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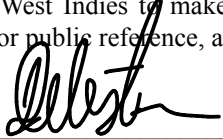
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ABSTRACT

This study provides a musical analysis of the history of steelpan music in St. Lucia as a cursory part of the total musical development in St. Lucia. It recognizes the connection to Trinidad while identifying the current roles and musical paths in St. Lucia. This thesis will examine the journey and the acceptance that the steelpan has taken on the Caribbean island of St. Lucia, which was first found in the city of Castries. It will briefly summarize the role of the steelpan in the St. Lucian Carnival through a deeper look at cultural identity. Like many islands, the instrument was adopted by the lower classes and ostracized by the elite classes. This thesis will explain the struggles of the classes of people who embraced the instrument wholeheartedly and whose determination and use of it as an expression have insured its place in St. Lucian society today. It will also highlight key individuals like Lennard "Scrub" Wellington, Gregory "Shining" Emmanuel, and Ivan Smith who were influential in pioneering the instrument. This research is crucial due to the scarcity of academic work on the island's music and culture. The demolition of the St. Lucia Folk Research Center by fire in 2018 further compounded this fact. Therefore, this research makes an effort to record the origin and historical progression of the steelpan movement on the island of St. Lucia. This research has thus concluded that the steelpan movement in St. Lucia has been marred with struggle from its inception up until today. However, the sound of the steelpan continues to resonate in the hearts of St. Lucians and continues to grow into a new generation of steel pan enthusiasts.

Keywords: Steelpan, Castries, Lenard "Scrub" Wellington, North Stars Steel Orchestra, Diamond Steel Orchestra, St. Lucia Folk Research Center

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INTRODUCTION

St. Lucia is a little island in the Lesser Antilles that lies between Barbados to the east, English-speaking St. Vincent to the south, and French-speaking Martinique to the north. St. Lucia was one of the first areas in the New World to be discovered, much like other Caribbean islands.

(Scovel 2016) As with many other Caribbean islands, early Europeans exterminated St. Lucia's indigenous inhabitants and replaced them with enslaved Africans via the Triangular Trade. As part of the ensuing centuries-long land grab among various Western European countries, France and England alternately held St. Lucia, with England finally establishing control in 1812, 10 years after colonizing Trinidad. Unlike Trinidad, Carnival, Calypso, and the Steelpan were not popular in St. Lucia until the late 1940s. (Scovel 2016). The steelpan gained popularity in the aftermath of the devastating Castries fire, which ravaged the entire city. Through this economic downturn, many of the working class in St. Lucia were drawn to the sound of steelpan as a glimmer of hope as the city was being rebuilt.

Rationale: Due to the scarcity of academic work on the island's music and culture, understanding how St. Lucian steelpan music evolved is critical. The demolition of the St. Lucia Folk Research Center in 2018 compounded this fact. When cultural items are lost due to conflict, natural catastrophes, or unrestrained urbanization, written records are frequently the only thing that remains as a tribute to the past. In order for the nation to progress, we must begin to do a better job of documenting our heritage. Thus, this study attempts to document the history and the chronological development of the steelpan movement on the island of St. Lucia.

Thesis Statement: In the 20th century, steelpan traveled from Trinidad and Tobago to St. Lucia and evolved through the lower classes' need for musical expression that was suppressed by the upper classes and colonialism. These oppressed St. Lucian panmen embraced the instrument as a means of cultural identity.

Parameters: This research aimed to chronologically document the history of steelpan music and how the socio-economic conditions of the island at the time may have shaped this history. This research therefore traces the inception of the steelpan in Trinidad to its expansion into St. Lucian society in the 1950s. It would go on to follow the steelpan movement through the second half of the twentieth century, culminating in the pan movement of the 21st century. This study largely focused on the island of St. Lucia; however, considering the development of the steelpan instrument, the history of steelpan in Trinidad was also considered.

Objectives:

The aim of this study is to:

Document chronologically how St. Lucian steelpan music has developed from the 1950s to the present.

