tight as it can possibly be. [Yohan] Popwell won’t do the same check pattern for two different tunes. But for a certain tune, you will know what it is off the check pattern because it draws on the rhythm from the tune itself. I know Duvone [Stewart] does the same thing. Duvone has his own style of check, but he is going to vary it depending on the tune that he is starting or the arrangement that he is starting.

**J.F.:** Now I’m curious what they did before Ray Holman’s count-off.

**K.P.:** You know, the very first Panorama was recorded. So, you can go back and see what Anthony Williams was doing with North Stars. That was THE band back then and those arrangements are unbelievable. Those performances are great and still hold up today. I know they did “Dan is the Man in the Van” by Mighty Sparrow, they did Kitchener’s “Stand by your Man,” and they did “Mama dis is *Mas*” which is another Kitchener tune. Those are all really big tunes for the first Panoramas.

**J.F.:** What is the Philly PanStars rehearsal facility like?

**K.P.:** We rehearse in a neighborhood of Philadelphia that doesn’t have as strict zoning regulations as other neighborhoods. One thing that we have to adhere to for tax purposes is we

cannot have a permanent structure on the property. We can't have a large rehearsal space that is permanent, so what we do is we have a big slab of concrete and we set up a very large tent that stays up through the competition season and that way we have space for all of our players.

**J.F.:** During the offseason, where are all of these instruments housed if you don't have a permanent structure?

**K.P.:** In years past, a lot of the instruments have been in Pompey's basement or even outside in the rain, which is much less than ideal. What we are doing now is I'm housing a lot of the instruments at the university and it is a really beneficial arrangement for both groups so far. It keeps the instruments in use and out of the elements in the winter when the students are using them and now, they get tuned twice as often. They get tuned for student performances as well as for competition. This is a very new development that we have worked out and hopefully will be something that will benefit the band for years to come. We haven't enjoyed that benefit before. It makes perfect sense and I think more and more of the New York bands are going to have to come up with situations like that because I don't think there is a single New York band that owns its rehearsal space. So many of them have been evicted lately. This has become a dire issue for all those bands.

**J.F.:** Yes. It appears to be happening in Trinidad as well.

**K.P.:** Yeah, at least in Trinidad, the steel orchestras are the torch bearer of culture and so panyards are going to be designated as cultural heritage places. That is the situation for like Invaders for example. Invaders have been at their location since the dawn of the steelband movement, but they haven't owned that space by the oval. It's prime real-estate by Queens Park Oval. In truth, the Invaders have just been kind of squatting there, but nobody can evict them now because they are part of the fabric of culture there. In New York, although there are areas of Brooklyn that feels like you are in the West Indies when it comes to passing legislation protecting panyards, it isn't going to happen. New York steelbands have to come up with a more innovative solution to their real-estate issues.

## APPENDIX C

### INTERVIEW TRANSCRIPT

**Kendall Williams**

**March 21, 2019**

**J.F.:** Can you provide some background information about yourself, like where you were born, where you grew up, and how you got into steelpan?

**K.W.:** Sure, would you like me to work my way into how I got into steelpan in New York?

**J.F.:** Absolutely!

**K.W.:** I was born in Brooklyn, New York. My parents are both from Trinidad and they are very much not into the cold and into the heat! When I was two years old, we moved to Florida. My parents actually still live in Florida, but I lived in Florida until I finished my undergraduate degree. Both of my parents play steelpan and they actually met playing steelpan as well. My father plays tenor and my mom plays Six-Bass Pans. Some years later, I learned that my mom was the first woman on the bass in New York actually. Something that I didn't know, so I thought that was cool. My father had a tenor in the house, and he played with a few of his friends. They had a small, five- or six-man crew and they used to do different gigs and practicing all these songs from "Brazil," "Los Comancheros," "My Way," all these different songs, many popular songs, and some standards. From as early as two years old, I was trying to play and sort of hit around at what he was doing. The Christmas when I turned three years old, he got a mini pan made for me, similar to what a Jumbie Pan that they sell at panyard. His friend, a guy named Mike Enoch, was a tuner at the time in Brooklyn and one of his good friends. He got him to make it for me. I hit around with it and played around with it, but it didn't really have the tones that his pan had. It wasn't big, it didn't have the notes, and he said that I played around with that for a few months and then it was right back to being on his tenor. At around the age of four, he thought it was time for me to have my own tenor to be able to practice and be able to learn. He started teaching me things that I could retain and practice and that is really how I got started playing. I actually grew up being disciplined a lot by my father or learning the discipline that came along with playing the steelpan. Standing behind the pan, not moving, practicing until you get it right, those types of things. He taught me how to use my ear. He wasn't really versed in theory, he didn't know music theory. But he knew his major scales that over the course of the years he taught me all the major scales. I don't really remember learning minor scales, so I don't believe he knew his minor scales. He knew what minor sounded like, what diminished sounded like, but he didn't know the construction of those things. He taught me songs when we were at home. When I got a little bit older, I don't remember exactly what age, but it could have been as early as six or seven years old, I started playing with him at the panyard. I was always with them at the panyard. They played with a group called the Miami South Stars for a while. That was a steelband that functioned throughout the year and also performed at Miami Panorama year after year. They would go to the panyard on a nightly basis and I would go with them. I did my homework sometimes in the panyard and then fell asleep in the car. When I got older, I would do

my homework, practice a little bit, and then fall asleep in the car. That was a process that I went through for quite some time.

I continued to play, I continued to learn songs both at home and in the panyard. I performed, I don't remember the year, it could have been 1994, 1995 or 1996, somewhere around there. I was born in 1986, so yeah, I was eight. I performed in a Christmas show with them, they had a Christmas concert with Miami South Stars, and I performed with them, so I was able to play quite a few of the Christmas tunes at that time. I think that could have been one of my first major performances. I may have performed a year or two prior at the Miami Carnival where they perform every year. I believe so, but I'm not 100% sure about that. I continued to play and was back and forth on what I wanted to do musically. When I was younger, I was never really into theory because I didn't know it existed. A lot of the people that I was around that played pan didn't have any theoretical knowledge. They knew their major scales, the chromatic scale, and that was it. Other than that, they used their ears to get the notes and that is how they learned to play. I was able to learn a lot of proper playing technique, but not a lot of theory. It was just one of those things that I didn't know existed for a while. When I got older, we started to do other Christmas shows, concerts, and functions in which we played things like the "Halleluiah Chorus," and I remember playing "Air on a G-String," and other similar tunes I can't remember the name of, but with all these tunes came sheet music. The guy, Michael Kernahan, we called him "Big Mike." He is one of the main pan builders and tuners in Miami and he was also the arranger for the Miami South Stars at that time. He and his twin sons knew a bit of music in terms of reading the music. I don't know how much theoretical knowledge they really had at that time, but I do know that they could read to some degree. Seeing that, it was like "oh ok, the notes are now coming from a piece of paper, they are not just coming from your head." And this was still at a very young age.

When I got older, my mother started to push me more into trying to take piano lessons, which I did for a little while. That helped in learning some theory. I still wasn't too much interested in theory for a while, I didn't really like it. I liked learning to play the piano, but the theory part, I don't know, something about it I just didn't take to for a good while. When I got into high school, I ended up joining the concert band for a semester playing the steelpan. I was able to learn a little bit more theory then and got help. I added a different dynamic to the band, and it was small, so that also helped in terms of being heard amongst the brass and percussion and all these things. In between then, I was playing in the Miami Panorama year after year at that point. I was also performing in New York for the New York Panorama year after year as well. I don't really remember exactly what year I started, but it was probably about 1998 or 1999. I graduated high school and then went on to college to study architecture.

I started doing architecture for a little bit and I really loved architecture, but I loved music way more. I remember being in the house one day and being broke, and not having a job, and just kind of focusing on school and playing pan. I remember having this feeling that I could just wake up every morning and just do pan and just play pan. I think at that moment realized I really have to figure out a way to do pan for the rest of my life no matter what it takes and no matter what it may or may not bring. There was a college in Miami, Florida, Memorial College, which I believe at that time I had already performed with them once or twice, or I at least performed with them in concert with another group, which was 21<sup>st</sup> Century Steelband. That band was actually run by "Big Mike." There were some things that happened along the way with Miami South Stars, they ended up going under new management and changing the name. From there, my parents and some other people decided to leave and just go with "Big Mike." I remember performing a few times with Florida Memorial College Steelband and so I was able to meet people like Freddy Harris III, who is an accomplished soloist up here in New York. There is also

Leon Foster Thomas, who is another accomplished soloist from Miami, Florida and was originally from Trinidad. He is an amazing drummer and an amazing pan drummer. On top of that, he does African drumming. He does all types of great stuff. He is really great with jazz. I met a guy by the name of Clint Rose, who is also very good in music. I was able to meet all these amazing people and a few others while being there. This was all before I got into college.

When I decided that summer day, I started to look into getting into Florida Memorial College and my parents were pretty good friends or had a good relationship with Dr. Dawn Batson who was the director of the steelband at that time. I spoke to her about what I would have to do to get in, what my grades need to look like, what is the audition process, everything like that. It went pretty well actually and the semester before I got in, I was either in the audition process or still contemplating going through the audition process. I had actually got to work closely with them and perform quite a few times with the college steelband and so I started to become familiar with the faces and the people who were already in there and people who were now going to become my classmates provided I got in. I applied and got in and I think that was maybe the most intense kind of three or so year of my life in terms of taking theory seriously because when I came in, my playing technique, capabilities, and ear was great and on par with everybody else, but in terms of theory, I was technically already a year behind everyone. Everyone knew music and knew theory coming in. I felt light years behind everyone. The first year or year and a half, I spent playing catch-up and learning as much theory as I can. I learned the basics in class and then I started to teach myself more theory, I borrowed books and so one semester I was able to test out and test into higher theory courses and eventually, I was right on track with where everyone else was in my year. It felt good to get there and not feel like I was behind or slowing anything down and I embraced the challenge.

We did quite a bit while I was at Florida Memorial. I think one of the most notable things we did was took a trip to Brazil. We were there for a week and performed with a couple of groups. Their music and their rhythms were out of this world and amazing. That was one of the greatest experiences. That is where I got my start getting into actual theory and by that time, I actually wanted to learn theory unlike before where I just wasn't as interested. At that point, I knew I needed theory and there was no other way around it. I was really interested in theory and what that could do for me. During that time, and maybe some years before, I knew that I really wanted to be an arranger. In learning theory, I started to understand what it meant to be an arranger. I learned how to get what I wanted out of the music.

**J.F.:** Were you a music major at Florida Memorial? What exactly was your degree?

**K.W.:** Yes, I was. It was a Bachelor of Arts degree in steelpan performance.

**J.F.:** What part of Brazil were you in? Were you in Rio?

**K.W.:** We were in Bahia, actually. We did drive down to Rio at some point in time. I believe it was on one of our off days we took a tour. But we were mostly in Bahia.

**J.F.:** Awesome.

**K.W.:** Yeah. I think that sums up Florida for me. Dr. Dawn Batson, she was the one who actually pushed me into looking into my master's degree. I wasn't really interested in doing a graduate degree, I was sort of more interested in jumping right into steelpan, playing, arranging, and those types of things. She said that I should look into composing because composing would



help greatly with arranging. This is going on my fourth year where I'm getting ready to finish and I had really no composing experience. I had done a little bit of arranging, but not quite enough to say that I had finished some things just because I didn't always have the resources. I did some small things but no major projects. Nothing lengthy that would give me the opportunity to explore what it means to really be an arranger. When she pushed me to composing, I was very hesitant. In fact, I was almost downright defiant. She is a very calm woman and basically said that I didn't have a choice in the matter. When she said it and the way she said it, I felt like I didn't have a choice in the matter. So, I agreed to apply to a school, and I applied to New York University (NYU), which was the only school that I applied to. Partially in part because of finances. I didn't really have the money to apply to a bunch of schools and then also I wasn't as interested and didn't see how it may have helped. I wasn't as adamant on going as I think she would have liked me to be. She was very adamant on me going and she pushed me to make everything happen and happen on time. I remember being in Trinidad and getting a call from my father who said that I got a letter from NYU. I asked him to open it. He said I was accepted and so that was a great moment finding out that I was accepted to NYU. It also came with a lot of nerves when I realized that I'm actually doing this now. I'm going to school for composition, something that I kind of know nothing about. That is how I ended up back in New York.

I started at NYU in the fall of 2010. I actually came up to New York in the summer for a month or so and spent some time looking around and trying to get acclimated and feeling comfortable with New York. I had previously been up to New York every year from 1999 to 2010 but mostly just to play pan. I didn't really do anything. I stayed by my family's house and we would go to the panyard and come back. Sometimes me and my cousin would go and play basketball and those types of things, but I never got to actually explore New York. So that summer, knowing I was going to be at NYU, I decided to take trips to Manhattan a little bit more and see where the school was and those types of things. Get a feel for the area, where I would be staying, and all that stuff. I flew back to Miami and then drove a bunch of my stuff back to New York with two of my cousins and that began the journey of Kendall in New York. It's 2019 and I'm still here, still in school, haven't left.

In 2010, I played steelpan in the New York Panorama once again. In 2011, I went to Trinidad for Carnival. I may have skipped the part where I started playing Panorama in Trinidad from about 1998 or 1999 as well and I have been doing that consistently ever since. So, I have been playing at the beginning of the year in Trinidad, New York in the summer, and Miami about two months after that consistently. So, I went down to Trinidad in 2011. Now, I'm actually not a drummer, like a drumset player, but I knew a little something. I could kinda keep the time if it wasn't too fast. I could do enough I think to sound ok for rehearsal. There was one night when the group that I was performing with, the Invaders, well they were the Caribbean Airlines Invaders at the time. One night their drummer was late. I think he had gotten into a minor car accident or something like that, but he was late and they didn't have anyone drumming. Dr. Jeannine Remy, she is the professor of percussion at the University of the West Indies in Trinidad. She was drilling the group at the time and she was drilling and trying to play drums at the same time. It looked like she was having a hard time doing both effectively so I had offered to drum in the meantime so she could do what she needed to do with the band. One of my friends, a guy that I knew through playing pan, saw me and was like "oh I didn't know you could drum, you should come and drum for us." His band, or the band that he was within New York, was Despers USA. I got back to New York in February or March. In April or May, he invited me to one of their rehearsals and I actually started drumming there.

I ended up becoming their full-time drummer which was kind of fun as well as odd for me just because I'm not a drummer. I learned a lot through that process. I don't like to feel like

I'm behind or that I can't push people around me to do better or I can't be at the level that they need me to be. So, I wasn't able to take drum lessons directly, but I started watching a lot of drumming videos and paying attention to things, practicing a lot, rehearsing with metronomes, just so I could get an understanding and a feel of drumming. I sort of had the vibe and the feel and the attitude of a drummer for pan just being around the culture my whole life. The actual technique of a drummer is what I needed to learn and those are the types of things I started getting into a lot more. I drummed for them for two years, I started in 2011 and 2012 and that's when I finished with them. During that time, they allowed me to arrange a song for them for Christmas. I ended up choosing a song called "This Christmas" by Donny Hathaway but it was re-done by Chris Brown. I chose that song because I really liked it and I felt the chords were nice. That was really one of the first times I was able to do a song in New York, but also one of the first times I really felt like I had expanded as an arranger. I actually got to try something and not feel restricted. I had worked in Miami with a small group. That was something I sort of skipped over, I'm not really sure why, I probably forgot. It was a small kid's group that I worked with for quite some time and that was a great learning experience. I was doing 99% of the music for them. I got to do a lot with them, but they were kids and they were young and still learning, so I was teaching them a lot of how to play and how to be better. I wouldn't say that my arranging suffered in any kind of way, but there was more of a focus on getting them to a particular playing standard and less about getting myself ahead as an arranger. I would still say that it helped because it was experience. That was that, so back to New York.

I drummed two Panoramas with Despers and then after 2012, I had got a phone call from Leon Foster Thomas, who I had met before I went to Florida Memorial College. He was the arranger for Crossfire Steel Orchestra in Brooklyn, New York. He reached out to me and let me know that he was working with Crossfire. There were some things coming up, but as he is based in Florida, he would like for someone to be able to read off the music for him and just run the rehearsals and be there. I wanted to see what could happen, so somewhere along the line in that process, that turned into him resigning from the group. They had something coming up like a Christmas concert type of thing and they reached out to me anyway to arrange two songs for them for that Competition. That was actually the one and only time that competition had happened but the idea behind the competition was pretty cool. We had to play two songs. One was a test piece that all bands had to play, which was "Party Tonight" by Lord Nelson that was made popular by Clive Bradley's Panorama arrangement. We were supposed to take that song and turn it into a classical style song. That is actually one of my personal favorite works of myself. I really enjoyed getting into that song and doing it to the best that I could. The other song was just a Christmas song of our choice. Both had to be six-minute arrangements. There were really no other stipulations on the other Christmas song. I asked the players and they chose to do "You're a mean one, Mr. Grinch." I actually really enjoyed doing that arrangement as well. The only sad thing about that is that there is maybe only one recording that is not so great of it and I think it is floating around somewhere on SoundCloud. I don't think we have a video recording of it, or I haven't seen it. I believe they recorded the entire competition, but I have never seen the actual performance of it. That was my first competition I arranged for in New York. I skipped quite a bit because I did co-arrange for Junior Panorama down in Trinidad for two years. I also co-arranged a song for a competition they used to have in Trinidad called Pan in the 21<sup>st</sup> Century. In 2011, I also arranged for the small band category in Trinidad. All that happened prior to this first New York Competition. Again, I don't know why I skipped over that, there is just so much to say. So, that was the first competition I did in New York, I'm not really sure what came out of it. There was some ambiguity between what was actually being judged and placement. I believe "You're a mean one, Mr. Grinch" may have come in second. I believe the classical song might

have been lower, or something, but then I was told we actually came in second overall. I don't really know. The competition never happened again. That was kind of weird, but it was still a great experience with Crossfire Steel Orchestra. The following year, in 2013, they decided to have me as their Panorama arranger and that started my Panorama career in New York.

I have been arranging ever since in New York for their Panorama. I've done a few things in between, but that's how I got started in the New York Panorama. Fast forwarding a little bit, a group called The Brooklyn Steel Orchestra (BSO) was formed. Initially, we formed to go to "America's Got Talent," which we tried our hand at twice. We were kind of halfway denied both times. The main problem that they had with us was that we took a group that was too large, and the set-up time was too long. They explained to us that acts had to be set-up, ready on stage, and prepared in between commercial breaks, which are really not that long. They are usually about 90 seconds to a few minutes, which is really short. The first time we went we had a little over twenty people and then the second time we went, we brought it down to twelve, but it was still near impossible to set up two six-basses and a drum set in 90 seconds, let alone the rest of the band. That happened in 2014 and early 2015. In 2015 in Trinidad, there was a competition called the International Conference and Panorama (ICP). We decided to go to that competition as the Brooklyn Steel Orchestra. You were allowed to have a maximum of about sixty people. We went to Trinidad with fifty players and got a few people from Trinidad as the rules allowed. That was an interesting competition and we came in fourth. I guess you could say we came in fourth in the world technically because there were bands from all over. That was another huge moment for me in terms of arranging.

I arranged with Marc Brooks and Odie Franklin. They are two of my colleagues. In 2016, we started arranging together in Trinidad for the Skiffle Steel Orchestra and we have been doing that ever since. We just finished our fourth year with them and that has been an interesting experience as well. Last year we came in second overall, which is an accomplishment in itself. Being that we are also foreign arrangers, I don't think a foreign arranger has ever come so high in Trinidad Panorama Finals with a large band. That was really something! There are also a lot of other arrangers that have never come so high that are their own local arrangers. That was also an accomplishment. In terms of Skiffle, they say Skiffle doesn't usually hold on to arrangers any more than two years, sometimes three for the most. This past year was our fourth year, which is an accomplishment for all of us and for the band. They have already asked us back for next year in some capacity. Anything could always happen, but so far, the understanding is that we will be doing this again next year and next year will be year five providing that everything works out. In 2016, we also started arranging in Toronto together. Toronto has "Pan Alive," I think they call it, but that is their Panorama. I think that happens either the first Friday in August or the last Friday in July. This year will be the fourth year for that as well.

I started in 2013 with Crossfire. I arranged for them in 2013, 2014, 2015, and 2016. The last two years, I have been arranging for Caribbean American Sports and Cultural Youth Movement (CASYM) Steel Orchestra

**J.F.:** What all goes into the role of being an arranger for a Panorama group?

**K.W.:** That is a very interesting question. Ideally, as an arranger, you should only have to focus on the music. Now that would be completely ideal circumstances. That has almost never happened for me yet. But I hope that it is in my future, to only be able to focus on the music. In New York, it is quite a bit different. A lot of the local arrangers tend to be close with their band. Like when I got with Crossfire, one of the things that they had mentioned to me from the beginning is that they wanted longevity in an arranger. My immediate thought was "if you guys

are looking at me long term, and I have no problems being here long term, then we have to feel like a family, and we have to do things like a family.” We started hanging out more and doing regular recreational things. We might hang out at somebody’s house, we might go to the movies together, go and skate together, just hanging, getting to know each other, and understand each other.

