



By JAMA

THE sweetest instrument of the 20th century ramajayed in the Big Yard as thousands swayed to the sound of the steelpan.

With another good and exciting crowd later on in the North and Grand Stands the Jumbie heard on several occasions, arrangers and

many pan enthusiasts calling for the judges head.

Rudy "Two Left" Smith, who somehow knew he had a war with the judges says: "They are not up to standard. Same music over and over, no originality."

Now Rudy may be right, because the Jumbie knows some arrangers really damblay and the judges are not smart enough or

sometimes they forget the music during the past couple years.

Good to see London-based Annise "Haffers" Hadeed and editor of *BAS Pan Podium* Robbie Joseph supporting "Two Left" on stage in the semis. Haffers and Robbie are flying the flag high for pan in London.

Tomorrow is the finals and panmen from bands who didn't make

it are moving to different panyards making way for a pan explosion on Carnival Saturday night.

With lots of e-mails coming in the Jumbie picks three to share with readers.

1. Why is Exodus placing so high every year?

Actually there were six e-mails with the same question. The Jumbie says you can't

listen to pan on the Net and judge the Panorama, it's totally different.

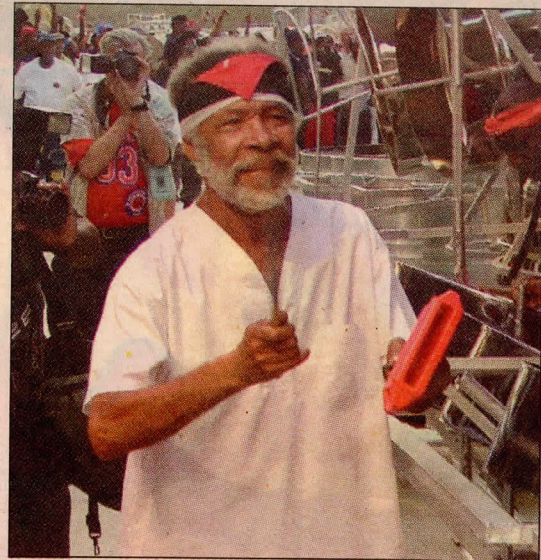
2. Why is it that Pan Knights is never mentioned as being one of the top five bands when they have the best arranger—Robbie Greenidge?

3. Pan Trinbago changed everything but the judges?

Wow, 15 e-mails asking the same question of

Panmen up for glory

Spotlight



CLIVE BRADLEY

the judges.

Well, the Jumbie knows Patrick Arnold is doing his best, but needs a lot of help in picking the right combination of judges for the final.

Too many of the judges are outdated in their style of music and are not listening to the more innovative sound or some are just way below some of the arrangers' standards.

Over in Tobago, Redemption Sound Setters has finally ended the pan war with Black Rock Katzenjammers showing them who's boss in pan music.

Champs in Tobago for another year, Sound Setters and musical arranger Winston Gordon playing "War 2004" really had the North Stand moving.

Gordon's rise of the tenors in the second change key, calling out the seconds, cellos and four pans in a classical mode is another great piece from the Tobago wizard. Can Sound Setters bring glory to Tobagonians?

Playing "War 2004" in the Medium Band category, Dixieland from Mt Pleasant and arranger Emmanuel Ector are all anxious and ready for another play in the Big Yard. Placing sixth, Ector says he has something special for the final and the band is planning to shock everyone in Tobago.

The Jumbie sees a straight battle between Silver Stars and Valley Harps.

Can Michelle Huggins-Watts and Valley Harps win their first Panorama title?

Playing a well arranged "We Like To Play", some of the players are still not in the right phrasing. A free flow of the tenors and double tenors rolling.

New passages from Michelle in the first change key with the bassline ramajaying to the cellos and quads. If the players get it right the band will be hard to beat.

Edwin Pouchet and Silver Stars playing "Pure Party" keep sounding better and bet-

ter. A nice reggae/samba beat develops after the first change key with the bassline howling at the frontline tenors. The Jumbie hears the cellos and four pans ringing. New innovative work from Edwin. Michelle has a big fight against Edwin.

No Invaders or Starlift in the final but St James ace arranger/musician Pelham Goddard is leading the battle of "Pan Titans" with Exodus.

Playing "War 2004", Exodus was the sharpest and got the right count in the semi-finals. The Jumbie says only drilling can make an orchestra sound so perfect, and Dr Pat Bishop must be commended for the challenge.

Pelham who improved on the dynamics of the song, brought in a new passage in the first change key with high and low octaves. If Pelham induces more into the song with great execution, Exodus will be very hard to beat.

Clive Bradley and Despers whipped the North and Grand Stand posses into a frenzy. Playing "Whop Cocoyea", Bradley says: "The final results will tell with the phraseology of the music developing more and more, everyone will love the final piece."

No major changes to the song, only a new passage at the end of the second change key, the band sounded more sharper than the preliminaries. A powerful "whip whap" formula develops from the frontline, with an extended run from the cellos, guitars and four pans. Everybody boasting on the Hill is blows on final night.

Phase II and BSharpe are right back in the race for glory, after stripping the tune for the semi-finals.

Playing "We Like To Play" to an excellent Latin passage complimenting the tenors and double tenors in the first change key, Phase II is sounding better and

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Spotlight

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better as the season grows. With all the crackshots at base and hard, hard at practice, the Jumbie sees a war developing between Exodus, Despers and Phase II.

BSharpe has done wonders with this tune and says the final product will be a surprise for the judges.

Leon “Smooth” Ed-

wards and All Stars playing “Ah Pay Mih Dues” had the crowd on the “barbergreen” leading to the stage calling for more.

All Stars playing a run of nine quavers in the second change key makes the tune more compact with the tenors on trail with the seconds, guitars and cellos following in the first change key. The Jumbie

believes All Stars should play the song at the count of 130.

“Smooth” is also using the high tenors in co-ordination with the bassline. Don’t write off All Stars. First time Jit Samaroo and Renegades are so low down. Playing “Pan On The Road”, the band has an excellent passage in the first change key with the tenors rising and

answering to the guitars and four pans.

A new passage towards the end with a powerful bassline gives the band a more precise sound. Renegades has never come from seventh to win a title.

With one more week of hard drilling in the panyards, the Jumbie sees a major war developing in the quest for pan glory.



WINSTON GORDON