Highlight key socioeconomic factors that may have influenced the development of steelpan.

Compare and contrast the differences between the pan movement in Trinidad and Tobago and St. Lucia.

Chapter Outline:

Chapter 1: Historical Overview of St. Lucia Steel And the arrival of Pan on the island This chapter presents a brief overview of the history that shaped the steelpan and its acceptance into St. Lucian culture. It then provides a detailed description of the pioneer who brought the steelpan to the island.

Chapter 2: Chronological Development of the Steelpan in St. Lucia This chapter provides key developmental factors of the steelpan movement for each decade from the 1950s to 2023.

Chapter 3: Chronological Development of the Steelpan in the 20th Century This chapter highlights the major developmental changes that have impacted the steelpan in the 20th century. This includes key individuals and their views on the growth of the steelpan in St. Lucia.

Methodology: This research uses the compilation of qualitative data. This was collected from musicology dissertations, peer-reviewed articles, newspaper articles, online interviews, and magazine features. This information was cross-referenced with interviews from key persons of the steelpan and carnival movements in St. Lucia.

Literature Review

The subject of the history of steelpan in St. Lucia is a vast one, with no academic study explicitly focusing on this evidence. Scholarly studies on St. Lucia's music and festivals addressed historic, social, and musical elements of the island's traditional music.

The work of anthropologist Daniel Crowley in the 1950s was the first serious study of St. Lucian music. "Festivals of the Calendar," published in 1957, was one of his academic publications that provided a comprehensive examination of the island's music. From my study, this is the first academic piece that addresses the steelpan. This article would imply the rising popularity of steelpan as bands of musicians, either with stringed instruments or tuned steel oil drums, march through the streets and serenade the houses of their friends in celebration of patron saint Cecilia. This report also stated that in 1947, the steelpan made its debut at Carnival, and steel bands and organizations such as Turks, matadors, prisoners, the Kon-Tiki Expedition, and gladiators took part in the festivities. His other article, "Song and Dance in St. Lucia," discussed the connection between steelpan and carnival.

"Musical Events in the Lives of the People of a Caribbean Island, St. Lucia Creole Culture, Interpretation," Guilbault's 1984 dissertation, is the most in-depth examination of the musical components of St. Lucia's indigenous music. The earliest documented musical notation of indigenous musical genres is found in this dissertation. Guilbault not only documented the social and economic circumstances in which the island's folk music was performed, but he also provided specifics on the music's distinguishing features. "Musical Traditions of St. Lucia, West Indies" was another useful book for learning about the island's traditional styles. Guilbault co-

wrote "Dances and Songs from a Caribbean Island" with Krister Malm, Embert Charles, and Manfred Kremser.

Since Guilbault's dissertation, there hasn't been much scholarly research specifically on St. Lucian music; nonetheless, the subject has been covered in a number of Caribbean entertainment periodicals, online site pieces, and newspaper stories. The most recent academic study was "Function of Gender in St. Lucia: A Historical and Lyrical Analysis of Saint Lucian Soca" by Scovel. This dissertation largely examined the social, gender, and historical aspects that have shaped St. Lucia's music. There was also a thorough examination of the development of Calypso in St. Lucia in the second half of the 20th century.

LUCIAN KAISO was a publication of the Folk Research Center. Its main objective was to disseminate information on St. Lucian calypso, collected through an ongoing research project. Lucian Kaiso was published annually from 1990 to 1999. These papers contain crucial pieces of information that supported the many interviews conducted for this dissertation. The 1991 publication provided a broad analysis of the steelpan and its pioneers in St. Lucia. It also provided lots of information as it relates to the socio-economic conditions in St. Lucia during the 21st century as calypso was assimilated into our culture.

These works of literature give insight into the learning music scene in St. Lucia before, during, and after the advent of the steelpan on the island. Although these are not directly related to the steelpan, they are a crucial resource in presenting a correct sequence of events. The information gleaned from these publications was also utilized to cross-reference any information provided by interviewees.