Some of the things that I have had to do is be a father figure to some of the younger ones, which was different for me because I considered myself at that time to still be very young. I have had to become really great friends with others and really listen to their problems and those sorts of things. Most arrangers, I would assume, people like Len “Boogsie” Sharpe or Clive Bradley maybe didn’t have these kinds of problems. Or maybe they did, who knows? But these are some of the things that I went through. I think the era that I grew up in and being around my father, the one thing that I enjoyed about playing with my parents is that for a while, I was the only child that was playing in the band. I grew up around all of these older figures and they taught me the importance of having discipline behind your steelpan, having focus and doing what you have to do, and once you are in the panyard and behind the pan, nothing else matters but the music and what you are doing. When you get back outside, now your world and your life can continue. Coming to a band like Crossfire was very different. I found that people were coming in and the stress of their everyday lives was also coming with them into the panyard. I had to work on getting them to understand that once you come through the gates of the yard, leave your problems outside and forget about them. The panyard is the place to de-stress, relax, have fun, worry about the notes if anything, but it’s supposed to be a free environment allowing you to express yourself musically.

Technique was a big thing. I had to continue to show them how to play, how to maneuver themselves, and work on that. I think that is a big thing. To be honest, when I played in Trinidad, because I played with Phase II for quite some years, and I never remember Boogsie going around and having to explain to the bass section how to play something or to another section how to play something else. He gave the notes, and they had to figure it out. But they knew what to do and how to do it. Being at Crossfire was a completely different experience. I had to do a lot of things from having to be the arranger, to running the rehearsal as well. Most arrangers do that, but often times they also have another person there that can run the practice. When I came in, the group was very dependent on me to be there to run the practice. If I couldn’t make a rehearsal because of school or work, it was hard for them to be productive in rehearsal. All those things helped to shape and mold me. I had to be the drummer at one point in time because we didn’t have a consistent drummer. There were times when I would be sitting down behind the drumset, I’d have the laptop propped up on a floor tom, I’d be giving notes and counting us off, while being careful not to hit the floor tom because that’s where my laptop was. And then having to stop and drill the band as well from behind the drumset. Having to run from behind the drumset to show people how to properly play the part, or how to properly maneuver their hands and their bodies in order to get it the best way they can. That happened for a while until they started understanding it for themselves. It was a great time for me because I always told them that the better they get and the more they get into it, the less amount of work I have to do on that end and the more I can focus on the music, which is the better I can provide for you guys. I wore a lot of hats. I could be missing some hats, but those are some that I can think of off the top of my head.

**J.F.:** Did you arrange for the Brooklyn Steel Orchestra (BSO)?

**K.W.:** The only performances that BSO did were the two “America’s Got Talent,” and ICP. I believe I was still at NYU and getting ready to go Princeton, which is where I am at now. I had a

fellowship with the American Composers Orchestra. At the end of the fellowship, we had to put on a show, and I put on a concert that featured my compositions and arrangements and I actually had BSO perform for that. I think that was in 2014. There was one other time that BSO went and performed in Washington D.C. on the White House Lawn. Well, not exactly the White House Lawn, but it was like the lawn, of the lawn, of the White House or something like that. We could see the White House from where we were. I don't remember what the function was or the exact year, but that would have been our most recent performance. It might have been in 2016. There may have been something else, but nothing major. We haven't put on our own concert. So technically no, I was not arranging for BSO, because we weren't doing anything at that time.

**J.F.:** When you are arranging for these large Panorama ensembles like Crossfire and Caribbean American Sports and Cultural Youth Movement (CASYM) Steel Orchestra, with a composition background, are you writing out scores and then bringing those to rehearsal, or is there any writing down, do you just show up and teach parts? How does your personal process work?

**K.W.:** Even as early as *Despers*, when I did the song for them in 2012 or 2011, I was scoring out music. I think it was particularly easy for that song because I was still at NYU, I was actively scoring, and I had time to do it. By the time I got to Crossfire, I did score a lot of my music, mainly because as a creative musician, arranger, composer, I work off of a particular kind of energy with the music. For me, I feel like sometimes it is best for me to create my own positive energy and my own vibe for the music and on my own time. There were times when I would come to the panyard and I wouldn't have any music written down, but some music in my head. As soon as I got to the panyard, it was like "oh no, today this person is sad, or that person is sad, or they weren't feeling well, or something like that." It showed in their facial expressions, and the reflected in the way that they were playing, and then it starts to bring down my energy for creating. It started to turn into wanting to be productive, but not getting the energy that I need, and I started to rely on scoring a lot of stuff. With the first two competitions that I did with Crossfire. I wrote those tunes out in full. Since then, I can honestly say I haven't done much of that in recent years. My very first Panorama with crossfire, I scored out like 95% of the song and then towards the ending, I started spitballing notes off the top of my head when I came to the panyard, or I would work it out on the pan during the day, but I wouldn't have time to write it out. I would just work it out, remember it, and then go and teach it. I did eventually end up going back and scoring the rest of the song because while I was at NYU, I was with the steelband. Josh Quillen, the Director of Percussion, started to introduce the steelpan at NYU to Panorama songs and being able to play Panorama songs. Prior to that, we weren't playing any Panorama songs yet. We were just playing a mix of chamber music, classical and contemporary, calypso standards, and a few jazz tunes. A pretty big variety. So, after I graduated, and started arranging for Panorama, he thought it would be a great time and a perfect opportunity to introduce them to a Panorama song, let alone a Panorama song that I did. There were a few years there, where I was actually forced to write out the full song, note for note, knowing that NYU was going to get it after. But, for the most part, I have been scoring out most of my Panorama arrangements. I try to finish them, but I could also honestly say that when I'm in the thick of things, in the moment, after working with the song for so long, after Panorama, I just get tired and I want to put it down. Then when I pick it back up again, it's like "wait, how did this part go? What were the notes, what was the harmony?" Then I have to start calling on friends who played and say "hey, do you remember this part? Can you tell me the notes? I know the phrasing, just tell me the notes, and

I'll figure it out." I end up scoring it just in case. I've put up a couple of arrangements on MauMauMusic.com.

**J.F.:** Yeah, I've found "This Christmas," "Leh Go," and "Party Tonight." There were a few others, but these are the ones that looked like they could be possible full Panorama charts.

**K.W.:** Right, "This Christmas" is the first song I did for Despers. "Leh Go" was my first Panorama arrangement that I did with Crossfire. "Party Tonight" was a classical arrangement that I did. "Leh Go" is the only panorama arrangement. I did a song called "Seen" in 2016 for Crossfire and that was the last time I arranged there. That arrangement I think has been performed a few times, I think like three times in total. NYU steelband performed it. The University of Tennessee steelband performed it and I went out there for that. And the University of Akron steelband performed it. I'm not sure if that one is published online. But I know I finished the score, and all three performed it.

**J.F.:** With your classical training as a composer and an arranger, how has that affected your Panorama writing? Have you received any negative feedback because of your training?

**K.W.:** Yes. In fact, I still use it today actually. In the beginning, I think some people may have made some comments about me using that and stealing that was hindering me, but I was on the opposite end of that because I felt like for the first couple of years, I wasn't really using my classical training as much as I should have. With the history of Panorama arranging, it really breaks all the rules of classical music. The way we spread our chords, parallel fifths and octaves, and the idea that there are two or three things happening all the time breaks those rules. So, initially realizing this as I got more into theory, it was never an organic thing for me to put a classical feel or a classical thought or even some of the rules of classical music into my arrangements. I did it maybe one or two times along the way, but it was never natural. It was more like I had to sit down and think about something, and then realized I should use something that I would normally do in classical music. I don't really remember how "Leh Go" went in terms of if I did anything classical. But I do remember in 2014 I did a song called "Diggin' the Dance" and there is a part, you don't even really hear it when you listen to the recording, but I had this cannon going on with two voices. Again, there was a lot going on. Tenors and Double-Tenors were playing one line, the Double-Seconds and the Guitars were playing the same exact line, but a quarter-note or something after. Outside of those two lines, there was a bass line going on, some strumming, and a counter-line. It's in the higher pans and to really hear that come out in Crossfire, the background pans are heavy and way more powerful. I think the way I arrange is more suited for the background, I'm very much in tune with the backgrounds, so I tend to get a lot of power.

**J.F.:** With so much Tenor Pan playing at a young age, I thought you were a Tenor Pan player.

**K.W.:** I've played all. I played all pretty well in different competitions. I've played every pan in competition at least in New York. I've played Double-Tenors in competition. I just say Tenor because that is the pan I started on. If you asked me to learn a Panorama song in a day, it's more than likely going to be on the tenor, and I would have the song pretty good. It is my go-to because I know that pan in and out. I have a Double-Seconds at home in my living room. I play that all the time and am working on becoming more familiar with it. I'm pretty comfortable on really any pan because I've played pan for so many years in many different contexts. Like, I'm

never on a pan and feel like I can't get anything, or things are impossible. Over the years, I was encouraged to do more classical things in my Panorama arrangements. I've considered that a bit more over the years.

**J.F.:** Pan Trinbago has a whole packet of rules and regulations that govern the Panorama in Trinidad. I haven't found much on an equivalent in New York. Is there one?

**K.W.:** Right. I can't for certain say that there is, there could be, but I'm really not sure. I think outside of Trinidad, most places, I think what they have done is just kind of an unwritten rule that we were mimicking Trinidad anyway. So, a lot of the rules have been the same. At one point in time I did ask someone about a few rules to clarify because in Trinidad it's now eight minutes rather than ten. In Brooklyn that hasn't changed. In Trinidad, there is a penalty if you go over the time limit. The penalty is strong. One point from every judge for every ten seconds that you go over. I was told that in New York, you have a thirty-second grace period before points are taken off. I'm not clear on how many points get taken off after that. I know those particularly because I asked about those before.

**J.F.:** West Indian American Day Carnival Association (WIADCA) and the United States Steelband Association's (USSA), do they function like Pan Trinbago in the Brooklyn Panorama?

**K.W.:** I actually only found out last year that it is actually both and also kind of neither. It's weird. WIADCA kind of acts like promoters for the Carnival, celebrations, and the events. For example, they kind of put on Panorama, but in terms of funding, that doesn't come from them. They are only so much in charge of what happens. For example, in 2016, they had us play on the stage that had some huge hydraulic unit on both sides. They literally stopped bands from getting onto the stage properly. So, bands were setting up around the hydraulic units which was not nearly as tight-knit and tight as possible. We were only notified about it a few days before Panorama. I'm not really familiar with what all WIADCA does. USSA I always thought would sort of be the Pan Trinbago of New York, but it turns out that really every band kind of represents themselves when it comes to the Brooklyn Panorama. My experience with USSA has been limited to the time that I have been in New York. I can't really speak about what they have done before I was here as an arranger and active. Before, I just used to come and to play and I didn't know what was going on. Once I became an arranger, I began to inquire more. So, I always thought USSA acted more like the Pan Trinbago and not facilitated the Panorama, but they were the ones that were making the demands, and money, and that kind of stuff. To some degree, they have meetings with WIADCA concerning Panorama. I think that last year was the first year that things have started to get better between USSA, WIADCA, and the steelbands. There are some politics involved. Because of that, a lot of the members of the community opt to represent themselves.

**J.F.:** The judging in Trinidad is pretty clear on how many for each round and the weight of each category, is it the same in New York, minus the rounds?

**K.W.:** I believe what happens in Brooklyn is five judges, no alternate, and the highest and lowest is thrown out. I believe that's what happened in Brooklyn.

**J.F.:** Is there prize money involved in New York? What do you get if you win the Panorama in Brooklyn?

**K.W.:** Yes, there is prize money involved in New York. I believe first place gets \$20,000, second place is \$15,000. Third place is either \$12,000 or \$10,000. I think anything after fourth place gets an appearance fee, which I think is \$4,000 or something like that. It's really not much when you consider that most bands pay more than that for travel, or some arrangers charge \$4,000 alone. The prize money, most times if you are not at least top three, you stand to spend more money than you actually get back.

**J.F.:** Is there a registration fee for the competition? What is the enrollment process like? For instance, if I started a group here in Texas and wanted to come play in Panorama, could I?

**K.W.:** Yes, you could. All the cost would be on you. Transportation, housing, everything else. I think there is a small registration fee. They ask us to sign up to get an idea of how many bands are participating. I'm not 100% sure, I would like to think that you might not have to pay anything actually, to register for Panorama. In past years, a band from Philadelphia has come. A band from Toronto has also come a few times. It's not totally far-fetched.

**J.F.:** As an arranger, do you choose the song that gets arranged or is it the ensemble, the drill captain, how is that decided?

**K.W.:** Every band is different. With Crossfire the first year, I was given suggestions. I picked the one that I thought made the most sense, or I thought I could work with. I remember the first year it was more of what we should go with from the band manager as well. My first time, that was the least of my worries in terms of being in the arena and having to figure everything else out. Over the years I have done a bit of a process. I tend to ask some of the people closest to me, what songs they like. I pay attention to what songs people in general like. I always personally think about songs that maybe people that don't like pan as much, like soca music, calypso music, pan music, or the original track version. I like to ask those types of people and based on their feedback, I choose a song. That way even if they are not a pan lover, the music will be able to relate to them and they can follow along in the song. I feel like I gained a new follower in pan. Someone who wasn't too crazy about pan, can now keep up with it for the full ten minutes. That is the process that I have taken. I ask, but the last couple of year, I said: "hey, I really have a connection with this song, I'm really feeling this song and would like to do this song, and they have been cool with it." I'm very flexible because, at the end of the day, I'm not the one playing it on stage. I have a band of one hundred players, sometimes more, sometimes less. They are the ones playing it, so I like to go with what they are excited about.

In Trinidad, the group that we worked with for the last few years, they have been more of a voice in what we should do. We had a little bit to say, but not as much. Over time, we haven't given much pushback. This is really what they want to do so that is what we are going to do. If you are choosing the song, we will do the song to the best of our ability.

**J.F.:** The staging of the band. There seem to be a rough model with high pans up front, low pans on the sides, and engine room in the middle. Yet, there is variation from ensemble to ensemble. Does that come from the arranger, or who is setting the staging for these ensembles?

**K.W.:** Every band is different. Some groups have a model that they have stuck with over the years. It may not have come from the arranger. For some arrangers, it's a creative thing. They know what they want to hear and what needs to come out and have adjusted to suit. For most



bands, you want to set up your band for power. You want that strength and solid sound amongst the band. You also tend to set up to your strengths. For me with Crossfire, the band was background heavy, so I always pushed up as many frontline pans as I could. With another band, you may have enough power to spread them out and get a more balanced sound. Another thing that plays a part in it, is the racks. The way the bands have the racks. From experience in Trinidad and New York, all three bands have totally different make-ups of racks. That can make it difficult sometime to get what you want out of it and can sometimes be a hindrance. I listen for what I want, what needs to come out, and what I'm not hearing. Is it a set up thing or an orchestration thing? I have two personal friends. One used to play violin. She is good with her ears and music. I ask her and another good friend to give me a draft of the set-up of the band. Then I would come in and fine tune it. It depends on the situation. At Crossfire I was completely hands on, but I had to be because there weren't a lot of people with experience. I had to do it and teach them the process. CASYM is an older band than Crossfire with more experienced people and players. I can do these things, but they already have an idea of how to do these things and I can just tweak.

**J.F.:** What can you tell me about the tradition of the count-off? [sings American standard long steelband count off]

**K.W.:** The count-off is to give tempo to the band before they start. Similar to conducting. I've always been amazed with growing up and understanding how an orchestra would know how fast to start with only a three four. That was interesting growing up. With steelband, there was not that tradition, so they had their own way. The way that they best understood it. That was what was most straight forward to them. At one point in time, it was really just "one, two, one-two-three-four." That gave them enough to know to maintain. I think one of the elders started the one you described. Ray Holman or "Boogsie." "Boogsie" uses that quite a bit. Jit [Samaroo} doesn't use that. For me, that's how I know it as. I also use it to distinguish myself from others and another reason you hear so many variations of it. I feel like I remember someone saying Clive Bradley to be one of the first to start counting in the front. Growing up and listening to steelbands, I could know who was going to play just by hearing the count. Desperados tend to use an iron to count, maybe from the middle of the band. That's what Rodney used to do. That's when Robert Greenidge was arranging for them. Clive Bradley would use a red jam block most times. There was one time when I think he tapped the rack. "Boogsie" always uses the pan. Most times it is a Double-Second. I think Jit uses some kind of an iron. Leon "Smooth" Edward from Trinidad All Stars would use a cowbell. Some bands use a cowbell. I always use a pan as well. I grew up around Boogsie. Len "Boogsie" Sharpe and I, we share the same birthday. He was really close to my parents. When he was living in Florida, he was at my house a lot. I played with Phase II for a number of years. He is basically family. A lot of my style and influence comes from him. One thing I picked up from him is I don't usually like to knock on the side of the pan in practice. But in competition, I will knock on the side of a Double-Second Pans or Cello Pans because they can take it a little bit more. I changed my count because in the future I want people to know "oh yeah, that's a Kendall arrangement that is about to start."

**J.F.:** Is there a specific Carnival tradition that the flag woman is tied to?

**K.W.:** I believe that is something that started off as the bands in Trinidad used to do historically to let people know they were coming. They led the way when bands would come out into the streets and roll along. It may have actually started off as being a guy and the leader of the band.

The captain, or the general I guess you could say. Letting people know that they were coming and to move out of the way basically. Because there was a lot of steelband clashes, somebody being in front with a flag, was a symbol of this is who they were and this is where they are from also.

**J.F.:** I know a lot of this is done orally, is there a place to get scores from these Panorama competitions?

**K.W.:** There is an app actually. I think it's from napeinc.com. Nape spells E-Pan backward and that's what it is. Salmon Cupid invented it. He has an app and I think it's pretty cheap because Duvone Stewart has been a spokesperson or an ambassador for the E-Pan. I know his arrangements are available and they are trying to make other arrangers available as well. One of my arrangements will be available. This was done in the last few months. Duvone's arrangement of "Year for Love" is on there and you can learn it on the app with the pans they have available. I'm not sure how it works, but I think you get the score and the notes light up on the pans as the notes come or something like that. I spoke to Emily Lemmerman, who is a pan tuner based in Texas. Speak with her. She is great with recourses and was working on something recently that makes a bunch of scores available. She is trying to get a bunch of people out there that didn't have a bunch of experience with publishing or has a short song or anything they wanted to make available. I'm not sure how far she has gotten with that. My main problem is that I don't always score everything and when I do score, because everything is rushed, I score poorly. I score for myself and not for others. That has been a thing for me.

**J.F.:** It almost seems like arrangers are not interested in having their music out there?

**K.W.:** What has happened in the past is that many arrangers may have felt like their scores were being misused. I think from knowing a lot of them, they would actually be more inclined now. That has been a big thing though. I just think it's cool if somebody else wants to play my song. That's how I look at it.

**J.F.:** Do you have a recent Brooklyn Panorama score that you are particularly proud of?

**K.W.:** I would say that the last three years were my best. I topped each one, every year. It's not my song, but Duvone's tune from last year which was "A Year for Love." That arrangement got a lot of praise. It was probably one of his best arrangements and really interesting. The most notable of mine I would have to say is the ICP arrangement we did for BSO.

**J.F.:** How old is your daughter?

**K.W.:** She is six. She is starting to play pan, I'm trying to teach her. Or, I'm trying to get her to sit still long enough to teach her. She is working on "When the Saints Go Marching In" right now.

**J.F.:** Are you still in school?

**K.W.:** Yeah, I'm still in school at Princeton. I've got a dissertation to do as well. I'm doing a manual on how to write for steelband. It should be fun. I still have quite a bit to do with that.

Being in Trinidad the last few weeks with the fast pace of Panorama season put a lot of things on hold.

**J.F.:** When are you graduating?

**K.W.:** I'm hoping to be done this semester, but that is kind of tentative right now. We'll see.

**J.F.:** Well, best of luck!

**K.W.:** Thanks, you too!

**APPENDIX D**

**INTERVIEW TRANSCRIPT**

**Yohan Popwell**

**March 28, 2019**

**J.F.:** How did you get into steelpan?

**Y.P.:** I started at about the age of eight or nine in school here in Trinidad. My first band was Blue Diamonds. I joined them when I was about twelve or thirteen. That was my first involvement with the steelpan.

**J.F.:** When did you come to the United States initially? Are you still based in Trinidad?

**Y.P.:** I've spent most my time in Trinidad. I started with the Blue Diamonds first and then I went on to the Trinidad All Stars. I joined them in 1981. The first time I came to America was in 1986.

**J.F.:** Did you come here for steelpan, or did you have another reason for coming to the United States?

**Y.P.:** Yes, I came for steelpan. That year, the Trinidad All Stars did well and so we went on tour. We performed at the front venues, not the Panorama. But that was the first time I came there.

**J.F.:** How did you get involved with the New York Panorama?

**Y.P.:** I got a call in 2000 to go to England and do a band. I went to England for three years in 2000, 2001, and 2002. I arranged for the Metronomes Steel Orchestra. When I came back in 2002, I got a call from the leader of Sonatas Steel Orchestra in Brooklyn, New York. In 2004, that was my first year of arranging in Brooklyn Panorama. It's funny, my arrangement won that year. It was my first time in New York, and I won the first year.

