

WHERE DID ALL THOSE OTHER PANS COME FROM?

STEELBANDS today are tenors - high tenors, double-tenors and just tenors - all of which Anthony Prospect says should be called sopranos and alto pans or ping pongs - and double seconds and guitar pans and cellos and high basses and just basses.

And now Bobby Mohammed of Guinness Cavaliers has gone and added the alto-piccolo, the alto-chording pan and the basslet chording pans.

Bertie Marshall of Forsyth Highlanders amplified pans and put dampers under the notes of the double seconds. These were improvements.

But where did the other pans come from?

The bass was the "boom" and was there all

the time, giving support to the ping pongs. Then it became the tuned-boom - with notes - growing into the size of the forty-four gallon oil drum.

It was strung around the neck until North Stars Tony Williams put wheels on pan.

Between the ping pong and the bass, the other pans just grew into the gap and there is considerable controversy about who invented what.

Necessity was the real inventor, let us say, and leave it at that.

For the orchestration that has taken steelbands into Queen's Hall and across the United States, to EXPO-67, the Commonwealth Arts Festival and to Africa, could only have been possible with these important middle pans.

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