CHAPTER ONE

The steelpan

The steelpan is a pitched percussion instrument that originated in Trinidad and Tobago in the 1930s. Steelpan evolved from Tamboo bamboo bands that utilized bamboo tubes and non-traditional instruments like scrap metal, metal containers, graters, and dustbins. The bamboo tubes were eventually abandoned and replaced by metal instruments. The metal pan players noticed that elevated sections of the metal containers produced a distinct sound than flat areas. The metal pan bands developed into the steelpan family of instruments via experimentation, coincidence, trial and error, and inventiveness on the part of several creators. There was a significant interconnectedness between the British colonies in the West Indies after WWII. Thus, the steelpan spread across these colonies. These include Antigua, St. Vincent, Barbados, and the focus of this paper, St. Lucia. In this paper, I have attempted to provide a timeline of the development of pan in St. Lucia. That is while taking into consideration the culture, economic activity, and music of St. Lucia.

Introduction to steelpan on island

It is widely accepted that Lenard 'Scrub' Wellington initiated the steelpan movement in the 1940s in St. Lucia. 'Scrub' was from the Castries settlement of Conway and lived in the typical modest conditions of the St. Lucia inhabitants at the time. He had been playing music since he was seven years old, and his main passion for pan began after World War II, when a lot of expatriate troops, their families, and some residents were celebrating the war's end. The music that accompanied the events was mostly percussion, including 'tin cans' and the steelpan.

According to Lucian Kasio's 1991 publication, the constant inter-island traveling and a fairly easy-going attitude towards immigrants meant that musical and other influences traveled quickly from Trinidad across the island. A sailor from a ship stationed in the then-Prince Alfred Basin presented the first tenor pan to Scrub's friend Bannfè, according to Scrub. He couldn't stop himself from being lured by the wonderful sound of the pan. The ship's crew was taken aback when they heard "Scrub," and on their next voyage, they purchased him a new second pan. Scrub would go on to purchase steel drums and become St. Lucia's first pan maker. Scrub is credited with creating the first steel band on the island, known as the 'Pirates.' When calypso concerts first started in St. Lucia in the 1940s in the old St. Lucia Workers Building in Conway, they quickly gained a large fan base thanks to the charismatic performers and humorous calypsos. Scrub, with his love for music, was one of these performers.

Due to the unfortunate living circumstances in St. Lucia at the time, Scrub stowed away aboard a colonial vessel bound for Barbados in 1947. He attempted to stow away again and return to St. Lucia, but was captured and forced to labor in Barbados. In Barbados, he was credited with creating two steel bands and was also involved in the making of the instrument. He eventually

returned to St. Lucia, but life on the island got more difficult following the historic fire of 1948. The city of Castries went up in flames, and this spanned hardships across the island. This forced Wellington to stagger away once again, this time to Trinidad. In Trinidad, Wellington worked as a baker in Laventille. Wellington thus became a witness to the major innovations of the steelpan that characterized both that era and locality. He developed close relationships with innovators such as Bertie Marshall and Rudolph Charles. Scrub eventually returned to St. Lucia and immersed himself in the formation of steel bands around the island, with the Castries area alone having up to ten steel bands during the late 1950s.