**J.F.:** Wow, that is extraordinary!

**Y.P.:** In 2004, I did a song called "War" by DeFosto. That was my first involvement in the New York Panorama. I went up there for the next ten years. I've won four times, I came in a couple of seconds, and I came fourth twice.

**J.F.:** You had mentioned the Metronomes, was that the first group that you arranged for?

**Y.P.:** Outside of Trinidad, yes.

**J.F.:** Who did you arrange for previously in Trinidad? How did you get into arranging?

**Y.P.:** Funny enough, I didn't want to arrange, just play. But, the more I listened, I was curious about how they do these things. So, by wondering how they do these things, I had to develop a new skill. That's how I got into music. I started doing simple songs first. As I got braver, I started doing more elaborate arrangements. My first arrangement would have been for the Trinidad All Stars, but simple song. It's like a verse and a chorus. My first big achievement was going to England. Through all that I begin school steelbands. I had Newtown Girls, an all-girls school and also St. Francois School, another all-girls school. I work in schools, I taught in schools, everything sort of came together as the years went by. I did many schools in Trinidad. I did schools in Sangre Grande. I also did Newtown Boys at one time. As we go along, the more I experience again, you tend to get better at what you do because you take it a little more serious. I kept arranging and I kept arranging and eventually I started to learn to read music. I began to appreciate what you can do with a steelpan instrument.

**J.F.:** When did you move from the Sonatas to the Philly PanStars? How did you get involved with an ensemble from Philadelphia?

**Y.P.:** This year was my third year with Philly. Because of my track record in New York and in Trinidad, because I also have two bands that I do here in Trinidad for Panorama. One is called Fascinators Pan Symphony and the other is called Curepe Schezando. The manager of Philly PanStars is from Trinidad. He knows my track record of how much wins I have, how many bands I did. He knew that. He called me about three years ago and asked if I could do Philly PanStars. I said "Sure!" and that's how I came into the connection with the PanStars. The manager, Rondell Pompey. I knew him from when he used to live in Trinidad. He knows me from steelpan music.

**J.F.:** What does the role of arranger entail with the Philly PanStars?

**Y.P.:** Well, it's a thrill! They pick a song that they want to do for Brooklyn Panorama. It should be ten minutes. You have the basic feel of the song and then you do variations on a theme. What I do is, I write the music from home, from here in Trinidad. As I go along, I then send the music to Kristian Paradis and he distributes it to the band. Then the last two weeks before the competition, I come to make sure everything is just right.

**J.F.:** Your work with both of the New York groups, did they choose the song for you to arrange, or did you have a voice in choosing the repertoire for that particular year?

**Y.P.:** It's kind of both ways. Some years in Sonatas, like in 2009 when I did them, when I got there, they tell me what they wanted. I did that same song in Trinidad that same year and I won, but not the same arrangement. Sometimes they would pick the song and sometimes I would pick the song. I always say, whatever they like, run with it. Whatever I like, it doesn't matter. When the players like something, they put more into it. So, I normally go with the song that they like. Same thing with the Philly PanStars, they would call me and tell me "I like this tune and I like this tune" and I might say "Alright, we can do this one" because I normally go with the one they like. In the pan business, when you give the players what they like, they tend to put on more when they are playing it.

**J.F.:** Do you have a specific writing process when arranging for a steel orchestra?

**Y.P.:** By now, it should be a pattern. Normally what we do is get the basic sound, and depending on the length of the song, we do a verse and chorus. Then you do a bridge. You don't have to do a bridge depending on the length of the song. After the bridge, you go to a variation on the verse and then a variation on the chorus. Music is funny you know, you might be doing something, and you just feel different. You can do different stuff, as long as you keep playing parts of the original song. You can put the song in minor, but still, keep lines from the actual song. You can take a song and make it feel Latin if you care for that. When you start writing, different things come to your mind and you tend to go with the flow.

**J.F.:** Did you learn to read music in school? How did you learn to read music?

**Y.P.:** I actually did music by myself, full on. A guy gave me a book "How to Read Music." I then bought two books. It's called "The Daily Guide to Music Theory Part 1 and Part 2." It's from the Royal School of Music. So, I learned to read myself, and then I went and took an exam at the Royal School of Music, and I passed with distinction. That is how I learned, and I kept going. Now I write everything. Everything I arrange, I write out.

**J.F.:** That is wonderful. It seems that is not the norm in this arena.

**Y.P.:** It isn't, but you have to know music. It's not all about feelings anymore. Right now, I'm in my music room. You have to know certain things. If it's major [plays a lick on the pan in major], if it's minor [plays the same lick in minor], if it's diminished [plays diminished seventh chord], or augmented [plays augmented seventh chord].

**J.F.:** Since you write everything out, is your music published and available to the public?

**Y.P.:** I just do my music on Sibelius. It's not published anywhere.

**J.F.:** This past year, you arranged "Year for Love" with the Philly PanStars. How did that come together and what was your experience this past season with the PanStars?

**Y.P.:** It's not like in Trinidad, where people are natural pan players. "Year for Love" was a very nice song. I realize now, that I have to arrange in a different way when I come to America because of techniques. When are not born with something inside you, that Caribbean flavor, you tend to do things differently. I have to adjust my way of thinking when doing Philly PanStars. They have very good players, but it's hard to understand my style of doing music. I had a good time working with them on "Year for Love." Again, they wanted "A Year for Love."

**J.F.:** What do you know about the tradition of the flag woman?

**Y.P.:** Funny enough, the flag woman came from having a person long ago pick up anything. Not necessarily a flag. It could be a jersey, a rag, a towel, anything, and just wave it in front of the band. And for some reason, that tradition caught on. It caught on without any formality. When one band started to do it, it became a formality. Kitchener said, "it should be a woman." It shouldn't be a man. But that is basically how it started. One band started waving something, either a shirt, rag, jersey, so something and then most likely a flag of the band.

**J.F.:** Do you know how and when the unique Panorama count-off began? It's very different than the way any other music ensemble begins.

**Y.P.:** I don't know the origin of that. But I know you have to conduct the tune. But what I can tell you is that a lot of bands used to count in one way [sings well-known traditional count-off]. I think I can give myself some credit. I change the way I count because I never count that way. I think since I change, many people change the way they count now. Now I see people do all kinds of counts. All kind of fancy counts.

**J.F.:** Is there any unique insight that you can offer about the Brooklyn Panorama, that others might not be aware of?

**Y.P.:** In New York, they usually rehearse about a month. It takes about a month to get everything together. One of the big things that is a problem in New York, which is not a problem in Trinidad, is getting a place to rehearse and time to rehearse. Pan in normal, all kinds of pan in Trinidad and Tobago. It's a fight in Brooklyn to practice and all they can do because of the residents. That's one thing I can add. Some bands have a lot of problems getting to Panorama. Not Philly so much, because they are away from Brooklyn, but the New York Bands, they have a lot of problems practicing and how much hours they have to practice. That's all I can add.

**J.F.:** Thank you. Several people I have spoken to have mentioned the real estate troubles of the New York bands.

**Y.P.:** I forgot to mention that I even taught in Texas, that is where I got my Bachelor of Arts degree.

**J.F.:** At what University?

**Y.P.:** University of Texas at Austin. I did that in 2006.

**APPENDIX E**

**INTERVIEW TRANSCRIPT**

**Wayne Bernard**

**March 30, 2019**

**J.F.:** You are coming from a children's rehearsal?

**W.B.:** Yeah, our band does a kid's class on Saturdays. It's a children's program that teaches them pan.

**J.F.:** Is that through Pan Evolution?

**W.B.:** Yes! Sure is! We are busy!

**J.F.:** I believe I read that you are the captain, is that correct?

**W.B.:** Yes, I am the captain and one of the founding members of Pan Evolution Steel Orchestra.

**J.F.:** You're a founding member?

**W.B.:** Yeah, it was a group of us that collectively came together from other organizations and steelbands in Brooklyn. What we decided when we came together is that, the issue, with our previous organizations, is that they didn't have the future foresight to help push the steelband movement in New York further. For a while, the steelband movement out here became stagnate. There were different things that many of us wanted to come together and try. We wanted to get concerts going and get steelbands to actually travel outside of New York. Over the years, a lot of these groups kind of have their way and are set in their way of doing things. They didn't really have the foresight to revolutionize the steelband movement in New York. That is how we all came together and are trying to push Pan Evolution in a different direction.

**J.F.:** You will still be competing in Panorama, right? You are just also expanding?

**W.B.:** Yes of course. Panorama in New York is one of the events that we will always take part in but is not our only main focus. We are trying our hand at different things. Do a concert, push ourselves outside of New York and do a world tour, and record an album as a band. We are looking to do different things.

**J.F.:** Do you mind providing some background about yourself, where you are from, and how you got into steelpan?

**W.B.:** Sure. I'm thirty-eight, I've been playing pan since 1994. I've been around pan since 1990. I was introduced to pan watching my sister. At that time, she was a part of Caribbean American Sports and Cultural Youth Movement (CASYM) Steel Orchestra out here in New York. They are a long mainstay band that has been around since the late 1980s. I used to go to



rehearsals with my sister, mother, and father and take in a lot of the rehearsals and performances. At first, for me, I never really had a liking for pan. I don't know what it was, but they did a gig. One day they did a performance, it was a cultural thing for one of the *mas* bands out here. They had an agreement that every Sunday. It was cultural, what we would call a jam or a lime, every Sunday and CASYM was the feature group that would come there and perform. I don't know what it was about that one performance, but one day it just clicked for me and I was ready. I want to try my hand at pan. Before then, my mother and father were always like "you should try it, you should get into it," but that performance that day, a lightbulb went off in my head and I decided I wanted to give it a try.

I started in CASYM's youth program that they had. They had a beginner's class, like class one and class two. You know, at first, when you are trying something new, it's a little bit of a task. For me, I didn't feel like I was grasping it as well and quickly as the other players. I was in class one for a while and a little frustrated seeing other people leave class one and graduate onto class two and eventually get onto the stage side which was a performance side to CASYM that would go out and do different gigs throughout the city. I did CASYM class one for maybe about year or two. From there, my mother took me to this other pan program ran by Mr. Knolly "Panther" Nicholas, may he rest in peace. He had a program called the Caribbean American Steelband Association (CASA). I stated in about March or April of 1994. That band ended up collaborating with a band called Harmony. 1994 was my first Panorama in New York.

From there I kind of bounced around to a couple of bands. I played in Metro for a year, I went back to Harmony, and then in 1997, I ended up in a band called Mystery Band. They were a break off from Metro Steel Orchestra. The people that came together to form Mystery Band, a year later, turned into Pantonics Steel Orchestra, was Glenda Ford. She was the manager and leader. Keith Roberts, Brian Joseph, these are some of the names I'm throwing out. We came in seventh in the 1997 Panorama. The next year they changed the band name from Mystery Band, because they couldn't figure out a name, to Pantonics. In 1998, Pantonics placed third in Panorama. In 1999, we got the late great master Clive Bradly arranger, and in 1999 was my first Panorama win. I was in Pantonics from 1997 up until 2015. In 2010, I made captain of Pantonics Steel Orchestra. There was some internal fighting between the management and the players of the band. The players had their vision. You know, Bradley had passed away in 2005. The band ended up going on to Keith Roberts from 2006 up until 2012 I believe. The senior members that were there had built a bond and a relationship with Clive Bradley, we won about five Panoramas with Bradley. I guess you could say we dominated a part of the Panorama era with Clive Bradley. Those young men and women that were there and part of that era with Clive Bradley, when Keith took over in 2006, the members wanted to help push and further the band along and try different things. Management and players didn't see eye to eye. Some close friends and some not so close friends ended up leaving the band. In 2010, we ended up have a lot of new members, a lot of young kids and beginners. We call them JC's, I guess some of us in the pan world call them "just come." We came in seventh that year. It was a start over year. Myself and others started working with the younger players and developing them. Started nurturing them and teaching them basic music theory, how to play the instrument, teaching them about the instrument, about the culture, and they started to get their feet wet. They started to understand the Caribbean culture a little bit, the steelband culture in New York and overall. What happens in the summer when it's band marching season, fundraising season, and panorama season? Those types of things started happening and it was like passing a torch from one group to the next. We worked with Keith for two years. Then we brought in Seion Gomez who is a good arranger in Trinidad. He worked with Buccaneers and some other groups in Trinidad and Tobago Panorama. We brought him in for two years, and then in 2015, a good friend of mine that I have known

since I was very very young, I've known him since playing on the crate days, we would say, Mr. Andre White, we brought him in. He came in and wanted to do an actual album with the players. We did an album, which is Andre's album "Liberation" featuring the Pantonic Steel Orchestra. Andre ended up working with the band in 2015 for Panorama.

Again, the band had come into some hardships coming to the end of our years. We came in seventh with Andre. Andre had a big following and he brought in a lot of players, which was a big help, but things didn't work out and we came in seventh in Panorama. After the 2015 season, we ended up forming the Pan Evolution Steel Orchestra (PESO). The rest is history from there.

**J.F.:** I've seen these titles like captain, manager, drill-master. What is your role as captain in a steel orchestra? How do you function in Pan Evolution as a captain?

**W.B.:** As a captain, you deal with the overall day to day operations of the band. You deal with the rehearsals, with the performances, getting the band prepared for the Panorama season. You have to be there for the individual members that are a part of the band. Any problems they may have, any time they have any issues, you are there for them. Good or bad, you are there for them. The role of a captain is you have many things to do and it changes day by day. If you have a stage side, you make sure they are ready for those performances and get them there. You have a lot of things to do. Especially when it comes to Panorama time, it gets really crazy!

**J.F.:** I know PESO and CASYM have stage sides, is that common with other New York based steel orchestras? Do most ensembles function year-round?

**W.B.:** It depends on the band really. Right now, in New York, practice space is really difficult. A couple of years ago, I had the mindset that trying to find an outside place to practice for Panorama was hard, until I was with Pantonics, we ended up moving where we had to rehearse. We had to find a place and it took over a year to find an indoor place to practice. It's really hard. It depends on the management of the band, it depends on if you have a place to practice. For instance, if you find an indoor place to practice, you have to pay rent. A lot of management teams may look at it and decide if they are not getting a lot of calls for gigs and performances, then why waste money that we will need for the summertime in order to prepare for Panorama. They may look at it as throwing money away on a stage side if they are not getting a lot of gigs. Some bands may have a lot of committed Panorama players, but not a lot of committed stage side players because of what goes on in their daily lives throughout the year. They can't make the commitment to rehearse two to three days out of the week in order to get gigs throughout the year. Different bands have different situations and different managements.

Right now, you have some bands that function throughout the year, but if you were to ask me this a couple of years ago, there were way more bands. If you wanted to have a concert with a group of steelbands you could have gotten anywhere from ten to twelve bands. Right now, that may not be the case, you may only get five or six bands.

**J.F.:** Many of my interviewees have mentioned rehearsal space issues. This is a big issue!

**W.B.:** It really is, it really is. Brooklyn is changing, times are changing in Brooklyn. Steelbands are having a harder and harder time each year to find an indoor and outdoor space to practice.

**J.F.:** Pan Evolution, are you guys a 501I(3)?

**W.B.:** We have been working towards our 501I(3) status and are in the final stages of getting that finalized. We are pushing to become an official organization. Not just a steelband, but an actual official organization that functions throughout the year. We would like to get grants and write proposals for funding. That is the main thing, if you can get funding, you can get help and have yourself out there like that, anything is possible. We are not just a steelband, or a group of people that came together to form a band. We are a functioning organization.

**J.F.:** What is the structure of the organization right now? Do you have an office? How is your staff organized?

**W.B.:** Yes, we meet every first Friday of the month. We have a committee. Each of them gets a calendar. Just in case, sometimes people tend to forget when the meetings are. This calendar is maintained by the secretary. If we have bookings for gigs, the secretary will bring the calendar to the meeting and make sure it is jotted down and all the committee members know when a performance or an event is. We try to have everybody involved and we want everyone on the same page. We are having an actual event on April 6<sup>th</sup>, a bake sale. It's on the calendar. The flow chart of the committee goes from the president down to the vice president, secretary, public relations officer, and treasurer. Everybody has a role, and this is all set up through the by-laws. Everyone has a copy of the by-laws. Being on the same page, communication, and working together are fundamental to Pan Evolution Steel Orchestra. It is what makes PESO, PESO.

**J.F.:** You had mentioned a bake sale. What else are you doing throughout the offseason to garner your finances?

**W.B.:** The mindset of PESO is money and finances help the organization function throughout the year. If we run into expenses and there is no money in the account and you are not bringing in revenue, those expenses will wipe out all the finances you have. How we operate is by using all twelve months. We host events and will have anything from like a bake sale. During the Carnival season, we held a *J'Ouvert* party that has been really successful. We had an "All White Affair with a touch of color" party. Last year we tried our hand with a food festival. Our first year we did a raffle that was very successful. That was key in helping the band start up and make Panorama in 2016. We have some events that are key and now two or three years in, and there are more events that we sit down as a collective and decide to try. We ask "was this successful last year? How much did it make?" We try to utilize all twelve months to fundraise because as a functioning band, you have a lot of expenses. One of those instances is, since we practice throughout the year, the instruments take wear and tear. It's good to tune the instruments more than once. Not only around Panorama time but throughout the year as well. If you are going out and playing music for people, you want to have tip-top shape instruments to go out the and perform with. These are some of the things you have to think about when you function throughout the year and not just a seasonal group. As opposed to a band that comes out during Carnival time, or Labor Day. You need to be thinking about these things and have a solution or a remedy to deal with these types of situations.

**J.F.:** Augustus Peters is your panorama tuner, is he your year-round tuner?

**W.B.:** Yes. Augustus Peters is our tuner and we try to work with his schedule. Over the past two years, I have realized that Augustus' schedule has become more complex with different calls and bookings all over the world. We try to bring in Gus from Trinidad to New York. Once he came

to America, it may not basically be in New York. But if he is somewhere in America, we try and make it happen. He flies into New York, touches up the instruments, and flies back out. If that can't happen, we work with a local tuner, Khuent Rose. He is a very good musician and he also teaches high school music, and he has started to get his feet wet in the tuning arena. We work with Khuent if Gus is not available at any given time.

**J.F.:** Other than your own events that you host as fundraisers, what other types of events do PESO play for?

**W.B.:** Just recently, we did a retirement party on Long Island. We've played for weddings, birthday parties, other bands that have done fundraisers, and several competitions. We have done it all. We recently played in the Halloween parade, we've played for the News at 11 the week of Labor Day. We have a band that competes in the Junior Panorama every year in Brooklyn. That happens the Saturday before the main Panorama. We have done that the last three years. We do a lot of performances and if we get called, we are willing to play for any event.

**J.F.:** Can you tell me more on the Junior Panorama Competition?

**W.B.:** That is hosted by the Carlos Lezama Archives and Caribbean Cultural Center (CLACC-C). That is their event. It's free. It's held between St. Johns St. and Brooklyn Avenue in New York. They have a permit to block off the street right outside their facility and headquarters. It's basically a whole cultural day. They have young kids perform in costumes, and stilt walking (*Moko Jumbie*). The highlight is the Junior Panorama competition, which in the last few years has grown in the number of bands that have competed. Last year they had eleven bands that wanted to compete, but only ten of them ended up competing. The bands are comprised of kids up to the age of twenty-one I believe. Adults can play only in the engine room. A lot of the bands have young men and women that arrange the music. We have right now, for instance, a junior musical director, his name is Brandon Wahdrop. He works for the junior band and is the one who arranges for that. Brandon Wahdrop also teaches the youth program on Saturdays for us.

**J.F.:** That is fantastic! Is CLACC-C affiliated with WIADCA or USSA?

**W.B.:** No. I believe there were members at one time that were affiliated with WIADCA, but they have formed their own organization and do the Junior Panorama competition.

**J.F.:** What is PESO's rehearsal facilities like and how is PESO's adapting to the situation of space in New York?

**W.B.:** By the graces of God, we found a nice indoor place. It's Brownsville Recreational Center (BRC) and we have been here ever since 2015 when we formed, and we brought our stage side here. It has been working out. From what I've heard, they are planning to do some construction in the part of the building where we are. At some point, we may have to leave. Since then, I have been looking around and checking around and we do have a backup plan in case one day we do get that notice of construction starting. But, by the graces of God, we have been at BRC, and they have been really good to us. They took us in. I came in and sat down with the facility manager and explained our situation. Any time they have a function within the REC center, he will ask us to play. If our schedule doesn't clash, then we are always willing to play. We have played many events for them already.

In the summertime. The outdoor yard, the first year in 2016, I think we had two locations. An indoor/outdoor spot, and then an outdoor lot for the last week. The second year in 2017, we had a nice open yard not too far from the REC center on 89<sup>th</sup> and Ave. B. We tried to go back there last year, but there was a little bit of an issue with some guys already being there, so we decided not to bother them. Again, by the graces of God, we were fortunate enough to get a different spot that wasn't too far from the REC center. It was like the back yard of a church. We organized and reached out to them and are going back there again for this year. I'm praying that everything goes well, and we will be back there for years to come.