CHAPTER TWO

Steelpan in the 1950s

In the 1950s, St. Lucia's folk music culture led the music arena. Celebrations such as the La Rose and La Magaurite flower festivals and the kabawé (rum shop) musician culture would be the public's main exposure to live music. For over two hundred years, St. Lucian civilization was divided into two floral societies called La Rose and La Marguerite (Crowley, "La Rose," 541). Prior to the expansion of St. Lucia's pre-Lenten carnival, the grand fetes of the two societies were often described as Saint Lucia's carnival, in reference to the cultural significance that the festivals had in Saint Lucian society, which was similar to that which carnival had in Trinbagonian society (Crowley, "La Rose," 542). With the steelpan coming on the scene, music was visible in the city of Castries. "The music of the steelpan just spread like wildfire when it reached these shores." (Folk Research Center, 1991) By the late 50s, there were at least ten bands playing in Castries. According to the Folk Research Center, veteran panmen spoke nostalgically and proudly about some of these bands: Mentioning the names Goho (named for his height and size) and his boys who practiced behind the market; the Scrub's band, known for a while as the Melody Brothers, playing in Conway; the Falcons band, a formidable side on the road; the legendary Turks, practicing in the yard of the Walcott home on Chaussee Rd.; the powerhouse steelband called Central All Stars, led by a man named Bebop There were also Avengers, Buccaneers, and Mello-Tone. Even with this burst of popularity The steelpan was not readily accepted by religious groups and the upper echelons of society. Steelpan players were referred to as vye negs(old niggers) and wharf rats, or idlers on the docks. According to the Folk Research

Center, some people were enthusiastic proponents of the pan from the beginning, while others were adamantly against it. Attitudes were separated along social class lines, although only to a limited degree. It's not accurate to argue that the working class welcomed it while the aristocratic and middle classes fought it. The Roman Catholic Church's view of Carnival as a celebration of pagan licentiousness and its association with the carnival celebration pan had a significant impact on people of all socioeconomic backgrounds. There was, however, a distinct bias toward associating steelband with "lower class" rowdiness, violence, obscenity, and so on and so forth. There were a few notable occurrences, and the Trinidadian "bad John" mentality with its gangs and gang areas seemed to be developing for a short time in the early 1960s. Yet it diminished. The instances stand out in memory due to their rarity. At that time, playing the piano was not something a middle-class teenager would typically undertake, as one former bandleader described it. In general, it wasn't encouraged, but there were always parents who were enlightened enough to support musical talent in whatever manner it manifested itself. This view would lead to the suspension of students from the leading school on the island, St. Mary's College, due to their involvement with the steelpan. Education was one of the ways poor black children were able to break out of poverty and into the higher echelons of society. As such, having these "bright" students at the institution associate with unemployed "idlers" was cause for concern. This was the logic behind the suspension. One of the students suspended was Augustus "Pan" Andrews, who would go on to be instrumental in growing pan on the island. Students of that very school would go on to exert their dominance in the prominent steel band RMPHO (Rhythm Makers Pan Harmonic Orchestra), a few years later in the mid-1950s. "Band leader "Pan" Andrew got his name "Pan" from playing first pan in the Rhythm Makers Pan Harmonic

Orchestra in the late fifties." Folk Research Center 1990) Ray Holman, who coincidentally also went to St. Mary's College in Trinidad, was lured to the steelpan. As a college boy, it was unheard of for someone from his class and skin color to rub shoulders.

Steelpan in the 1960s

Like Trinidad, the 1960s were referred to as the golden age of steelpan and saw the spread of the instrument from the north to the south of the island. A major factor contributing to this 'golden age' was the style of popular music of that era. During the early 1960s, Trinidad songs were performed, and "Tjoké Chat" was the melody for the Road March. During this time, the Castries Town Hall became the center for calypso performances. According to the Lucian Kaiso publication of the folk research center, for over twenty years the Big Six Orchestra backed up local calypsonians at the Palm Beach Club, Havana Club, and Clarke's Cinema annually, from calypso tents through finals. The band, formed by former steel band player Augustin "Pan" Andrew in 1960, is the only one that can boast of backing up calypso heroes like five-time king Mighty Terra in the 1960s, Mighty Pelay and Lord Carro in the 1970s, and Invader in the 1980s. " The band's own line-up of musicians included Mighty Pelay (guitar), Augustin "Pan" Andrew (piano, organ). Hudson Kelly (trumpeter), Joseph (Jab) Augustin saxophone, and Girard Emmanuel (trumpet) were the band's musicians and arrangers. Folk Research Center 1990) Instrumental music was extremely popular in the region, and conventional bands such as the Gaylords from Dominica, Frankie McInstosh from St. Vincent, and Trinidad's Joey Lewis were some of the bands setting the trends of that era. In St. Lucia, bands such as the True Tones and the Quavers were the local expressions of that regional trend. The popularity of calypso and

brass arrangements became apparent through the widespread access to battery-powered radios at the time. At that time, electricity was not available in the rural communities on the island. The island had access to not only St. Lucian music but the music of Trinidad and surrounding islands at that time. As a result, the regional populace had become accustomed to elaborate instrumental arrangements and thus easily embraced steelpan competitions and also embraced the dominance of the live steel bands on the road for carnival. The Steelband fraternity is responsible for the establishment and growth of costumed bands at Carnival events. The Turks, as well as Scrub's Steel Orchestra and others, marched through the streets with the pan in their necks and outfits that were often based on blockbuster movies. The bands quickly began to invite costumed followers to accompany them. Antonius "Sycra" Gibson, the famed costume designer and bandleader, was a member of The Turks. The advent of modern mass communication, electricity, and amplification in the early seventies would eventually lead to the gradual reduction of live steel band performances at St. Lucia's carnival celebrations and the overall popularity of live instrumentation. This also affected the steelpan movement in Trinidad. Big trucks and sound systems took over the carnival celebrations, relieving the steelpan of its duties. Despite this trend, the island's first phase of panorama competitions started during this period.

The 70s and Panorama

During that time, the popularity of rock and Afro-American music was beginning to soar, followed by reggae and cadence, while the popularity of this indigenous live instrumental music was continuing to diminish. During this time, there was not much steel band music on the radio, but more of it was being recorded. But even in Trinidad, not very many radio DJs played pan music.

Scrub's departure from steel band leadership marked the beginning of the new period of the 1970s, as issues with his mental health forced him to hand over leadership of his band to Ivan Smith, his son and understudy, in 1975. The band, formerly known as the Scrub Steel Orchestra, was renamed the North Stars Steel Orchestra at the time. Ivan chose the name since the band was the most northern of the island's steel bands at the time. He observed that North Star's panyard served as a haven for many jobless youths at the time. This also meant that panorama rehearsals were frequently conducted throughout the day in preparation for the competition. The North Stars Pan Yard, therefore, paralleled a tendency that existed in Trinidad's pan yards, where the yards served not only as locations for music performances but also as social hubs for the community. The steelpan continued to spread, though the number of bands decreased. However, Soufriere, Anse-la-Raye, and Babonneau all started, according to the folk research center.

During this early phase, there were fewer restrictions and criteria for Panorama, with a significant distinction being the arranger's liberty to use music that did not originate in St. Lucia. The regulations for Panorama at the time also did not limit the number of players a side might have. Thus, St. Lucian's had the opportunity to witness the live performance of a rehearsed orchestra in a competition setting.

Steelpan in the 80s and 90s

The 1982 competition marked the conclusion of Panorama's first phase in St. Lucia. The fundamental cause of the competition's demise seems to be the minimal amount of money the steel bands got for competing in the event. Pan men began viewing their playing as an art form. This was at the advent of St. Lucia's independence in 1979. There was a movement across the Caribbean to create art from the perspective of ourselves, with the value of art being understood by artists. These mental hurdles were accompanied by other, more tangible difficulties. The cost of starting and maintaining a steel orchestra was higher. In a city where regular housing was so costly, simple issues like finding a place to practice were almost impossible. Hotel performances could hardly sustain a commercial side of 6–8 people. There were also complaints from band leaders that compensation for steelpan performances was lower than it had been in recent years. Regrettably, there were also some hotels whose management believed that steelbands were not worthy of the same compensation as other musical acts. As a result, Panorama would not be held from 1983 to 1997 as a result of the boycott by members. In 1987, the St. Lucia School of Music was established, thanks largely to the mobilizing efforts of Mr. Hunter Francois, Retired (Lawyer and Minister of Education, Government of Saint Lucia), and a dedicated team of founder members, and would go on to offer steelpan music lessons. In 1988, by Cabinet conclusion, the school became an assisted school, and an annual subvention was provided by the Government of St. Lucia. Derek Walcott would go on to win the Nobel Prize in literature in 1992, which