**J.F.:** When does your Panorama preparations being and what does that process entail?

**W.B.:** The mindset for PESO, is to basically start the Panorama preparation as early as possible. Last year was one year where there was a lot of back and forth, there was a lot of turn over, and we didn't really know if there was going to be a Panorama or if we were going to go to Panorama. Because Andre White works with a band in London, Mangrove Steel Orchestra, he goes away for the whole month of August. When we made a decision as a committee and as management that we didn't want to go to Panorama last year, one of the committee members, which is my sister, she said to me "Why don't you ask the players?" So, we posed the question in our Panorama group chat, and the overall consensus was that they wanted to go to Panorama. At the last minute we ended up going to Panorama, but there was no pre-planning. Everything was kind of on the fly and that didn't turn out too well in the end. I mean, the band placed third, but from an organizational standpoint, it was a disaster. The mindset is always to plan early. If you can plan early and line up all your ducks in a row, it will be less of a headache for the players, it will be less of a headache for management, and everything will run as close to smoothly as possible. The main thing is to try and organize it all as early as possible, and that is may start as early as January of that year. As you know, Panorama is in August/September, so planning for us starts as early as January.

**J.F.:** When do you start rehearsing for Panorama?

**W.B.:** The end of June. As soon as the kids get out of school, that would start.

**J.F.:** What is a typical rehearsal schedule like for Pan Evolution?

**W.B.:** Our rehearsal schedule starts off as Monday through Friday, but as time gets close, we would incorporate Saturdays and Sundays to that.

**J.F.:** Are these all-day rehearsals or just evenings?

**W.B.:** It's evening rehearsals. Monday through Friday it's typically 7:30 p.m. to about 11:00 p.m.. Because, of course, you have to keep in mind the neighbors and stuff like that. You don't want to upset the neighbors, make waves within the community, or anything like that, so you have to have an actual cut off time. As you get closer to Panorama and incorporate Saturdays and Sundays, you have to give players that come from abroad, because we have a lot of that, time to learn the music. By that point in time, Andre is usually back from London, and he may want to make changes and adjustments to the song, and you will have drilling to do. Two weeks out, Saturdays and Sundays, those are the crucial days and when we get a lot of stuff done.

**J.F.:** Does Pan Evolution have a separate drill-master, or is that tied into your role as the captain?

**W.B.:** Yeah, we have a driller. From 2015 to 2016, we had a guy named Camille Wells. Me as a captain, I try to stay out of the drilling thing. I have enough hats to wear when it comes to Panorama. Like I told you earlier, it gets extremely crazy, I really have no life. So, the fewer things I can do, the better! When Andre is away, I left a lot of the drilling up to Brandon Wahdrop, the junior musical director. I let him deal with that. We also have a gentleman, when he is around from time to time, Sheldon Thwaites, we will let him handle a lot of that stuff too. There are enough people there that can handle the drilling. I just try to take care of everything else.

**J.F.:** Sounds like a very tight-knit atmosphere.

**W.B.:** Yeah, I mean as the saying goes, teamwork makes the dream work. Without the team, Pan Evolution cannot operate. It's not a one-man show, and it can never be a one-man show. For me, before my understanding was that to make a steelband operate, you have to do everything. And I mean every single thing. But, as the years went by, I opened my eyes and I understood that if you entrust in the players and the members that you have around and give them responsibilities, not only do they feel like they are a part of something, they put their honor in it. For them, it's not just coming and playing pan, a gig here and there and that's it, but they are actually a part of this. You guys will form and organize events, you guys will go out and print shirts, you guys will help us raise funding for the band. They are more invested in the offseason, panorama, and the organization as a whole that way. Team work makes the dream work at Pan Evolution, that is how we get by.

**J.F.:** Are there paid positions in a steel orchestra?

**W.B.:** With our stage side, what we do, is when we go out to a performance, the mindset is to take the players that are making all the rehearsals and have the full repertoire. We don't want them to feel like they come to all these rehearsal and gigs and have nothing to show for it. We give them something back. We pay the players for doing a performance. Right now, the payment for the players is not what we would like it to be. Of course, I have been there in their shoes as a player once upon a time in a band. A band is always going out and gigging and it's like, "What do we get?" They may have treated us to McDonalds or bought us pizza, but we try to give back a little something to show that we value their time and what they are doing. Right now, our musical director, Andre White, we try and take care of him not just during Panorama time, but throughout the year. Brandon Wahdrop, as the junior musical director working with the classes, he gets paid every two weeks for teaching. There is payment and appreciation at all time throughout. Last year, we held an appreciation party for the players after the Panorama season. We sat down as a collective and as a committee and selected three players that are in the stage side. We checked what we had in the account and gave the three members a \$500 check towards their college education. There is always room in Pan Evolution for people to be appreciated. We encourage our members to push themselves, not just in the band or in pan, but in life. The founding members that came together, Andre White, A.J., Sheldon, the Bernard family, we were all part of bands once upon a time and we were all in their shoes. We know what it's like to be a part of a band and giving your all, and in the end of it, it's like you're not part of the band, you're just you come in and play and that is as far as it goes. They don't make you feel like you have

something invested and there was really never any appreciation. So, coming from that, we try to do the opposite. We let them know that they are appreciated, that they are loved, and that they are really a part of this. I think it has been working out well so far.

**J.F.:** I think so! I watched your performance from “Pan Is Sweet” this past year. I must have watched it one hundred times, I can’t stop. It’s a great arrangement. And so, working with Andre White, what is that like? Are you reading music, or learning by rote?

**W.B.:** Both! We have some members that can read, and then you have the old way of teaching. I guess you could say you’re spoon feeding or calling notes for the players. They learn music that way also. Right now, that method is how the stage side works. On some of our practice days, we will actually not run any of our songs from the repertoire, and we actually work on music theory and try to advance the players to learn to read music. When Andre does a song, he sends the score to the players. Both ways for us is a way of teaching and learning. The overall way for pan players in New York is still the rote method. Teaching by calling the notes and playing it enough, it becomes muscle memory.

**J.F.:** What all types of classes do Pan Evolution offer?

**W.B.:** Our classes are based on beginners. I’m talking about young children. Right now, what we have in New York is that when it comes to Panorama time, and this is because a lot of bands no longer exist in New York, players get older, they have kids, they get married, start to work different hours and stuff like that, and things change for them. When you really look at it, bands end up losing players and in the blink of an eye, just disappear. Our mindset now is to bring in children, because when you have that system going, if players decide to move on, you don’t have to be like “ok, what are we going to do now?” You have proper players coming up in the next generation, behind a generation, behind a generation. As it stands in New York right now, bands are fighting for the same pool of players. As crazy as it sounds, this is actually what is happening in New York. When it comes to Panorama, you can look through bands and see multiple players playing with multiple bands. That’s how some bands over the last couple of years have been surviving, by sharing the same pool of players. One thing that came to my attention last year, was the fact that we have a lot of outsourced players. We have players that come from Grenada, we have players that come from London, and then we share a pool of players from New York. Last year, because the planning happened so late, we didn’t realize that those outsourced players from all over couldn’t make reservations to come to New York last minute. That affected PESO’s numbers in terms of the Panorama. If you have your own core group of players, let’s just say fifty or sixty players, then that is a great head start. That is why we are training the younger players. To not have to rely on the same pool of players is crucial. I think all bands should start to have classes. That would warm our hearts to see that. All the bands hosting classes. Kid’s classes, beginner classes, intermediate classes, adult classes, and all types of classes. That would be great. Keep pushing pan. We can’t have pan die in New York, we have to keep pushing.

**J.F.:** Do you have anything that you would like to say that I haven’t enquired about yet?

**W.B.:** Pan overall is a great thing. If a band is out practicing, especially in the summertime, I know Brooklyn is changing and evolving. I would encourage people instead of taking pan as a noise that is keeping me up, to go visit a panyard. Get to know the people that are inside the panyard because there are wonderful people doing wonderful things within each individual band

and organization. They have wonderful ideas, do wonderful fundraisers, and are always willing to reach out to the community and incorporate the community in what they are doing. Over the years I have been hearing that pan is a nuisance, of something that has been bothering me, is people just calling the cops on the steelbands when they are trying to rehearse. What a lot of people in Brooklyn don't understand, is that this is a way to keep young men and women off the streets of Brooklyn. When you really sit down and rack your brain about it, each band has anywhere from fifty to a hundred members. A lot of those members are young adults or kids. If those kids didn't have a band at those crucial hours in the summer, what would all these young men and young women be doing? That is why I would like to encourage the community to continue to push pan because it's not just noise and it's not just music. It's music that is expressed through people, it's expressed through culture, and it's expressed through emotions. We keep these young men and young women engaged and engaged in their culture. This is the second and third generation, who have parents that were born and raised in the Caribbean and they were born in America. This is a way of introducing them to their culture. Steelpan is an art form that is a part of the culture and through the steelpan, they are learning about the Caribbean culture, Caribbean music, Caribbean dances, Caribbean food, they are learning so much more than just music. I encourage people to get involved. If they have a steelband pop up in their neighborhood, get involved, support them, go hang out there, take in the music, and take in what they are doing because there is so much that happens in a panyard. Around Panorama time, to see it start up from day one in the yard until they get to the museum and go up on stage with the whole production, the lights, the dancers, the flag people, the vibe, the energy, the rhythm section, it's so much! If a band pops up in your community, don't be so quick to pick up the phone and call 911, but check it out. It's really cool to see.

**J.F.:** How does the West Indian American Day Carnival Association (WIADCA) and the United States Steelband Association (USSA) function in New York?

**W.B.:** USSA here in New York is supposed to be what Pan Trinbago is in Trinidad. WIADCA's responsibility is they put on and host all the events at the Carnival in the parkway and in the back of the Brooklyn Museum. That includes the Kiddie Carnival, Panorama, Kings and Queens of the Carnival, Brass Fest, and also *Dimanche Gras*. WIADCA doesn't oversee or govern the steelbands. They just host the events of Labor Day Weekend. That's it. USSA is supposed to be the governing body over the steelbands. At one point, USSA did have their own panorama separate from WIADCA Panorama.

**J.F.:** There seems to be some political turmoil associated with these governing bodies, but I haven't been able to get to the heart of it yet, do you happen to know what that is all about?

**W.B.:** There has been a lot of "he says, she says" back and forth between the two entities. People are just trying to keep their hands clean in terms of that. They don't want to get involved in the drama. People try not to touch that topic. There has been a lot of drama over the last few years with that. I think that was a big reason while the whole Panorama competition ended up coming off so late last year. People were not really sure if they were going to Panorama because of some mix up between the two sides. I try to keep positive and stay focused on the things that I need to stay focused on which is PESO.



## APPENDIX F

### INTERVIEW TRANSCRIPT

**Marc Brooks**

**March 31, 2019**

**J.F.:** Can you provide some background information about yourself and how you got into playing steelpan?

**M.B.:** My introduction to steelpan is probably different than most who have been involved either through family or some kind of upbringing in pan so to speak, or even in music. In my family, I am the only one who plays pan, let alone to the extent of arranging. When I was younger, I never played music or anything like that. The only thing going on in my household, was that my dad was a DJ. Because of that, I got exposed to a lot of different styles of music. He used to make tapes for neighbors with a bunch of different genres. So, I had a lot of exposure to music all the time. When I was about eleven or so, I remember my dad used to play tapes for me from Carnival in Trinidad, because my dad is from Trinidad. I heard pan and got curious about it. He said one day he would take me to play, but he never took me. Ironically enough, my neighbor took me to an organization that had Saturday classes where they taught pan. That organization was the Sesame Flyers International. From there, I began to learn pan. That was actually the only way I could play music, because the schools that I went to, they didn't really have music programs like that. The high school had a band, but it was limited to a certain category of people and so I couldn't learn anything there. So, the only way to learn music, which I really wanted to do, was pan, so I took that and ran with it.

From there I started playing in 1999 with them up until about 2003 when I joined Pan Sonatas, which is a pretty prominent band in Brooklyn. During that time, I joined a small stage side called Steel Sensation. With that small stage side, we did professional gigs, but it was a very small group, like five or six people tops. It wasn't for Panorama, it was mostly just concerts and educational gigs. I still play with that group actually. I was with Pan Sonatas until 2001. In 2012, I got an opportunity to do music full time for the New York Pan Stars which is a stage side. I still do music with them to this day. I also had the opportunity to do music for Panorama itself with Harmony Steel Orchestra in 2012. I did that with them from 2012 to 2014. After that, I took a break from doing music for New York Panorama and had a wonderful opportunity to do music for the International Conference and Panorama (ICP) in Trinidad alongside Kendall Williams and Odie Franklin. That was for ICP in 2015. From there we were able to start arranging for Skiffle Steel Orchestra in Trinidad. We started with them in 2016 and we are still with them this year.

**J.F.:** When did you go from playing to arranging?

**M.B.:** It was a gradual process. One of the instructors for the Saturday program at Sesame Flyers used to challenge me and at one point he was putting together some music and I was trying to learn music theory by doing a lot of reading on my own. At some point, he was putting together a combination of notes and I was like "that doesn't make any sense because I was only familiar with the basic triads," and he said trust me, look it up, it will make sense to you after a

while. He never told me why and so from then on, I got even more curious about how it was able to work. I read and read and read and then began to learn how to apply it. At one point they gave me an opportunity to do one song while I was still at Sesame. Then when I went to Sonatas around 2007, they allowed me to do a song a year. It gave me an opportunity to see what I can do in terms of music. After a while it kind of picked up for me and so by having the opportunity to do that, by the time I was able to do it with Pan Stars, they had heard what I can do and that's when they decided to have me on full time as their arranger.

**J.F.:** What was the first Panorama that you arranged for?

**M.B.:** That was in Brooklyn in 2012 with Harmony Steel Orchestra. The name of the song that I did was "Vibes" by Destra.

**J.F.:** Do you have a process for creating a Panorama chart.

**M.B.:** For me, I wouldn't say it's a specific process, per se; however, there are a lot of things that would alter the factors. For example, my first year I can say I was pretty ambitious in terms of a certain level of complexity in the music. I had to take into consideration that at the time, the band wasn't necessarily ready for that kind of thing. But in terms of me preparing to do it, I have to figure out what song speaks to me the most, what I think can be relatable to the band, and what might suit them. Also, once a verse and chorus are done, I see how they vibe with that and from there, I'm able to feel out how it might go. Also, with that, I have to keep the storyline in my head. I look at that as see where I want to go and plot steps to get there so to speak. For me, I think that is the best way for me to be able to build the song while keeping it an interesting concept.

**J.F.:** When did you start with AdLib?

**M.B.:** I used to be around AdLib for a while in terms of helping them out and stuff like that, but last year was my first year being able to do a Panorama arrangement for them.

**J.F.:** I know that you are AdLib's arranger, but is there more entailed in your role with them? How do you interact with the ensemble?

**M.B.:** I find in Brooklyn, as opposed to Trinidad, that an arranger tends to wear multiple hats depending on the circumstances of your band. In some cases, I know like Kendall Williams is afforded the opportunity to have a driller. Somebody that can help them go through the rigorous process of making sure everybody has their notes and execution is tight. But not everybody has that opportunity. For me, interacting with the players and dealing with them on a regular basis is something that I myself have to do, along with the drilling itself. Not only to make sure that the music is the way it should be, but also making sure that their execution is where it needs to be as well. It's wearing multiple hats so to speak and every so often we have to play drums depending on what state it's in. Now they have their own drummer, so that makes life easier, but interaction is very key with how you deal with the players and how you get them to buy into what you are doing. You have to get them involved and make them feels like they are a part of the team.

**J.F.:** Do you write music for or arrange for other instrumentations outside of steelpan?

**M.B.:** I would like to, I haven't had the opportunity to as of yet. That is something I am currently looking to work on. I intend to go to school to pursue music and when I do, I'm hoping to get that opportunity to write for different instruments.

**J.F.:** Awesome! Do you have any particular schools in mind? How far along in this process are you?

**M.B.:** Currently I have already sent out my applications, I'm waiting to actually do the auditions for Hunter College and City College. I have some compositions to write so they can view the portfolio and determine whether or not I get accepted into the school. I'm in that process right now.

**J.F.:** What is your intended major?

**M.B.:** I'm looking at music and composition. At first, I considered the performance aspect, but I feel like there is more of a broader and wider reach in terms of possibilities for longevity. I wouldn't classify myself as the performer. I kind of like the behind the scenes work of being able to create and let people execute. I like that aspect. I think that is more my avenue.

**J.F.:** What is your go-to steelpan?

**M.B.:** Double-Seconds is my thing. I love it! The two things that I feel most comfortable behind are either the seconds or drums. One of the two. Every so often, I get asked to play Cello depending on where I am. When I first began actually, I began on Triple-Cello. I played that for a number of years, but now I bounce back and forth between seconds and Cellos.

**J.F.:** Do you have any of your works or arrangements available to the public? Have you published anything?

**M.B.:** Recently, I put up my arrangements of "Hulk" by Blaxx. That was last year's arrangement with AdLib. I've been working with Josh Quillin at New York University (NYU) and he is doing a project to get more arrangers to actually publish their works. I took him up on his offer and was able to get that through Mau Mau Music.

**J.F.:** What are the biggest differences that you have noticed between Trinidad and Brooklyn Panoramass?

**M.B.:** When it comes to the rules and regulations, it tends to be an assumed kind of thing and the band managers would know based off of their interactions that they have had with the governing bodies like West Indian American Day Carnival Association (WIADCA) and United States Steelband Association (USSA), but in terms of making it public knowledge, I don't think they have done enough, so people still have it up for interpretation. In terms of how things operate, you have a ten-minute arrangement and you can't go over, otherwise, you get penalized for that. I haven't heard of a minimum time limit, but I think it is assumed that the minimum is about eight minutes. Your band cannot exceed one hundred players. They haven't really stated a minimum in terms of players, but I think it is sort of assumed that the minimum is around fifty players that you can have. It's varying. I know they are in a refining process to see how they can shave down the number of players that a band can have right now. Because you end up having a

band, like a lot of us up here will have a hundred players solid easily, and then you have other bands that struggle with much fewer players, so then how can you compare a band of that massive size, with a band of a much smaller size. There have been talks about shaving down the number of players to around sixty-five to seventy-five players. If you do that, that gives room for another band to build up. It gives an even split between the bands and also more bands can prosper. We'll have to see how that turns out, but I know that is something that they have been talking about since last year. I haven't heard of any headway that they have made with that concern. Aside from that, to be honest with you, the rules are not as clear and they are not very straight forward at all.

**J.F.:** How does AdLib function and an organization and through the year during the offseason?

**M.B.:** AdLib is an official 501I(3) organization. AdLib has been in existence for a number of years, I think over twenty-five years if I'm not mistaken, and the full name for them is AdLib Youth and Cultural Organization. They do have classes that they teach and continue to teach. We have classes for those who are beginning, and we introduce them to the instrument. They teach them the basics, of course, technique, and the idea is that eventually, they will be able to join the regular stage side who does gigs throughout the year like weddings or what is called for, those kinds of things. Aside from that, they do Panorama and they also have a senior's class that they do. It's geared towards older folks who always wanted to do pan, but never had the opportunity to do so. Because they are always running, and they are the only band out there in that area, they are able to capitalize on that. They do sometimes receive funding to keep it going, teach the classes, and that is how they survive.

**J.F.:** What is AdLib's rehearsal facilities like?

**M.B.:** Because AdLib has been so involved in the community, they have multiple locations. When I first met them, they were in the Freeport area of Long Island. They ended up losing that because of the storefront property. Shortly after that, they had another spot in the Roosevelt area of Long Island, which is not far from where they were before. This last year, they ended up moving to another location, but the thing is, all these spots were rented out, but they had them onto themselves. They didn't share it with anybody so they could kind of do whatever they wanted with it. The new location is the smallest one that they have been in so far, but still able to facilitate a Panorama sized band. Because it is in a residential area, they can't practice very late because they don't want to have any kind of issues with noise ordinances or anything like that. They have their own facility and to me, that is the best scenario of any band operating currently in terms of size, space, and accessibility. Everybody else is definitely in dire straits.

Pan Stars that I also do music for, we have a spot that is in a church; however, the church has been paired with a charter school who has taken a huge space. With that, we now have a storage issue. We can only practice during the weekends now because weekday accessibility is difficult. We have to have the pans stored somewhere else, bring them over for practice, and take them back when practice is finished. The Caribbean American Sports and Youth Movement (CASYM) Steel Orchestra has their own space, but it's small and doesn't facilitate much; however, it is in the bottom of a house, the owner of the house is actually the founder of the band. This does give them ease of accessibility which is a benefit for them.

**J.F.:** Is AdLib's facility an indoor facility?

**M.B.:** Yes, it's an indoor facility. But because they are located in Long Island, and everything is being transported so much, especially for Panorama, the owner has built collapsible racks that he has kind of engineered himself. With these collapsible racks, they are able to break down and a large part of the Panorama racks can fit into one large truck. They break these down for Panorama and that makes life much easier, but that is how they exist and so sometimes they keep racks up for the pans in rehearsal and sometimes they don't, but the indoor facility is able to facilitate the racks as they are, which is pretty interesting.