solidified the value of the arts in St. Lucia. Steelpan looked as though its notoriety had peaked and would have descended into obscurity at the time. Pan leaders were thought to be responsible for the government not addressing their concerns. These and other factors are working together to keep "pan at a distance," to paraphrase a song by the Mighty Pelay in 1989. Pan, however, continued to be a staple at the hotels and other private functions. "Steel band music made its auspicious debut in the church in 1985, with the Diamond Steel Orchestra becoming the first steelband to play in the cathedral." The steelband movement before that had received the blessings of Father John and culture advocate Father Anthony." (Folk Research Center, 1998) Despite the lack of the competitive element of pan culture,' the 1980s and early 1990s saw the presence of pan in St. Lucia. Ivan Smith would help form an all-female band called Allegro in 1992. This was similar to Trinidad's Girl Pat Steelband, which was formed in 1951.

In 1997, Ivan Smith and Lucius 'Goatee' Alexander formed the St. Lucian National Steel Bands Association, an organization dedicated to the welfare of steel bands and pan men. This was over a decade after Pantrinbago was established in Trinidad and Tobago. Thus, Panorama was restarted in St. Lucia in 1998 as a result of this endeavor. This led to widespread respect for the music and the industry as a whole. The association had grown to include 15 bands from around the island. It is led by a nine-member executive committee comprised of a president, vice president, secretary, assistant secretary, public relations officer, treasurer, assistant treasurer, and two trustees. When Panorama returned in 1998, there was an increase in the number of musicians in the various bands, as well as an improvement in the arrangements, according to Ivan. In that new period, the North Stars Steel Orchestra was a significant force. Although North Stars

consistently placed within the top three for the competition, Gregory "Shining" Emmanuel's Diamond Steel tended to edge them out as the best pan orchestra.

CHAPTER THREE

Steelpan in the 2000s

Despite a significant reduction in pan prominence in the Carnival Jump up in the 2000s, pan retained its impact on the island as a whole. Following the Trinidad Pan in schools initiative in the 1970s, the government of St. Lucia initiated programs to get steelpanns into the public schools. This was a huge success. The steelpan spread rapidly into the schools' thanks to the efforts of emerald steel arranger Guy Innocent and Ivan Smith, who provided tutoring to students. Even today, Ivan continues to teach steelpan at St. Joseph's convent. Steelpan orchestras Pan Time and Courts Babonneau steel orchestras began exerting themselves in the panorama competition; however, Diamond Steel and North Stars were still the main contenders to win. The end of the 2000s saw a boycott of the panorama competition. This happened in 2009 and 2010. Ivan Smith would, as a result, retire from the panorama competition. This led to the fall of the North Stars steel orchestra in the panorama competition. Players in these bands would go on to form their band and also join Pan Time and Courts Babonneau. This led to Pan Time, Courts Babonneau, and the soon-to-follow Laborie Steel Orchestra taking the leading spots at the panorama competitions. Courts Babonneau, under the direction of Allison Marquis, is credited as the band that dethroned Diamond Steel as the leading pan band.

The Present and Future of Pan in St. Lucia

Many of the issues that hampered the movement in the 1980s, such as inadequate remuneration for Panorama, still exist today. A boycott comparable to that of the 1980s prevented the panorama competition from taking place as late as 2009 and 2010. However, most full-time pan guys in St. Lucia, like other full-time musicians, now opt to perform on cruise ships. The financial benefits of cruise ships lately have been far superior to those of hotel jobs, which dominated the lives of earlier generations of pan men.

The first female arranger to have placed in the Panorama competition was Krystal Nestor with her band Pantastick. She took third place in sports in 2015 and 2017. This shows positive growth for the poor and the potential of the youth even without ideal conditions. In recent years, St. Lucia has hosted, through the Cultural Development Foundation (CDF), pan tuning workshops. One of the problems that Pan faces right now is access to the instrument. St. Lucia does not have any chroming facilities or pan manufacturing companies. Additionally, pan makers have grown old and do not have the strength to make pans like they used to. As such, securing pan is only possible through Trinidad and Tobago. The problem arises with the cost of duties, taxes, and shipping of musical instruments. It is extremely costly, which inevitably makes a new steelpan a luxury only a few can afford. This also makes it difficult to start steelpan programs at schools, which have proven to be a way of growing pan in St. Lucia. It would be great if these opportunities were recognized by Pantrintago. It may prove beneficial to both St. Lucia and Trinidad.

According to writer and economist Adrian Augier, we need to build whole people. As such, culture does not equate to tourism. The growth of music and the arts has been placed in a box

and is only meaningful if it benefits tourism. Buffalo Odum, son of Pan Andrew, agreed with the sentiment, noting that artists die with sadness in their hearts as the government does not support the arts and artists. He asserts that the steelpan is part of our identity as a people, and we need to embrace it. He went on to emphasize that our art and culture are not for sale.

Allison Marquis proposed better marketing of the panorama competition to attract the public to come out to spectate. This would also attract potential sponsors for steel orchestras. The numbers in attendance at Panorama have been observed by many to be dwindling over the years. He also proposed having pan workshops and performances in the communities as it would give much-needed exposure to the instrument.

The Steelpan movement in St. Lucia continues to suffer, but the dedication of individuals like Scrub, Pan Andrews, Shining, and Ivan has undoubtedly resulted in the growth observed. Their dedication has influenced future generations, who will hopefully take up the mantle and keep growing the steelpan in St. Lucia.

There are many people who have taken the mantle of leading the way for the future of steelpan in St. Lucia. These include Allison Marquis, Krystal Nestor, Chazzi Desrivières, and Aimran Simmons. There has been a small number of people in St. Lucia who have pursued music degrees; however, most music educators in the public school system remain underqualified. This is due to the cost of music education outside of St. Lucia since we have no tertiary level music education available on the island. This however does allow the opportunity for musicians, including Panmen, to teach at the public schools with little to no formal qualifications. Music education remains on the priority list of the Government of St. Lucia, but there are very limited scholarship opportunities from the government. The St. Lucia School of Music is the only

government-supported organization that specifically offers music education. The school of music offers training following the Associated Board of the Royal Schools of Music (ABRSM) curriculum. In recent years, the number of students and ensembles has significantly dropped at the institution due to mismanagement and funding issues. Ivan Smith and Gregory Shining Emmanuel remains the leading pan builder and tuner in St. Lucia, but he produces and tunes on a much smaller scale than before.

CONCLUSION

In conclusion, the steelpan movement in St. Lucia has been one of struggle from its origin to the present day. Although shunned by the higher classes, the lower classes adopted the instrument as a form of cultural identification, and their persistence and use of it as an expression have secured its existence in St. Lucian culture. The music of the steelpan continues to reverberate in the hearts of St. Lucians, and a new generation of steelpan pioneers is emerging. This research documents the birth and historical growth of the steelpan movement on the island of St. Lucia, emphasizing significant pioneers of the instrument like Lennard "Scrub" Wellington, Gregory "Shining" Emmanuel, and Ivan Smith. Considering the paucity of scholarly research on the island's music and culture, it is essential to understand the evolution of St. Lucian steelpan music. This reality was exacerbated by the fire that destroyed the St. Lucia Folk Research Center in 2018. This study has therefore attempted to chronologically document the history of the steelpan movement on the island of St. Lucia, highlighting key socioeconomic factors that may have influenced its development and contrasting the differences between the pan movements in Trinidad and Tobago and St. Lucia. Ultimately, the steelpan has become an integral part of Saint Lucia's culture and tradition, and this research serves as a significant record of its history.

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