**J.F.:** It's a pretty large space then?

**M.B.:** It's a decent size, but as I said, it's actually smaller compared to the previous one we had. That one was able to accommodate everything, rhythm float, and all the racks were able to be stored there indoors. It was massive, so the new space is a lot tighter.

**J.F.:** What is the size of AdLib this past year?

**M.B.:** I don't know the full numbers by section, but in total, we were about sixty-five players. It was roughly sixteen Tenors, five Double-Seconds, three Double-Tenors, Eight-Bass Pans, seven Double-Guitar Pans, four Cello Pans, two Quadraphonic Pans, two Triple-Second Pans, and the rhythm section as well.

**J.F.:** What did the engine room consist of?

**M.B.:** Our engine room had our drummer, of course, we had a conga player, a percussionist, who played bongos, and a cowbell setup as well. We had about four iron men, jam block, tambourine, the big bass drum who kept the pulse while we were going, and a scratcher.

**J.F.:** Who is the captain of AdLib Steel Orchestra?

**M.B.:** The bandleader is Franklin Meyers. He is the one that ones the show; well, between him and Jean Meyer.

**J.F.:** What do you know of the tradition of the flag woman? I know they are judged during the competition, but unsure where it started.

**M.B.:** Yeah, it's a heavy part of the presentation aspect of it. The flag person is part of the Carnival atmosphere. I'm not 100% sure on the origins of it, but I know at this point it is a staple and the flag person basically carrying the banner and the name of the band. If you look at how they wave the flag, it is an art. For every band, they pride their selves on being able to know that whoever that is, they are carrying the name of the band. You have those who wave the flag, and you have those who hold the banner. Whoever holds the banner is a stationary person. The banner always has the name of the band, the name of the song, who the captain is, who the arranger is, who the tuner is, who the original singer is of the song, so everybody who is around can who is who and who did what for the band. It's symbolic and a thing of pride as well.

**J.F.:** What can you tell me about the Panorama count off?

**M.B.:** Normally, when somebody does the counts, I know that different bands do different styles of counts. Sometimes you know that a specific count belongs to a specific arranger. That is their way of getting people involved and engaged with the music. I know if you listen to for example Renegades from way back in the day. They had a straight count of 1-2-1.2.3.4 and that was period. For Renegades, in particular, they do that as a form of professionalism. They want people to be focused on what that count is alone. Desperados always have somebody count on the iron in the [sings standard known count off]. This gets them engaged from early onset of the song. People hear the count and can begin to buy into the tempo and feel the rhythms. Once they start, everybody is already engaged. I know for myself, when I began counting for Skiffle, what I do is count the beginning of that opening phrase. What ends up happening, in many cases, is you have people, especially in the engine room, who have barely practiced with the band. Sometimes they forget, or even sometimes the players forget, what that opening phrase is. What I tend to do is, especially if you listen to last year and this year when I counted for Skiffle, I counted the opening phrase and then the 1.2.3.4 so that everybody could come in at that point in time. It serves as a reminder and so they can grasp what the tempo is and then we go and hope it remains steady.

**J.F.:** Is it always the arranger who does the counts?

**M.B.:** No actually. In many cases, it is the arranger now, but in some cases, it's not. I know I have heard in some bands the drummer counted. Renegades and Supernovas have done that before. In some cases, it will be the driller. Whoever has been working with the band and making sure the band is in that refining process. That's how it goes, it is either the arranger, the drummer, or the driller.

**J.F.:** At Skiffle, since you worked in collaboration with Odie Franklin and Kendall Williams, how did you decide who was going to do the counts?

**M.B.:** Aside from music, I do a lot of work in terms of working with children and running programs within our community center in Brooklyn. That means I tend to be very vocal and loud. So, a lot of the time, they would prefer that I speak to the band. In terms of running rehearsals, if the drill is not there, I tended to do a lot of the counting for the band, so I wouldn't say we picked me, they kind of assigned me to do the counting for the band because we wanted to make it one consistent person. At one point we had the driller doing some of the counting in the rehearsals, but we sat down and we spoke and they all agreed that they would like me to do all the counts because they liked my method of counting, but also if the players are accustomed to style of counting, let them go with that one thing. Sometimes, if they hear something else, like the night of a performance, it can throw them off and we don't want to run that risk. Because I had been counting at the majority of practice for whatever reason, I did that. Let's say if Odie had been the one doing most the counting, he would be the one to do that so it stays consistent for the players.

**J.F.:** That makes a lot of sense. Do you have any personal insight from inside the New York Panorama that you would like to share?

**M.B.:** In terms of getting involved with a band for Panorama, I feel as though it is pretty difficult in all honesty. It's really just a matter of reaching out. A lot of bands are looking for players and ways to make partnerships. For example, I know CASYM has had a few players

from NYU come and play to get the experience. They have had a few players from Guadalupe actually that came up. Odie's band, Despers USA, for whatever reason, because of where they are located, have had a lot of musicians pass by and listen to what is going on. They tend to really like it and want to try something different and ask how to get involved. They are still learning, but because they are musically inclined, they can pick it up pretty fast and it's just a matter of working on technique. For AdLib, they have been in situations where they have people from the islands come and play. It's just a matter of inquiring. A lot of bands can be very welcoming. Year round, that one can be a little trickier. It's a matter of seeing how has an operating stage side and that tends to be whoever has the better facilities to do so. It's all doable.

**J.F.:** Is there an audition process.

**M.B.:** Not really, because many bands, even though they have people who have been doing it for a long time, they are usually willing to say they can teach you from scratch and build you up as opposed to audition and make the cut, then you can come in. Steelpan, because it's still in its infancy, a lot of people who know how play, are not going to turn you away when you are a beginner, they are more willing to say grab some stick and come and play. We'll teach you the ropes as we go along. Whereas, in some bands that have such a commonality like brass, regular percussion, or even like guitar, piano, it's like "let's see what you got first and if you make it, then we'll welcome you on board."

**J.F.:** Is that the same in Trinidad?

**M.B.:** In Trinidad, what I have noticed is that a lot of bands have classes for those who are willing to learn. Throughout the year is when they begin training and teaching. I think in Trinidad, it's pretty incredible how it goes through a process. You have kids in primary school beginning to learn how to play pan. It continues for the kid in secondary school. Usually, when they are in secondary school, they start to get involved more with different bands within their own community. By the time they join the band, it's not like they are fresh off the street so to speak. From there, they still go through a refining process and are able to do Junior Panorama and stuff like that. Junior Panorama is up until the age of twenty-one. If you start in primary school, like age six, and you go up to the age of twenty-one. Imagine what your skills are already by then. Then from there, they join the stage band and that's what they do. It's an incredible process I find. One of the most fascinating things for me when I started going to Trinidad was going and seeing the Junior Panorama. It's like an all-out Panorama and these kids are really good! Listening to what they are able to do and what they are able to do with these kids. A lot of these kids are able to execute at a professional level. The training process is pretty incredible.

**J.F.:** Everyone that I have spoken to has been very kind and some have even invited me to New York to perform with them. I have heard that some groups in Trinidad are not as open to outsiders. What has been your experience with this? Does Skiffle allow outsiders to perform with them?

**M.B.:** There tends to be this code of protection so to speak, when it comes to Trinidad, in terms of preservation of culture. You have some bands that have an old-fashioned mindset where 'this is our thing, and this is what we do, and it belongs to us.' Slowly but surely, I find that is breaking more and more. For example, I know a band that can be like that is Desperados. Desperados belong to those who are on the hill in Laventille. You can't really step foot in there

unless you know somebody, or you are invited so to speak. Same thing could be said sometimes for Phase II. They have had foreign players come and play. Now they are changing their look and their overall appeal and so they have had more and more people come in that are considered to be foreigners. For us, we are fortunate that Skiffle has always welcomed into the band. At one point in time, we were considered foreigners even though we had Trinidad heritage, but because we were born in New York, we could still be considered that. At first, we had to talk about foreigners coming in and playing and having our players come in from New York coming in and contributing to the band, but it is becoming more accepted now. Silver Stars have a lot of people that come in from schools across America and even other countries. They want to get that Panorama experience and they kind of cater to that. They give cultural lessons in terms of Trinidad and that sort of thing. Same with a band called Birdsong. They have an academy where Andy Narell works with them. He does a lot of instruction with them throughout the season. It is becoming more and more acceptable, but there are a few bands still that are pretty old fashioned and hold to 'this is our thing' or whatever.

**J.F.:** Is there anything that you would like to add that I haven't inquired about yet?

**M.B.:** Somebody recently asked me something in regard to judging. A drummer in Trinidad is doing a paper for his thesis concerning judging overall for Panorama. I was telling him that I feel like each country has its own arena so to speak. Each arena has its own battlefield and you have to learn to adapt on the battlefield. I say that because I feel like each country looks for different things in Panorama. In Trinidad, you have four categories; single pan, small, medium and large band categories. You could say five and include Junior Panorama as well. In Junior Panorama, they look a lot more show. What the show is, and the presentation is and how you can give the kids who are playing the appearance of having fun and really enjoying what is going on. Sometimes at the expense of that, you might have execution a little up in the air. If you are going off of just music alone, it wouldn't count as much as if you had presentation along with the music. Single pan, execution is very important, but you have a lot of explosiveness and it's pretty "notey" in those Panorama arrangements. You have a lot of notes coming at you all at once. How you capture that excitement and explosiveness of a song is very important for that category. For small and medium bands, excitement is there as well, but it's all about how you can make something small sound big. Power tends to be a very important thing for those categories. For large bands, you are kind of assuming that power will already be there, but clarity is very important and also, they are looking and expecting a more mature sound from a large band. Each category kind of calls for different things. In comparison to New York, New York is kind of a one and done deal. You have to put together a finals-style arrangement with only one shot. You have to come with everything working for you so, music is very important. The ability for everybody to jam, jamming is an important factor in New York. In London, you tend to have judges like Andy Narell or Robbie Greenidge. They are jazz style musicians, so when it comes to upper harmony extensions and those kinds of things, it's very important out there and they tend to cater towards that style. I feel like each one has its own style that it calls for. If you look at arrangers like Devon Stewart or Andre White. Their arrangements will vary based off of where they are at the time. Andre's arrangements sound different from his New York arrangements, which also sound different from his Trinidad arrangements.

**J.F.:** Do you arrange for anybody in London?



**M.B.:** Currently, no. Kendall, Odie, and I are looking to see if there is somewhere, we can make a connection so that we could actually get out there. Even if it is just to get out there and experience it. We haven't been out there yet, and we want to see what it's like. Take in the sights and see how Panorama operates and build connections out there as well.

**J.F.:** Do you write for anyone in Toronto?

**M.B.:** Yeah, for the same length of time that we have been doing Skiffle, we have been doing music for a band in Toronto called Brampton Golden Harps. They are located just outside of Toronto. This year makes four years with them. So, we have been able to experience Toronto Panorama, which is very interesting as well. The band sizes are much smaller than in New York and Trinidad for sure. It's held in Lamport Stadium and they don't have a stage per se, but they do have racks. Pan Fantasy, who has been running for countless years now, they have a band of about seventy-five to eighty players. That is massive compared to all the other bands that have probably like twenty players or something like that. For them, it's about continuing the culture out there.

**J.F.:** Pan Fantasy has played in New York.

**M.B.:** Yeah, they did it for two or three years, they haven't done it recently because of the expense that it takes to do so. I know they had sponsorship before that was able to help cover some of those costs. So, they haven't done it in a while.

**J.F.:** Have you been involved with any of the other Panoramas?

**M.B.:** I haven't been able to be involved with Miami Panorama. I have only been able to do Toronto, Trinidad, and New York. However, there may be a possibility that I can do some work in Grenada this year. I'm still waiting to see. They don't allow outside arrangers to come in and arrange, but there is a band that asked for help in terms of drilling. It is possible I might be able to be out here with them. Outside of that, those are the only Panorama I have been able to experience so far.

## APPENDIX G

### INTERVIEW TRANSCRIPT

**Emily Lemmerman**

**March 31, 2019**

**J.F.:** You went to West Virginia University (WVU), correct?

**E.L.:** I did not. I did a percussion performance degree at Ithaca College and I learned to play pan there. Then I moved to Morgantown to study with Ellie Mannette but had nothing to do with the University. I was never matriculated at WVU. I was an employee at, what at the time was called the University Tuning Project and Mannette Touch, which became Mannette Steel Drums. I worked for Ellie, but I didn't go to school there.

**J.F.:** Were you there at the same time as Tom Berich?

**E.L.:** No. He is a little bit older than me, so he was there before me. I know him, I love him, he is great.

**J.F.:** He was a colleague of mine at Indiana while I was a student there. He was my first contact when I was considering doing this as my research project. Tuning seems like it would be a fun job, traveling all the time.

**E.L.:** Yeah, I think so. I didn't even know when I started that I liked to travel. I had done a couple of trips, but it's just worked out to something that has been a really good fit for me. I love going to all these crazy places. There are pans everywhere, so there is really no limit. And, there are not enough tuners which is why we all travel. It's been a great vehicle for me to go all over the world.

**J.F.:** Was Gordon Stout at Ithaca when you were there?

**E.L.:** Yep, he and Ted Rounds were the main teachers there. Ted ended up at Kent State later and has since died. Both are fantastic teachers, and not a lot of people know that Gordon loves steelband. It was always set up that percussion ensemble was always two two-hour blocks a week and one hour of it was always steelband. It was an official part of percussion ensemble. The year that I started, I had never seen a steelpan before college. I thought I was going to be a classical percussionist. That was my vision for myself at the time. The grad student that was running the steelband was from WVU. He knew Ellie and started inviting me along to all this stuff and I started to get to meet all the pan rock stars and so my focus started to shift.

**J.F.:** Was that the tuning project that he was taking you to?

**E.L.:** Again, the tuning project was not part of WVU, it was adjacent to. Yeah, I started going down, we used to call it the workshop. Ellie would do a week-long steelband camp for grownups. I went after my sophomore year of college to spend a week in Morgantown and got to

meet Ray Holman, Liam Teague, Professor Philmore, Phil Hawkins, Robbie Greenidge, and Andy Narell. Just to be around all of these people, it's called a festival now, but the way the workshop was set up, there were rehearsal bands. You go and play all day and Ray Holman would be writing a tune for you. I remember my first year, Triples were always my favorite, he is writing the piece in front of us as if we are the lab band. He would come over and see that I was picking something up quickly, and be like 'oh, ok, we are going to do a Cello solo here.' He wrote out this whole solo, really adapting to what they are doing. Just to be in the middle of something that felt so contemporary, literally, this thing is happening right now! It was really exciting. I like the vibe of the community. It's really different than the classical world. I was really into new music. Being around people, where playing music was not in congress with playing joyful music, you weren't playing to empty auditoriums, it was a whole different thing. I got hooked.

**J.F.:** That is similar for me too. The grad student that was running the IU pan program at the time basically forced me to join the band.

**E.L.:** Who was the grad student?

**J.F.:** Jesse Willis, who is a graduate of Texas Tech University and now the professor of percussion not at Coastal Carolina University.

**E.L.:** I thought Kurry Seymour was there?

**J.F.:** He was, he is teaching in Charleston, South Carolina now.

**E.L.:** Ok, cool! I know Kurry from Morgantown, we were there at the same time.

**J.F.:** I've got to know Kurry a little bit and hung out a few times.

**E.L.:** I didn't know he wasn't at Coastal Carolina University anymore.

**J.F.:** I believe this is Jesse's tenth year at Coastal. I was actually his adjunct for about five years. We had Glenn tune our pans. I can't remember his last name, I always identified him by his awesome car.

**E.L.:** Oh, Glenn Rowsey! Glenn and I were with Ellie at the same time. We used to be roommates or housemates, I guess.

**J.F.:** Who all do you tune for in the United States?

**E.L.:** It's a pretty healthy mix of high schools, middle schools, elementary schools, and community bands. I get to travel all over the country and see what everyone is doing everywhere, as well as some work in New York, which I kind of consider a little microcosm of Trinidad. When you talk about bands in the United States, New York is a little bit different. The traditions there are overwhelmingly West Indian. Where a lot of schools here are people that are certainly inspired by West Indian traditions but are bringing an American pedagogical approach. Sometimes. There are lots of people doing lots of different things, which is exciting. I tune from

Florida to Seattle and a bunch of bands in between. As well as internationally. I work regularly in Trinidad, Antigua, London, Switzerland, and just started some work in Spain.

**J.F.:** That is awesome! Do you have those main groups that you know you are going to visit a few times a year?

**E.L.:** Yeah, most of what I do is following a pretty well-worn route. I know at a particular time of year, like, 'ok, it's October, it's time for ten days in Washington State.' It's not a job for everyone, because I don't have a contract with anybody. If I come and screw up your pans, you don't have to hire me next year. Nothing is guaranteed. I do have a route through. In January, it's time to reach out to Abilene and Lubbock. There is a lot of "local" work. I say in quotations because yes, I'm still in Texas, but I'm six hours away from home right now. On the East Coast, I would be four states away, which is where I grew up. Texas always kind of amazes me.

There are definitely seasons. January and February is actual Carnival time in Trinidad, springtime I do a bunch of bands in Texas that are getting ready for their springtime concerts. The summer months I'm typically in New Mexico and then West Virginia for the festival. Then it's time for Antigua, London, and sometimes New York. Then we are at the front of the school year. Then there is new stuff. I'm going to North Dakota for the first time in a couple of weeks. So, I do have my regular route, but there is always new stuff. There are just more bands happening all the time. My superpower is tuning, but I do try to include, if I can, time with students, time with the band, in no small part because there are not many women in percussion in general, but certainly in steelband that are very visible clinicians. I want to be thoughtful about how I present myself in front of students because I do something very interesting and I'm happy to share it and model for all these kids that haven't necessarily seen a woman do this kind of work. In North Dakota, I'm setting up a bunch of charts, clinic the bands and be a guest artist. There aren't that many women that are writing new music either. I mean, I can play, but since my superpower is tuning, that is the thing that is more interesting than anything I could play as a solo. So, on a concert, in place of where a guest artist would normally take a solo, I take a pan, a strobe, and some hammers on stage. I call it performative tuning. I'll knock a note out on purpose, enough that you can really hear it, talk about it, and it melts into the next piece. I'm trying to do more of that.

**J.F.:** You are based in Austin, have you done much with the University of Texas in Austin? I know Diana Loomer was running the pan band there and now Nicole Robbins is running it.

**E.L.:** Yes, I have.

**J.F.:** You mention women in steelband and my brain went to those two ladies, and I knew you are in Austin. Diana and I just missed each other at Indiana.

**E.L.:** Yep. I don't know Nicole as well, she kind of just started there, but I love Diana, she is fantastic.

**J.F.:** Do you tune for any Panorama groups in Trinidad?

**E.L.:** Yeah, the first Panorama I ever tuned for, I think it was in 2010, in London. It was a band called Croydon Steel Orchestra. That was my first Panorama tuning and the first woman tuning for Panorama ever. In 2013, I tuned for Skiffle in Trinidad. It was the first time a woman has

tuned for Trinidad Panorama. Over the years, I've tuned for Skiffle a couple of times, I tuned for bands called Tokyo, Harvard Harps, and Phase II. In Antigua, I tune for West Side Symphony. It's very different than being in a classroom at a university to be tuning one hundred and twenty pans outside.

**J.F.:** How long does that take to tune a Panorama sized group in Trinidad?

**E.L.:** A couple of weeks. Well, not necessarily. In Trinidad in particular, Panorama is a multi-phased contest with prelims, semi's, and finals. So, usually, they want their tuner to tune for each stage of that. That means your time commitment can be up to six weeks long, sometimes further. I think the fastest I could ever do a large band would be five days of starting very early and working very late.

**J.F.:** I know that they rehearse in the evening and late into the night, does that mean you are there early in the morning and afternoon to tune?

**E.L.:** Yep. There are some tuners that will show up at the end of practice and start at 3:00 a.m. or 4:00 a.m.. I don't do that. That is crazy! It's very different there. Here in the U.S., first of all, nobody knows what it is, whereas, if I am in Trinidad and I tell somebody that I'm a pan tuner and I don't know them well, they mostly just laugh and not believe me, but they know what the job is. Here it's just a weird job, in Trinidad, sometimes people don't believe me, and it's very strange that I'm a woman. It's just not something that women do. Also, here I spend a lot of time alone in a room tuning. Because the bands are so big for Panorama, in Trinidad, you are working outside, and people are watching you. The whole panorama scene is so public. Even if you don't play, you have a band that you support, you go and watch every night. You have opinions. You disagree with what the arranger has done tonight. It's the same thing with tuning. People are watching you and judging you the whole time. It's different than here where tuners kind of sneak in and out at the dead of night. For Panorama, your name is on a banner and part of the scoring.

**J.F.:** I can imagine there is some pressure there for sure.

**E.L.:** I'm smiling because I tend to do pretty well, but at the same time, judging any music is always a little tricky. But if you are judging the tuning, you don't know what that 'B' sounded like before I started working on it. Maybe it doesn't sound fantastic right now, but it's a million times better. Ya know? Like, I'm really impressed with what I did for this band, but there is also only so much magic in your hands. It's just like judging for anything. If the score is good, you get all the credit, and if the score is bad, you get all the credit. Often the number has nothing to do with the job. It can feel kind of arbitrary and is not necessarily always conducted by experts.

**J.F.:** When you are out in a Panyard outside, is there electricity for your strobe?

**E.L.:** Oh yeah! It's interesting, you are the second person to ask me that this week. Yes, the panyards are outside, but they are set up as social spaces. They have running water, they have bathrooms, a kitchen, a bar, concessions, and bleachers set up in a lot of them. In some of the more rustic ones, especially for smaller categories, they will bring in the floodlights and they have to have power for those. They know that the tuner has to have power. Nobody is working without a strobe anymore. Maybe if you are fancy, you have an app on your iPad, but I don't love those, I'm not converted yet.

**J.F.:** Have you played for any of the Brooklyn groups before?

**E.L.:** Crossfire was my band. A couple of years with Foster, maybe one year with Kendall. I just kind of stopped going. I joined the Austin Samba School. Which I believe is the largest Rio style samba school drum and dance group in the United States. Through that, I got turned on to the California Brazil Camp which happens at the same time as the Brooklyn Panorama. That is maybe the most fun I have ever had in my adult life. Because we learn a show, it's like learning a Panorama, but with no pitches. It's all just phrasing. Coming off of the London Panorama, it's almost relaxing because I have nothing on the line and no responsibilities. It's just music.

**J.F.:** I've been wanting to go to the Brazil Camp. I spent my master's degree with Michael Spiro, and he always pushed that camp and his Cuba camp that he does. As soon as I can afford it, I will go.

**E.L.:** Yeah! Do it, it's amazing! So, I kind of started skipping New York to do that and this past year, I went straight from London to Barcelona. I've got other work to do, but I love all the players and arrangers out there.

**J.F.:** A wonderful lady I met through Facebook was able to help facilitate a lot of the interviews that I have garnered. I only know her as Jus Kris.

**E.L.:** Oh, Kristin Murrell! She actually lived with me for a year. In between Northern Illinois University (NIU) and before moving up north. She is a great resource. I met her when I was playing with Invaders and she is from Trinidad.

**J.F.:** I've been having a lot of trouble getting rules and regulations on the New York Panorama. Nobody really wants to talk about that or the West Indian American Day Association (WIADCA) and the United States Steelband Association (USSA).

**E.L.:** Yeah, I don't have any answers for any of that. It's a weird complicated thing with a lot of politics. It's amazing, fun and you should really go and experience it. You'll meet a lot of great people and it's a great toe hold into the whole world of steelpan. You will feel more comfortable going and playing for Trinidad, once you have done New York. It's like anything, I think. It's like love. At first, you are in love with a thing, and then you get to know all the flaws and you love it anyways.

**J.F.:** Do you have any experience with the Miami Panorama?

**E.L.:** I tune in Miami, but not for Panorama. I've never gone. The Big Panoramas outside the Caribbean are London, New York, and Toronto. Inside the Caribbean, there is Antigua, St. Vincent, Grenada, St. Lucia. That might actually be all the Caribbean islands that do it. You would think that the Miami Panorama would be bigger because it is not hard to get from Trinidad to Miami. I think that one is in October, and that might be why it's not as big, I don't know. You know they have a thing in Virginia that they call Panorama, but it's not really. It's a festival. It's a cool one! You would think that there would be one in Houston because there is a lot of traffic between Houston and Trinidad with oil, and there are West Indians in Houston. They may have a day of Carnival and have steelbands play, but it's not the same. In London,

Notting Hill Carnival might be the largest street parade in Europe. In New York, the West Indian Day Parade is the largest street festival of the year in New York and maybe the United States. You would need a really healthy platform like that because Panorama is just a component of Carnival. I think it would be hard to have a Panorama where you don't have a really vibrant Carnival already.

**J.F.:** Kendall had mentioned that you were doing some work with an app, or an E-Pan app?

**E.L.:** No, I think you may be combining some things. I don't know if E-Pan has an app, I know that Merlin Gill at Gill's Pan Shop has an app. I don't know if the app is related to the E-Pan. I mean, they are two different businesses.

**J.F.:** We were just talking about arrangements and publishing and where to get Panorama charts.

**E.L.:** Oh. Well, what I am doing is developing literature for year one pan players. I'm published mostly by Boxfish Music Publishing in Austin, Texas. Nobody is a full-time pan publisher. So, I have a ton of material that just isn't on the books yet. There are always people asking me for charts, and I'm happy to email them, but I started putting them in a Google Drive. If you want a chart, help yourself. They are not doing me any good just sitting in my computer. Over the last year, I have expanded that library to include other composers and arrangers. It's set up as level 1, 2, 3, 4, and pop, soca, Christmas music, and classical music. There is a Panorama and festival folder in there where Kendall has contributed to that. There is new stuff happening that is super cool by composers or arrangers that you may not know. This library is to help promote and elevate younger, newer, and a diverse collection of people. It's a good fit for me and who I am in this world because I do have a background in classical music and I'm comfortable in academia, I can speak their language. I've also spent so much time in Trinidad, that it's almost a separate world. I include New York in that a little bit. As you said, you didn't even know this thing was happening. These two worlds are vibrant and robust but have existed in a pretty separate way. I'm trying to be somebody that builds more bridges between these worlds. So, already in the Panorama folder, there is a cross-section of people I know from outside the United States that like me, trust me, and score out their music. More people are starting to do that, and I know who they are. So, it's like 'Kendall Williams, Barry Mannette, Janine Reamy,' send me your Panoramas you did this year, I'll put them in this folder, and it can help everybody. It helps more Americans know your name, it gets fresh Panorama in schools' hands. It also includes arrangers from Antigua, Switzerland, England, and France. That is my project. I got nothing to do with an app.

**J.F.:** Everyone I talk to has mentioned the trouble of rehearsal space, and storage of instruments. CASYM, PESO, and PanStars all have unique solutions to this growing problem.

**E.L.:** Yeah, it's a big problem right now. To have an indoor facility is amazing. You do see that in London. In a small part for some of the same reasons. Bands get relationships with REC centers, libraries, gyms, or schools. Part of it too in London is that it's cold! People don't want to be outside all the time, so you have to figure it out.

**J.F.:** Who are some other well-known tuners?

**E.L.:** Herman “Guppy” Brown, a fantastic tuner in Trinidad that died a couple of years ago. Bertrand “Birch” Killman, and Desmond “Mappo” Richardson.

**J.F.:** The nicknames, is that a Trinidadian thing?

**E.L.:** Yes, it is. I have a friend, Billy Sheeder, is a pan tuner that came through Ellie. When his name would go on a banner, it would come up as William “Billy” Sheeder. As if it is a nickname. There was one banner I was on, it was like a draft of a banner. I don’t know if they just couldn’t handle my name, but they put me on there as “Emily.” Like I’m Madonna or Sher! Years ago, I added Bacchanal on my Facebook name because somebody called me that and I thought it was funny. I am the least bacchanal persons, like, I’m no drama. But I’ve had people think that is my real nickname and put it on a banner before. As if my name wasn’t long enough already!

**J.F.:** Not going to lie, it wasn’t until somewhat recently, that I realized it wasn’t your middle name.

**E.L.:** Apparently when I put it up, some of my family was calling my mom like, “did she get married, what is this extra name?” It’s a joke, IT’S A JOKE!

**J.F.:** Why does everyone have a nickname?

**E.L.:** I think you would really have to ask a musicologist for a real answer. My guess would be that it’s part of speaking in code. If you look at calypsos, a lot of really political things were being said, but wrapped up in entendre and hidden away. That would be my completely uninformed guess. It comes out of a tradition of having insider information. Like a dog whistle of sorts. Like when you said Martin Douglas, I know you are not his friend, because his friends call him “Dougy.” It communicates something and maybe obfuscates some things. Which was probably something important rising out of an oppressed culture. Just a totally uninformed guess.



## APPENDIX H

### INTERVIEW TRANSCRIPT

**Martin Douglas**

**March 31, 2019**

**J.F.:** Can you tell me a little about yourself and how you got started playing the steelpan?

**M.D.:** I started to play the instrument back in 1962. I was very little then. My first Panorama was in 1965 in Trinidad. I grew up in an area where the beginning of the pan and the progress of the pan through the years were very prominent. I grew up in St. James, Trinidad. We had one of the penultimate pan tuners living not too far from where my house was situated. His name was Sonny Roach. Along with him, there were three other tuners that became a first-class in the world. One was Tony Williams. You know Tony as the one who arranged fourths and fifths for steelpans. That is the area of notes that you use on the tenor and some of the Double-Seconds. Some of the Double-Seconds are arranged in the fourths and fifths dimension.

In my earlier years, I would go to the panyard and I would listen. I went to North Stars yard to see what I could do. In those days, my mother wouldn't allow me to play because steelpan was something of an outlawed thing in the country to some extent. It was known that only fellas of a poor background and bad reputations would get involved with a steelband. It was not true, but most things that people don't understand, they condemn. This was the stigma placed on steelbands. I would still run away from home, hide, and go into the panyard and try to practice. It took me a couple of years before I got myself together to play an entire song, but my beginning was in 1962. I got into the steelband in 1974. The band actually got into problems for a while. In 1980, I went back to them to play with them in Panorama. My last Panorama in Trinidad at that time was 1085. I left in 1986 and migrated to the United States. I had stayed away from pan for a long period of time and then went back to Trinidad in 1994. This was to get a Visa and return and come to the United States. While I was there, there was something new in the pan world called, it was in Point Fortin, there was a steelband known as "Phase II." I didn't play pan, but I played percussion with them, I played a piece of steel.

I was encouraged at that point in time to start a steelband in New York. I had played in Trinidad, I knew what it was all about. So, I came back to New York. It was around the month of May, around my birthday. My birthday is on May 3<sup>rd</sup>. When I came back to the United States, they said they were going to open a Phase II in New York. That didn't materialize, but they did open an Invaders. I went around looking for a pan tuner and found a guy that I had played within a Trinidad steel orchestra. He was doing some music for Invaders at the time. He told me that if I leave there, that is it. That is the end of pan here because nobody seemed to know what was happening. So, I stayed around, took the music from him, distributed the music. The Invaders didn't last too long as far as I was concerned. I left them in 1999. There was a lot of old heads from Trinidad and they had these old backward attitudes as far as Trinidad was concerned. I had about forty kids at that time, so I opened my own steelband. I was teaching a lot of kids at the time, but there was no money to start a band. At the time, there was a Chinese man, I don't know if he is still alive, I haven't seen him for a long time, by the name of Leonard Harry. He gave me funding to start my band, so I started Crossfire Steel Orchestra here in New York in the fall of 1999.

We came out in 2000, year after year. I had something like forty to forty-five players. We didn't go to Panorama that year, we started in 2001 to go to Panorama. We didn't do so well in the earlier years. In 2004, there was an arranger that came up from Trinidad by the name of Brian "Bean" Griffith. He came to me and said that he had good pans from Trinidad. I had some pans that were made here in New York at the time and they were not all that hot. He hooked me up with a guy by the name of Ronald Harrigan. He was a renowned pan tuner at the time, but I knew him from before way back in 1966. I started to import pans from Trinidad and Crossfire was born. In 2012, we came in 2<sup>nd</sup> in the Panorama and in 2016, we came in 3<sup>rd</sup>. There was a lot of 4ths, 5ths, 6ths, 7ths, and some last-place finishes also. The band grew and strengthened until the band stopped performing, which was two years ago. We didn't play in 2017 or 2018, but we plan to go this year. We are making arrangements to have the band perform this year and get the band back on track. The last Panorama we went to, the band had one hundred players. We have enough instruments to provide one hundred players.

Over the years, I moved from just a regular person to the President of the United States Steelband Association (USSA) here in New York. I have been the President for five years now. We had elections a few years ago, and I won again as President. I have a few years left to serve as President. That's enough said about me!

**J.F.:** That is quite an incredible life story!

**M.D.:** Thank You!

**J.F.:** In 2017, no official Panorama took place. The bands performed for an audience but were not judged. Do you know why?

**M.D.:** In 2017, the Panorama night got rained out. There was heavy rain for the entire night. So, they made a decision. I did not, my whole decision for that Panorama was not to go to it. My band did not perform. The reasons for that is that the bands were not paid. The West Indian American Day Carnival Association (WIADCA), was owing the bands. They called them and gave them an "I owe you note" to be paid in the month of September after the Carnival season. That did not work for me because I knew for a fact that they had some money and were just playing "cat and mouse" with the USSA as far as that was concerned. There was no Panorama that year, so they had a little get together and everybody played for appearance fees on Sunday afternoon. They gave a concert for the audience for appearance fees.

**J.F.:** In 2001 and 2002, there were two separate Panorama events held at different locations and each sponsored separately by either WIADCA or USSA. No bands overlapped and performed at both events. Why were there two events?

**M.D.:** Yes. My band went to the museum. The reasons for that is I did not like the people who were involved in the USSA. The people who were involved with the USSA Panorama, it was actually just USA at the time, not USSA. I did not trust them. I proved to be right, you know. I'm a great judge of personalities and some of the people involved never did anything right. They always came up short. I did not want to be involved with that Panorama even though I had sat on the panel who had planned that Panorama from the beginning. I was totally involved with it until I realized who the others were that were involved. I then told them I didn't want any part of it. That year, they went to Thomas Jefferson High School, in the schoolyard. I don't know a lot about that because I wasn't there, but it went off and there were a lot of shortcomings.

Something like twelve bands played, and some of them have still not been paid. The bands ended up coming back to WIADCA. That is the framework of what transpired.

**J.F.:** In 1986, there was a boycott. I haven't been able to find much about why a boycott took place.

**M.D.:** I think it was the same thing with respect to the monies and disrespect to some of the pan people. The steelbands held their own Panorama at the Boys and Girls High. This is down on Fulton Street. I can't give you too much information about it, but I know they held their own Panorama. One of the people involved with it I think is Clyde Henry. Again, the next year, they went back to WIADCA due to lack of funding or whatever.

One thing I can tell you about Panorama here in New York, as far as I know, is that both celebrations, *J'Ouvert* and the Parkway started with steelbands. Steelbands started, and when the Labor Day parade moved from Harlem to Brooklyn, in Harlem, it was during the month of February. It was very cold, but people still came out to celebrate the culture because Carnival is in February in Trinidad most times. Very few times, you will find it in March. The Carnival was started by Jesse Wattle. When the Carnival moved from Harlem to Brooklyn, in those days, they used to go down St. John's Street and not Eastern Parkway. Steelbands started the parade. It was steelbands like Invaders, Tropicans, All Stars, HiLanders, and Pan Sonatas. They started the Parkway and the Parkway grew through the years. This was a dark time because people who did not get naturalization, they couldn't go home. While they were waiting, they would enjoy *mas* on the Parkway during that period of time. *J'Ouvert* started the same way too. Ten or fifteen years ago, there was a guy by the name of Anthony "Pra" Trebuse and he had a band by the name of Pan Rebels here in New York. They would go from party venue to party venue. From Tilden Hall to Janelle's and more, they would pick up people at 4:00 a.m. and parade on the sidewalks. Not too much in the streets. One year, they were stopped by the police commander and Mr. Lezama was responsible, who at that time, he is dead now, was responsible for the parade moving from Harlem to Brooklyn. He told them it was an integral part of Carnival called *J'Ouvert* and that is part of why *J'Ouvert* was accepted here in Brooklyn. He helped make it what it is today. They gave him a spot-on Flatbush. They now go down Flatbush and go across Empire and it is controlled by the police. Most of the West Indian celebrations were started by the steel orchestras of New York.

**J.F.:** Tell me about the United States Steelband Association (USSA).

**M.D.:** It is about twenty-two years old. It started as USA. After the Panorama in 2001, the name was changed to USSA. The first President of the association was Mr. William Jones. We said we were going to get together and for a steelband association for representation here in New York, but it came to a point and didn't work out fully. But we are still here. Steelbands don't want to be involved with the association for whatever reasons. They don't like this, or they don't like that, you will find that a lot. Right now, the steelband association has about five panorama bands and about ten that do not go to Panorama. So, fifteen bands in total. The USSA is registered in Albany, New York and we have our 501(c)(3) status. It is not a "fly by night" association.

**J.F.:** I have heard USSA described as the Pan Trinbago of New York.

**M.D.:** Yeah, in a way, that is true. We are affiliated. We are members of Pan Trinbago and at this point in time, we do represent Pan Trinbago in New York. Before, there was a Pan Trinbago

group that tried to be here in New York some years ago. They didn't was to recognize USSA. Eventually, through negotiations and discussions, they accepted USSA back in 2015. I took a group of people down to Trinidad to play in the first International Conference and Panorama (ICP) in 2015. That was Brooklyn Steel Orchestra (BSO). They tied for fourth place with Phase II. The first three places were taken by bands from Trinidad. We couldn't play in that Panorama if we weren't accepted by Pan Trinbago. Yes, USSA is part of Pan Trinbago and we do represent Pan Trinbago in New York.

**J.F.:** I have not been able to find a document that has the rules and regulations that govern the Brooklyn Panorama.

**M.D.:** Well, I do not have them on hand right here and right now, but the members of the band are limited to not more than one hundred and not less than fifty. The length of time to play a song is ten minutes. You will lose points for going over. It's based on the rules of the judges. You get forty points for interpretation of the song, forty points for motives and harmonization, ten points for percussion, and ten points for the spectacle. It is the same. If you don't play in the right position, you are disqualified. That has never happened, as far as I know. If you are picked fifth, you play fifth. Another rule is that you register your band. There are no hard and fast laws per se, but there are laws that govern most competitions.

**J.F.:** Does USSA have a packet similar to Pan Trinbago? When I go to their, website they have documentation of how everything is governed.

**M.D.:** It's based on the same thing, but there are no hard and fast laws. Some of the judges here come up from Trinidad and some of the judges we have right here in New York. We also have judges come down from Canada to judge the Panorama. His name is Tommy Crichlow. He used to arrange for Silver Stars back in the 1960s and 1970s. He has the qualifications to judge. So, if your band does not have fifty people, then you are not in the Panorama. You are disqualified. They do have some fast laws, but that's just for the judges. That's how they have a ninth and tenth place.

**J.F.:** How are judges chosen for the Brooklyn Panorama?

**M.D.:** I was trying to get that rectified. At least I got rid of one of the judges. She was affiliated with one of the bands. She still doesn't like me, but that is irrelevant. I know what she was doing. I strongly objected to her judging Panorama. She was eventually taken off the list. It is difficult to find judges who are not affiliated with the bands. Even in Trinidad, trust me. They have a panel of names, they take so many judges from Trinidad and they take so many musicians from here. We have some professors of music.

**J.F.:** How does USSA interact with WIADCA?

**M.D.:** At this point in time, we have a strange relationship. Last year I tried to take over the Panorama. Well, I didn't try to take it over, but I offered because they said they couldn't pay the first three prizes. First prize is \$20,000, second is \$15,000, and third is \$10,000. I had a sponsor who was willing to put up the money for that. They feared that if I got the sponsor to do that, then I was going to take over the Panorama for this year. After that, they said they were willing to sit down and talk, but they have never called back to sit down and discuss the Panorama. I

guess they are going to do their own thing. Time is a funny thing. Time waits for no one. They are stuck in their ways from way back when in the 1960s or whatever.

**J.F.:** I have reached out to WIADCA several times asking for a representative to speak with and have gotten no response at all.

**M.D.:** Well, that should tell you, that's an example of how they operate. Most of them are old people and set in their old ways. I'm not young, but I'm not as old as they are, I'm seventy. They have a strange feeling that I want to take over. I do not want to take over their operation, but I fear for the steelpan people as far as the Panorama is concerned. Even the steelband people have their own ideas.

I don't know if you are familiar with what happened in Trinidad, which is the entire administration in Pan Trinbago was forced out. They voted in a new administration. This new administration is very inexperienced. That could be your next story all by itself. We will wait and see how that works out. They are so inexperienced, that one of the members, I think the education officer, asked on Facebook if anyone could help him find books on the history of the steelbands in particular. He has been advertising for books and stuff. It's sad, it's very sad.

Back to here, some of them have never even played *mas* in Trinidad. But being a friend to the President or say the secretary, they were voted into the organization. It's a friendly thing. They believe that they are in charge of all the cultural activities here. They have been here long enough and are recognized by the city of New York. I am trying to make USSA be recognized by the city also. I've had a couple of meetings with the mayor. I think that should go fine, soon enough, if all goes well.

Gentrification has given us a big problem. We cannot find places to practice now. They are rebuilding New York to a point. All the empty spaces and lots are being filled. That is the current status of steelbands in New York. Some people out there, practice in better places than we do. They are better taken care of. Bands have community centers in which they can practice. All the community centers, the American guys, they only want to talk about baseball and American football. They don't want no West Indians to come in there with their pans and make noise. Pan is a very noisy instrument. You really have to like it, to be into it. They are not interested that it is the only instrument made in the 20<sup>th</sup> century. They don't want to know that.

**J.F.:** Does USSA do anything with the steelband movement in New York outside of the scope of Panorama?

**M.D.:** Oh yes, a lot of the bands are affiliated with schools and pannists that teach music in schools. We do that. We have fundraisers, we host concerts for steelbands. Last year we had some problems with some of their players, but I believe they are back on track now. I believe so. There was a lot of animosity about who is going to Panorama and who is not going last year. I think all of that is done now. Back to square one.

**J.F.:** Does USSA have a home office?

**M.D.:** Right now, I'm looking for a building. For all these years we have been here in New York, we don't have a place that we can call a cultural center. There has been a lot discussed in the mayor's office. I want a cultural center here that can represent *mas* and steelband. A place that we could host concerts and maybe see a good limbo or a good cultural show coming out of the Caribbean. Not calypso alone, but limbo and maybe *moko jumbie* and steelbands. This is

what we are looking for. Something of that nature. I'm in talks with them, I don't know how far I will get, but I'm trying. To rent places here, like King's Theatre, is \$50,000. By the time you rent the theatre, what is going to happen to you? They have their own concession stand so you can't sell anything in there. Over a hundred years, our culture has been here in New York, and we don't have our own place. Think about it. It's time. In the United States, it's business first, then your naturalization.

**J.F.:** What does the future hold for USSA?

**M.D.:** Apart from that, we would like to do our own Panorama, to do our own music festival, and to be independent of WIADCA and be doing things on our own. To get our own building and our own computers, offices where we can operate from because people keep calling and wanting players. Brothers and sisters getting Visas in Trinidad and coming up here as a cultural exchange. To have a music festival and invited most of the steelbands from around the United States to come. A three- or four-day event with a final on Saturday night. Maybe a couple of weeks, something of that nature. The sky is the limit.

**J.F.:** Where do you operate out of now?

**M.D.:** Well, we are in different places. There is a theatre on Atlantic Avenue. It is costly. We have different venues that we go to, but instead of doing that, we should have our own building that we can do our stuff in. The USSA should be the governing body in the USA, as USSA is supposed to be. I don't see us as being, but we are supposed to be. The rival of the other steelband association, like the National Society of Steel Band Educators (NSSBE).

**J.F.:** Right, that is Chris Tanner's organization.

**M.D.:** We are not affiliated with them. I don't want to join the association, I said we should be affiliated. They never answered, so I left it as is. Pan Trinbago will be speaking with them soon enough to see exactly where they plan to go with this. Eventually, things will look up.

**J.F.:** I think they just had their second conference.

**M.D.:** Yes.

**J.F.:** Is USSA involved with the Miami Panorama at all?

**M.D.:** Not really. There is a Carnival association in Miami, there is a Carnival association in Toronto. They do their own thing. They have a Panorama in Toronto. It is not like the Panorama here, because our Panorama is really designed like the Trinidad Panorama. That's what it is.

**J.F.:** Miami's Panorama is not designed like Trinidad's?

**M.D.:** No, no, no. What they do is stand in one place, and the judges move from band to band. Same thing in Toronto. Here we roll up to the museum and go up on stage, we perform and then roll off the stage. There, the judges move their chairs, tables, covers, and stuff. There is also steelpan in Virginia. I think it is for Easter. They don't call it a Panorama, they call it a Pan Fest. The only Panorama that resembles Trinidad is the one done at the museum in Brooklyn.

**J.F.** The monetary prizes for Panorama, does that come from USSA?

**M.D.** No. That comes from WIADCA.

**APPENDIX I**

**THE BROOKLYN PANORAMA COMPETITION RESULTS (1972-2018)**

Promoter	Venue	Year	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>th</sup>	9 <sup>th</sup>	10 <sup>th</sup>	11 <sup>th</sup>	12 <sup>th</sup>	13 <sup>th</sup>	14 <sup>th</sup>	15 <sup>th</sup>
Unofficial	BMG	1972	Tropicans														
NYCCC	MEC	1973	PanMasters														
		1974	No Panorama (rain)														
WIADCA	BMG	1975	Brooklynaires	Silhouettes	Sonatas												
WIADCA	BMG	1976	Exhibits	Sonatas	Masqueraders												
WIADCA	BMG	1977	Moods														
WIADCA	BMG	1978	Satisfiers	Metro	Brooklynaires	Moods											
		1979	No Panorama														
		1980	No Panorama														
WIADCA	BMG	1981	Sonatas														
WIADCA	BMG	1982	Sonatas/Metros														
WIADCA	BMG	1983	Sonatas	Metro	Golden Stars												
WIADCA	BMG	1984	Golden Stars														
WIADCA	BMG	1985	Sonatas	Golden Stars	Moods												
WIADCA	BMG	1986	BOYCOTT														
WIADCA	BMG	1987	Metros	Moods	Sonatas		Golden Stars	Boston Metro	Freedom Steel								
WIADCA	BMG	1988	Sonatas	Moods	Metro												
WIADCA	BMG	1989	Sonatas	Pan Fantasy	Moods	Metro			CASYM								
WIADCA	BMG	1990	Metro	Pan Fantasy	Sonatas				CASYM								
WIADCA	BMG	1991	Metro	Pan Rebels	Moods	Sonatas		Metropolitans	CASYM								
WIADCA	BMG	1992	Metro	Despers USA	Sonatas	CASYM											
WIADCA	BMG	1993	Despers USA	Metro	Sonatas	Moods	Pan Rebels	CASYM	Harlem	Harford							
WIADCA	BMG	1994	Despers USA	Pan Rebels	Moods	Metro		CASYM									
WIADCA	BMG	1995	Despers USA	Sonatas	Pan Rebels	Metro			CASYM								
WIADCA	BMG	1996	Despers USA	Moods	Pan Rebels	Metro	CASYM										
WIADCA	BMG	1997	Despers USA	Sonatas	CASYM	Pan Rebels	Moods	Invaders	Mystery Band	Umoja	Silhouettes	Metro	ADLIB				
WIADCA	BMG	1998	Despers USA	Sonatas	Pantonic	Silhouettes	CASYM	ADLIB	Pan Rebels	Metro	Invaders	Sesame Flyers	Pa Phonic	Women in Steel			
WIADCA	BMG	1999	Pantonic	Pan Rebels	Despers USA	Metro	CASYM	Umoja	Sonatas	ADLIB	Sesame Flyers	Pa Phonic	NY Nutones	Women in Steel	Tasso		
WIADCA	BMG	2000	CASYM	Pantonic	Sonatas	Pan Rebels	Despers USA	Metro	Caribbean Youth Panantics	ADLIB	NY Nutones/Women in Steel		Pan Phonic	Tasso			
USSA	JEF	2001	Pantonic	Sonatas	ADLIB	Despers USA	Pan Rebels	Dem Stars	NY Nutones	Sesame Flyers	Caribbean Youth Panoramics		Tasso	Invaders/Ambassadors	Harlem All Stars		
WIADCA	BMG	2001	CASYM	Metro	Women in Steel												
USSA	JEF	2002	Pantonic	Marsicans	Sonatas	Dem Stars	Sesame Flyers	ADLIB	NY Nutones/Ambassadors	Caribbean Youth Panoramics							
WIADCA	BMG	2002	CASYM	Despers	Metro	Moods	Crossfire	D'Radoes	Pan Phonic	Tasso	Women in Steel	Harmony					
WIADCA /USSA	BMG	2003	Pantonic	CASYM	D'Radoes	Sonatas/Marsicans		Despers USA	ADLIB	Dem Stars	Moods	Pan Phonic	Caribbean Youth Panoramics	Harmony	Crossfire	Women in Steel	Sesame Flyers
WIADCA	BMG	2004	Sonatas	CASYM	Marsicans	D'Radoes	Crossfire	Dem Stars	Sesame Flyers	Despers USA	Harmony	ADLIB	Pan Phonic	Pantonic	Caribbean Youth Panoramics		
WIADCA	BMG	2005	Pantonic	D'Radoes	Sonatas	CASYM	Despers USA	Dem Stars	Crossfire	Marsicans	Sesame Flyers	ADLIB	Caribbean Youth Panoramics	Harmony			
WIADCA	BMG	2006	CASYM	Sonatas	Pantonic	D'Radoes	Despers USA	Sesame Flyers	Harmony	Crossfire	Dem Stars	ADLIB	Caribbean Youth Panoramics	Marsicans			
WIADCA	BMG	2007	Sonatas	CASYM	Pantonic/ADLIB		Sesame Flyers	Harmony	D'Radoes	Crossfire	Dem Stars	Despers USA	Marsicans				
WIADCA	BMG	2008	ADLIB	CASYM	Sonatas	Despers USA/Harmony	Sesame Flyers	Pantonic	D'Radoes	Crossfire							
WIADCA	BMG	2009	Sonatas	ADLIB	CASYM	Despers USA	Harmony	Sesame Flyers	Pantonic/D'Radoes		Boston Metro	Crossfire					
WIADCA	BMG	2010	Sonatas	ADLIB	CASYM	Sesame Flyers	Despers USA	Crossfire	Pantonic/D'Radoes		Harmony	Boston Metro	Dem Stars				
WIADCA	BMG	2011	ADLIB	CASYM	D'Radoes	Sonatas	Despers USA	Crossfire	Pantonic	Sesame Flyers	Harmony	Boston Metro	Dem Stars				
WIADCA	BMG	2012	ADLIB	Crossfire	D'Radoes	Sonatas	Despers USA	Harmony	Sesame Flyers	East Side Symphony	Pantonic	Metro					
WIADCA	BMG	2013	CASYM	Sonatas	D'Radoes	Pan Fantasy	Desers USA	ADLIB	Pantonic	Crossfire	Harmony	Metro					
WIADCA	BMG	2014	D'Radoes	ADLIB/CASYM		Sonatas	Pan Fantasy	Crossfire	Pantonic	Despers USA	Harmony	Steel Xplosion USA	Metro				
WIADCA	BMG	2015	D'Radoes	CASYM	ADLIB	Crossfire	Sonatas	Despers USA	Pantonic	Metro	Steel Xplosion USA	Harmony					
WIADCA	BMG	2016	D'Radoes	Pan Evolution	Crossfire	Pan Fantasy	Despers USA	CASYM	ADLIB	Philly PanStars	Steel Xplosions USA	Harmony					
WIADCA	BMG	2017	No judged competition (Rain)	Bands Performed for Audience	(Except Philly PanStars)	Listed in Alphabetical Order.	ADLIB	CASYM	D'Radoes,	Despers USA	Harmony	MP Steel	Pan Evolution				
WIADCA	BMG	2018	Despers USA	CASYM	Pan Evolution	ADLIB	D'Radoes	Philly PanStars	Harmony								



**APPENDIX J**

**THE BROOKLYN PANORAMA CHAMPION ARRANGERS AND TUNES (1972-2018)**

Year	Winning Ensemble	Arranger	Tunes
1972	Tropicans	Denzil Botus	Might Sparrow's "Rope"
1973	PanMasters	Dave LaBarrie	Mighty Sparrow's "My Connie"
1974	No Panorama (Rain)		
1975	Brooklynaires	Leon Sterling	Lord Kitchner's "Fever"
1976	Exhibits	Tony Lynch	Lord Maestro's "Fiery"
1977	Moods	Len "Boogsie" Sharpe	Lord Kitchner's "Crawford"
1978	Satisfiers	Vince Hernandez	Ju Ju Warrior's "Calypso Rose"
1979	No Panorama		
1980	No Panorama		
1981	Sonatas	Hilary Borneo	Blue Boy's "Unknown Band"
1982	Sonatas/Metros	Clive Bradley/Ken "Professor" Philmore	Scrunter's "The Will"/ Lord Nelson's "Jenny"
1983	Sonatas	Ken "Professor" Philmore	Blue Boy's "Rebecca"
1984	Golden Stars	Knolly "Panther" Nicholas	Lord Kitchner's "Sweet Pan"
1985	Sonatas	Ken "Professor" Philmore	Crazy's "Soucouyan"
1986	BOYCOTT		
1987	Metros	Clive Bradley	Baron's "Say Say"
1988	Sonatas	Ken "Professor" Philmore	Tambu's "This Party is it"
1989	Sonatas	Ken "Professor" Philmore	Tambu's "Free Up"
1990	Metro	Clive Bradley	Baron's "Tell Me Why"
1991	Metro	Clive Bradley	Baron's "This Sweet Melody"
1992	Metro	Clive Bradley	Shadow's "Dingolay"
1993	Despers USA	Knolly "Panther" Nicholas	David Rudder "Dus in Yuh Face"
1994	Despers USA	Denzil Botus & Scipio Sergeant	Super Blue's "Fire Coming Down"
1995	Despers USA	Denzil Botus & Scipio Sergeant	Bally's "No Behaviour"
1996	Despers USA	Denzil Botus & Scipio Sergeant	Baron's "Faces"
1997	Despers USA	Denzil Botus & Scipio Sergeant	Sugar Aloes' "Carnival Bacchanal"
1998	Despers USA	Denzil Botus & Scipio Sergeant	David Rudder's "Montserrat"
1999	Pantonie	Clive Bradley	Oba's "In My House"
2000	CASYM	Ardin Herbert	Denyse Plummer's "My Time"
2001	Panatonie	Clive Bradley	Shadow's "Stranger"
2002	Panatonie	Clive Bradley	3 Canal's "Ben Lion"
2003	Pantonie	Clive Bradley	David Rudder & Carl Jacobs' "Trini to De Bone"
2004	Sonatas	Yohan Popwell	DeFosto's "War 2004"
2005	Pantonie	Clive Bradley	Oba's "Action"
2006	CASYM	Ardin Herbert	Ronnie McIntosh's "This One's 4U Bradley"
2007	Sonatas	Yohan Popwell	DeFosto's "Pan Lamentation"
2008	ADLIB	Andre White	Crazy's "Heat"
2009	Sonatas	Yohan Popwell	Tunapuna Scanty's "Bandoleros"
2010	Sonatas	Yohan Popwell	Anslem Douglas's "Battle Zone"
2011	ADLIB	Andre White	Sache Alexander's "Do Something for Pan"
2012	ADLIB	Andre White	K.DuBois/D.Garcia's "Baddist"
2013	CASYM	Duvone Stewart	Blue Boy's "Fantastic Friday"
2014	D'Radoes	Terrance "BJ" Marcelle	Blue Boy's "Spankin' - A Tribute"
2015	D'Radoes	Terrance "BJ" Marcelle	Machel's "Like Ah Boss"
2016	D'Radoes	Terrance "BJ" Marcelle	5Star Akil's "Different Me"
2017	No Judged Competition (Rain)		
2018	Despers USA	Odie Franklin	Voice's "Year for Love"

## APPENDIX K

### THE BROOKLYN PANORAMA RULES AND REGULATIONS



West Indian-American Day Carnival Association

Tel: 718-467-1797 Fax: 718-7781808

Office: 323-325 Rogers Avenue Brooklyn, New York 11225

Mailing Address: P.O. Box 130192, St. John's Brooklyn, New York 11213

#### PANORAMA RULES & REGULATIONS

##### Management

Panorama will be managed by West Indian American Day Carnival Association, Inc (WIADCA).

##### Registration

Participating bands will be required to register with WIADCA. The registration process must be adhered to by all participating bands. Failure to do so may lead to disqualification.

##### Regulations

Any steelband that contravenes any of the under-mentioned regulations will be disqualified.

- A. The competition is open to all registered bands with WIADCA, USSA ~~or WIADCA~~.
- B. Registered bands will not be allowed to participate with less than fifty (50) players or more than one hundred (100) players.
- C. Any band found with more than the maximum of one hundred (100) or less than the minimum of fifty (50) players will be disqualified and will not be entitled to an appearance fee.

All bands must select a number to determine the position in which they will perform in the panorama competition. In the event that a band is not present during the pulling of positions to select any member of the organizing planning committee can select the number.

All bands must be prepared to compete in the position selected.

In the event that a band is not prepared to perform when in sequence, the next in chronological order must perform when instructed to do so by WIADCA's panorama committee officials (i.e. if band number 5 is not ready to follow band number 4, then band number 6 must perform). Bands not ready to perform will be disqualified.



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Any steelband that willfully impedes another steelband from appearing in the order in which they are due to appear will be disqualified.

All band members must show the coded wrist band or other forms of ID provided by WIADCA for admission to the grounds of the Brooklyn Museum.

All bands should be present at the Brooklyn Museum grounds by 6 p.m. ALL BANDS MUST COMPLY.

All bands must stop practicing once another band is on stage performing. Failure to do will result in a \$200 fine against that band.

Procedures:

An amber light will indicate that the steelband is requested to go on stage.

No steelband should commence playing before receiving signal (i.e. green light).

Each steelband will perform for the maximum of ten (10) minutes before the panel of judges. Judging time will commence from the start of the steelband's performance before the panel of judges. If any band goes over ten minutes, they will not be judged.

Discipline:

The leader and officials of each competing band shall be held responsible for having their members and instruments at the respective position as selected by ballot no later than thirty (30) minutes before the steelband is due to commence performance.

The leader/captain and officials of each competing band shall be responsible for the behavior, conduct and general department of their band members.

Any steelband remaining within the area of judging and refusing to proceed off stage when requested to do so by authorized officials shall be penalized. One (1) point shall be deducted every minute or part thereof from any band remaining in judging area.

No unauthorized person (followers, spectators, etc.) will be permitted in the judging area.



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Each steelband shall have on its banner prominently displaying its name, leader, arranger, title of the tune to be played and the number of the position in which the steelband will be appearing as chosen by ballot.

Before proceeding to render its tune of choice, each steelband shall be checked by a member of the Panorama committee who will count the number of players. As a result, no band will be allowed to perform before such count is completed. However, a band can designate two (2) officials of its choice to verify such checks made by the Panorama committee.

Should there be any conflict between the numbers counted by the Panorama official and the verifying official of the competing steelband, such dispute shall immediately referred to an executive member of WIADCA OR USSA.

### Adjudication

WIADCA will be solely responsible for the recruiting and selecting of judges.

The competition will be adjudicated by seven (7) judges appointed by WIADCA's panorama committee. Judges will be selected by ballot. Five (5) judges will be seated; the other two (2) judges will serve as tally judge and timekeeper.

The decision of the judges shall be final and binding and the management committee will entertain no protest with regards to judging.

### Judging Criteria

A steelband will be marked out of one hundred (100) points.

Points will be awarded as follows:

Arrangements	40
General Performance	40
Tone	10
Rhythm	10

A band must play in the position it draws whether or not the DJ plays the tune that the band is about to perform. (See appended definition of Panorama criteria).



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WIADCA shall not be responsible for meeting the transportation cost of steelbands that are participating in the steelband panorama.

Authorized personnel of WIADCA or any persons designated by the Panorama committee, will be clearly identified by displaying his/her authorized ID or badge.

Eligibility for monetary prizes and appearance fee are contingent on the band's appearance and performing before the judges in accordance with the Panorama rules of the competition as outlined herein.

No steelband's instruments or racks should be left on the museum grounds after the Panorama performance. The above-mentioned should be taken to the designated holding bay. Any band guilty of leaving any instrument which includes racks etc, on the museum grounds or surrounding area and is not removed by 10 a.m. on Sunday morning will be fined \$300, which will be deducted from the appearance fee.

The bands are responsible for the safety of their instruments.

**These rules must be strictly adhered to. WIADCA is empowered to decide in its discretion of any matters which these rules may be silent and decisions of WIADCA's committee will be final and binding on all participants.**



**WEST INDIAN AMERICAN DAY CARNIVAL ASSOCIATION**

OFFICE: 323-325 Rogers Ave. Brooklyn, New York 11225  
P.O. Box 130192, St. Johns Place, Brooklyn, New York 11213  
Tel: (718) 467-1797 | Fax: (718) 778-1808

Angela Sealy  
*Chairperson*

William R. Howard  
*President*

Karen D. Williams  
*Treasurer*

Dr. Ionie Pierce  
*Vice President*

Anne Rhea Smith  
*2nd Vice President*

Cecille Ford  
*Secretary*

Larry Allahdua  
*Board Member*

Randolph Babb  
*Board Member*

Deborah Benjamin  
*Board Member*

Thomas Bailey  
*Board Member*

Calvin Collins  
*Board Member*

Michael Greaves  
*Board Member*

Yolanda Lezama Clark  
*Board Member*

Johanna Pierre  
*Board Member*

Michael Younglao  
*Board Member*

Hon. Frank R. Seddio Esq.  
*General Counsel*

Kira Brereton Esq.  
*Chairperson of Sponsor  
& Foundation Relationships*

Lucerica Messiah Esq.  
*King & Spaulding LLC*

Monday, August 06<sup>th</sup>, 2018

Dear Band Leader:

The Board of the West Indian American Day Carnival Association (WIADCA) decided at its meeting for the following to be implemented should it be required for the Panorama event -

Should the weather conditions be considered a hazard, beyond our control or an act of god, Panorama 2018 on Saturday, September 1<sup>st</sup> will be cancelled and rescheduled for Sunday, September 2nd (time TBD).

If the second rescheduled date, Sunday, September 2nd is cancelled again due to weather hazards beyond our control or act of god, then Panorama 2018 would be cancelled for the year.

Thanking you once again for your support and cooperation.

Respectfully,

Cecille A. Ford  
Board Secretary

## WIADCA

### Addendum to rules for Panaroma 2018

#### Disqualification and Penalties

There will be **ZERO TOLERANCE** for misbehavior of Steelband members at the Brooklyn Museum gates while entering the grounds to participate in the competition.

**ZERO TOLERANCE** would be in effect for:

(A) Any form of misbehavior including transportation of Alcoholic Beverages

(B) Non-wearing of wristbands by Steelband members.

All members **MUST** be wearing a wristband tightly fitted to their wrist when entering the gate.

All wristbands will be inspected upon entry to the yard.

**NO** loose fitting wristbands please. **NO EXCEPTION!!!**

Competing Bands failing to comply with these rules will be **liable** to a deduction of **(Ten) 10 POINTS**

**Refusal** to obey all the rules laid out by WIADCA for the competition will result in your band **NOT PERFORMING** Panorama night.

Signed by: \_\_\_\_\_

Date: \_\_\_\_\_

\_\_\_\_\_

**APPENDIX L**

**JUNIOR PAN FEST RULES (2018)**

**C.L.A.C.C-C**

**JUNIOR PAN FEST RULES**

**2018**

*Leave @ 1100 am*

This Junior Pan Fest is open to all interested Steelbands provided that the following criteria are met and agreed to:

1. The maximum number of players allowed in a band is 16. For the rhythm section a maximum of 4 is allowed. In all no more than 20 .
2. At least 8 players must be 18 years old or younger. The other 8 players could be up to 21 years old. For the 4 rhythm section members, there is no age limit.
3. All participating bands must be on St John's Place (Between Brooklyn & Kingston Aves) no later than 1:00 PM.
4. No band can practice while another band is on stage playing.
5. The judges will be assigned by CLACC-C.
6. The judges decisions are FINAL.
7. The bands will draw for positions and will lineup based on the number pulled.
8. Playing time must be not less than 5 minutes but no more than 6 minutes.



APPENDIX M

LECTURE RECITAL HANDOUT

**The Brooklyn Panorama Competition:  
A Historical Account**



1) West Indian American Day  
Carnival Association (WIADCA)



2) Geographic Location of Trinidad and Tobago



## Historical Background

**3) Indenture Servants in the cane fields**



**4) Kalinda Stick Fighting**



**5) Tamboo-Bamboo Band**



**6) Ping Pong Pans Masquerading Down the Streets of Trinidad**



**7) Trinidad All Steel Percussion Orchestra**



## Emergence of Steelpan in America

8) Rudy King



9) Kim Loy Wong



10) Peter Seeger



11) Ellie Mannette



12) (United States) U.S. Navy Steel Band (USNSB) 1958



13) President Eisenhower and Admiral Gallery (1957)



## West Indies Customs and Traditions

14) Entrance on Flatbush to Little Caribbean in Brooklyn



15) *J'Ouvert* Costume



16) *Moko Jumbie*



## The Calypso Craze

### 17) Andrew Sisters



### 18) Harry Belafonte



### 19) Calypso Beat Example

Percussion

Strum

The notation shows a 2/4 time signature. The Percussion staff has a sequence of notes with accents: quarter, quarter, eighth, quarter, quarter, quarter, eighth, quarter. The Strum staff has a sequence of notes with accents: quarter, quarter, eighth, quarter, quarter, quarter, eighth, quarter.

### 20) Tassa Drumming Ensemble

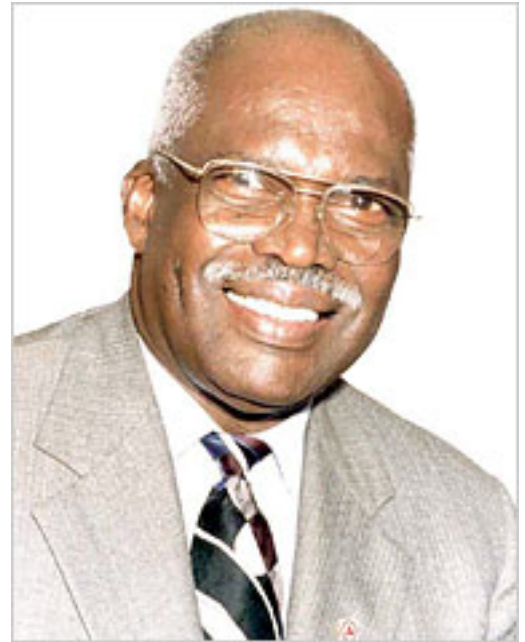


## Origins of the Brooklyn Panorama

21) Jesse Wattle – Founder of the Carnival in New York



22) Carlos Lezama



23) Carlos Lezama Archives and Caribbean Cultural Center (CLACC-C)



24) Extravagant Costume

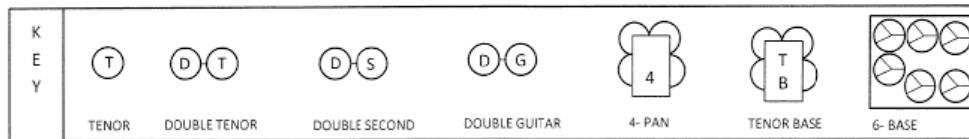
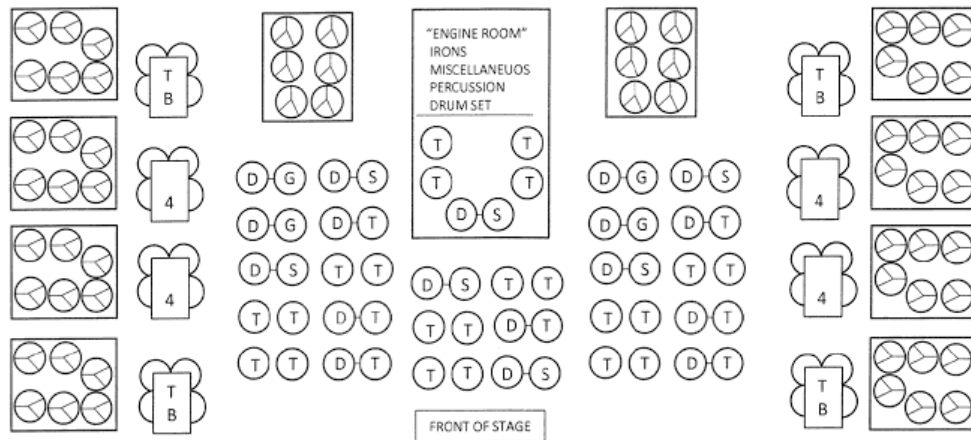


25) West Indian Carnival Parade in Brooklyn





**28) Pan Rebels staging layout for the 1995 Brooklyn Panorama Competition**



**29) Entrance to the Invaders Panyard in Trinidad**





## Ensembles

### 30) The Brooklyn Panorama Competition Results (1972-2018)

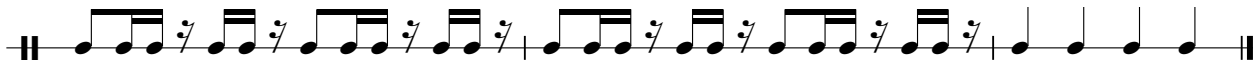
Promoter	Venue	Year	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>th</sup>	9 <sup>th</sup>	10 <sup>th</sup>	11 <sup>th</sup>	12 <sup>th</sup>	13 <sup>th</sup>	14 <sup>th</sup>	15 <sup>th</sup>
Unofficial	BMG	1972	Tropicans														
NYCCC	MEC	1973	PanMasters														
		1974	No Panorama (rain)														
WIADCA	BMG	1975	Brooklynaires	Silhouettes	Sonatas												
WIADCA	BMG	1976	Exhibits	Sonatas	Masqueraders												
WIADCA	BMG	1977	Moods														
WIADCA	BMG	1978	Satisfiers	Metro	Brooklynaires	Moods											
		1979	No Panorama														
		1980	No Panorama														
WIADCA	BMG	1981	Sonatas														
WIADCA	BMG	1982	Sonatas/Metros														
WIADCA	BMG	1983	Sonatas	Metro	Golden Stars												
WIADCA	BMG	1984	Golden Stars														
WIADCA	BMG	1985	Sonatas	Golden Stars	Moods												
WIADCA	BMG	1986	BOYCOTT														
WIADCA	BMG	1987	Metros	Moods	Sonatas		Golden Stars	Boston Metro	Freedom Steel								
WIADCA	BMG	1988	Sonatas	Moods	Metro												
WIADCA	BMG	1989	Sonatas	Pan Fantasy	Moods	Metro			CASYM								
WIADCA	BMG	1990	Metro	Pan Fantasy	Sonatas				CASYM								
WIADCA	BMG	1991	Metro	Pan Rebels	Moods	Sonatas		Metropolitans	CASYM								
WIADCA	BMG	1992	Metro	Despers USA	Sonatas	CASYM											
WIADCA	BMG	1993	Despers USA	Metro	Sonatas	Moods	Pan Rebels	CASYM	Harlem	Harford							
WIADCA	BMG	1994	Despers USA	Pan Rebels	Moods	Metro		CASYM									
WIADCA	BMG	1995	Despers USA	Sonatas	Pan Rebels	Metro			CASYM								
WIADCA	BMG	1996	Moods	Despers USA	Sonatas	Pan Rebels	Metro	CASYM									
WIADCA	BMG	1997	Despers USA	Sonatas	CASYM	Pan Rebels	Moods	Invaders	Mystery Band	Umoja	Silhouettes	Metro	ADLIB				
WIADCA	BMG	1998	Despers USA	Sonatas	Pantonic	Silhouettes	CASYM	ADLIB	Pan Rebels	Metro	Invaders	Sesame Flyers	Women in Steel				
WIADCA	BMG	1999	Pantonic	Pan Rebels	Despers USA	Metro	CASYM	Umoja	Sonatas	ADLIB	Sesame Flyers	Pa Phonic	NY Nutones	Women in Steel	Tasso		
WIADCA	BMG	2000	CASYM	Pantonic	Sonatas	Pan Rebels	Despers USA	Metro	Caribbean Youth Pan-tonics	ADLIB	NY Nutones/Women in Steel		Pan Phonic	Tasso			
USSA	JEF	2001	Pantonic	Sonatas	ADLIB	Despers USA	Pan Rebels	Dem Stars	NY Nutones	Sesame Flyers	Caribbean Youth Panoramics	Tasso	Invaders/Ambassadors	Harlem All Stars			
WIADCA	BMG	2001	CASYM	Metro	Women in Steel												
USSA	JEF	2002	Pantonic	Marsicans	Sonatas	Dem Stars	Sesame Flyers	ADLIB	NY Nutones/Ambassadors	Caribbean Youth Panoramics							
WIADCA	BMG	2002	CASYM	Despers	Metro	Moods	Crossfire	D'Radoes	Pan Phonic	Tasso	Women in Steel	Harmony					
WIADCA /USSA	BMG	2003	Pantonic	CASYM	D'Radoes	Sonatas/Marsicans		Despers USA	ADLIB	Dem Stars	Moods	Pan Phonic	Caribbean Youth Panoramics	Harmony	Crossfire	Women in Steel	Sesame Flyers
WIADCA	BMG	2004	Sonatas	CASYM	Marsicans	D'Radoes	Crossfire	Dem Stars	Sesame Flyers	Despers USA	Harmony	ADLIB	Pan Phonic	Pantonic	Caribbean Youth Panoramics		
WIADCA	BMG	2005	Pantonic	D'Radoes	Sonatas	CASYM	Despers USA	Dem Stars	Crossfire	Marsicans	Sesame Flyers	ADLIB	Caribbean Youth Panoramics	Harmony			
WIADCA	BMG	2006	CASYM	Sonatas	Pantonic	D'Radoes	Despers USA	Sesame Flyers	Harmony	Crossfire	Dem Stars	ADLIB	Caribbean Youth Panoramics	Marsicans			
WIADCA	BMG	2007	Sonatas	CASYM	Pantonic/ADLIB		Sesame Flyers	Harmony	D'Radoes	Crossfire	Dem Stars	Despers USA	Marsicans				
WIADCA	BMG	2008	ADLIB	CASYM	Sonatas	Despers USA/Harmony	Sesame Flyers	Pantonic	D'Radoes	Crossfire							
WIADCA	BMG	2009	Sonatas	ADLIB	CASYM	Despers USA	Harmony	Sesame Flyers	Pantonic/D'Radoes		Boston Metro	Crossfire					
WIADCA	BMG	2010	Sonatas	ADLIB	CASYM	Sesame Flyers	Despers USA	Crossfire	Pantonic/D'Radoes		Harmony	Boston Metro	Dem Stars				
WIADCA	BMG	2011	ADLIB	CASYM	D'Radoes	Sonatas	Despers USA	Crossfire	Pantonic	Sesame Flyers	Harmony	Boston Metro	Dem Stars				
WIADCA	BMG	2012	ADLIB	Crossfire	D'Radoes	Sonatas	Despers USA	Harmony	Sesame Flyers	East Side Symphony	Pantonic	Metro					
WIADCA	BMG	2013	CASYM	Sonatas	D'Radoes	Pan Fantasy	Despers USA	ADLIB	Pantonic	Crossfire	Harmony	Metro					
WIADCA	BMG	2014	D'Radoes	ADLIB/CASYM		Sonatas	Pan Fantasy	Crossfire	Pantonic	Despers USA	Harmony	Steel Xplosion USA	Metro				
WIADCA	BMG	2015	D'Radoes	CASYM	ADLIB	Crossfire	Sonatas	Despers USA	Pantonic	Metro	Steel Xplosion USA	Harmony					
WIADCA	BMG	2016	D'Radoes	Pan Evolution	Crossfire	Pan Fantasy	Despers USA	CASYM	ADLIB	Philly PanStars	Steel Xplosions USA	Harmony					
WIADCA	BMG	2017	No judged competition (Rain)	Bands Performed for Audience	(Except Philly PanStars)	Listed in Alphabetical Order:	ADLIB	CASYM	D'Radoes,	Despers USA	Harmony	MP Steel	Pan Evolution				
WIADCA	BMG	2018	Despers USA	CASYM	Pan Evolution	ADLIB	D'Radoes	Philly PanStars	Harmony								

## Arrangements

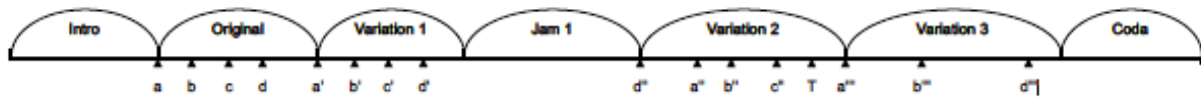
### 31) Panorama Count-Off Variation 1



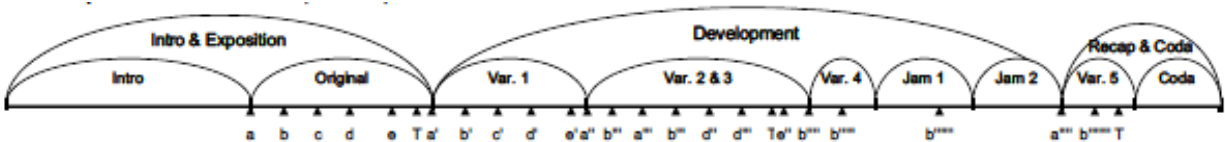
### 32) Panorama Count-Off Variation 2



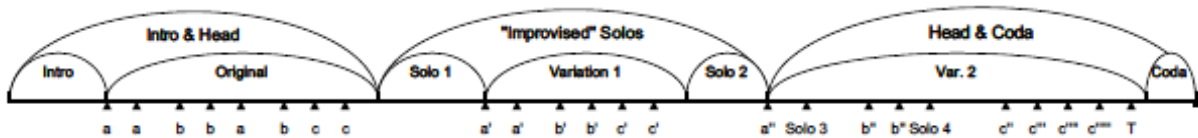
### 33) Panorama Formula – Basic Example



### 34) Panorama Formula – Classical Formal Techniques



### 35) Panorama Formula – Jazz Formal Techniques



**36) The Brooklyn Panorama Champions, Arrangers, and Tunes (1972-2018)**

Year	Winning Ensemble	Arranger	Tunes
1972	Tropicans	Denzil Botus	Might Sparrow's "Rope"
1973	PanMasters	Dave LaBarrie	Mighty Sparrow's "My Connie"
1974	No Panorama (Rain)		
1975	Brooklynaires	Leon Sterling	Lord Kitchner's "Fever"
1976	Exhibits	Tony Lynch	Lord Maestro's "Fiery"
1977	Moods	Len "Boogsie" Sharpe	Lord Kitchner's "Crawford"
1978	Satisfiers	Vince Hernandez	Ju Ju Warrior's "Calypso Rose"
1979	No Panorama		
1980	No Panorama		
1981	Sonatas	Hilary Borneo	Blue Boy's "Unknown Band"
1982	Sonatas/Metros	Clive Bradley/Ken "Professor" Philmore	Scrunter's "The Will"/ Lord Nelson's "Jenny"
1983	Sonatas	Ken "Professor" Philmore	Blue Boy's "Rebecca"
1984	Golden Stars	Knolly "Panther" Nicholas	Lord Kitchner's "Sweet Pan"
1985	Sonatas	Ken "Professor" Philmore	Crazy's "Soucouyan"
1986	BOYCOTT		
1987	Metros	Clive Bradley	Baron's "Say Say"
1988	Sonatas	Ken "Professor" Philmore	Tambu's "This Party is it"
1989	Sonatas	Ken "Professor" Philmore	Tambu's "Free Up"
1990	Metro	Clive Bradley	Baron's "Tell Me Why"
1991	Metro	Clive Bradley	Baron's "This Sweet Melody"
1992	Metro	Clive Bradley	Shadow's "Dingolay"
1993	Despers USA	Knolly "Panther" Nicholas	David Rudder "Dus in Yuh Face"
1994	Despers USA	Denzil Botus & Scipio Sergeant	Super Blue's "Fire Coming Down"
1995	Despers USA	Denzil Botus & Scipio Sergeant	Bally's "No Behaviour"
1996	Despers USA	Denzil Botus & Scipio Sergeant	Baron's "Faces"
1997	Despers USA	Denzil Botus & Scipio Sergeant	Sugar Aloes' "Carnival Bacchanal"
1998	Despers USA	Denzil Botus & Scipio Sergeant	David Rudder's "Montserrat"
1999	Panonic	Clive Bradley	Oba's "In My House"
2000	CASYM	Ardin Herbert	Denyse Plummer's "My Time"
2001	Panonic	Clive Bradley	Shadow's "Stranger"
2002	Panonic	Clive Bradley	3 Canal's "Ben Lion"
2003	Panonic	Clive Bradley	David Rudder & Carl Jacobs' "Trini to De Bone"
2004	Sonatas	Yohan Popwell	DeFosto's "War 2004"
2005	Panonic	Clive Bradley	Oba's "Action"
2006	CASYM	Ardin Herbert	Ronnie McIntosh's "This One's 4U Bradley"
2007	Sonatas	Yohan Popwell	DeFosto's "Pan Lamentation"
2008	ADLIB	Andre White	Crazy's "Heat"
2009	Sonatas	Yohan Popwell	Tunapuna Scanty's "Bandoleros"
2010	Sonatas	Yohan Popwell	Anslem Douglas's "Battle Zone"
2011	ADLIB	Andre White	Sache Alexander's "Do Something for Pan"
2012	ADLIB	Andre White	K.DuBois/D.Garcia's "Baddist"
2013	CASYM	Duvone Stewart	Blue Boy's "Fantastic Friday"
2014	D'Radoes	Terrance "BJ" Marcelle	Blue Boy's "Spankin' - A Tribute"
2015	D'Radoes	Terrance "BJ" Marcelle	Machel's "Like Ah Boss"
2016	D'Radoes	Terrance "BJ" Marcelle	5Star Akil's "Different Me"
2017	No Judged Competition (Rain)		
2018	Despers USA	Odie Franklin	Voice's "Year for Love"

**37) Lyrics for “Year for Love” by Aaron “Voice” St. Louis**

(Intro)

Tell me wha dey fighting for  
Wha dey killing for  
We doh need no more now  
So tell dem wicked people

(Chorus)

Fire go bun dem  
Fire go bun dem  
Oh lawd, ah say dis is de year for love (for love)  
Fire go bun dem  
Fire go ben dem  
Say little boy you ain’t bad at all (no)

(Verse 1)

Another one just gone  
Boy yuh beat yuh chest and smile, say you’z ah madman  
Another young boy fall  
Yuh soul Cyah rest at night oh you’z ah bandman?  
Badman is a man who does defend woman and protect de young ones by any means, lawd  
Yuh ain’t no bad man boy, nah. Yuh ain’t no bad man  
A real badman does make his own decisions  
He don’t need anyone. He only need his God  
Yuh ain’t no bad man boy, naah. Yuh ain’t no bad man

Song Continues. . .