



Earl Brooks, the lone pannist last Saturday afternoon. Picture by DELLA ANN STEWART.

# 'Cornerstone' — a panman's dream

The lone pannist, **Earl Brooks**, standing on the staircase overlooking the atrium at the National Commercial Bank at the corner of Park and Henry Streets last Saturday afternoon, played his heart out as guests gathered for the formal presentation of *Cornerstone*, a **Francisco Cabral** sculpture from NCB to Pan Trinbago.

**Philip Rochford**, Chairman/Managing Director of NCB, explained that the bank in the past did not expose its involvement in community work. But "we had no choice but to expose it this time" through pan in the banking hall. The 14 feet tall sculpture with its 7 feet square mahogany base is carefully explained by

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the artist. The base with its steps symbolises the constant climb and maturity towards distinction; "from under the bridges of the East Dry River and the hills of Laventille the steelpan has moved to concert halls both here and abroad." The pyramid symbolises preservation and signifies the African ancestry of the men who invented the steelpan "for it is from Africa they were taken and brought here, where they suffered many cultural shocks but were still strong enough to produce the only new invention in musical instruments in the 20th century." The globe represents the world that the beauty of pan music will eventually encompass; and the hand holding the torch made up of the Trinidad and Tobago Coat of Arms and flag as the flame, signifies the national pride we must have. **Cabral** who is well known for his powerful and mysterious and avant-garde chair sculptures also wrote *The Pannist's Pledge* for the occasion

**Rochford** and members of Pan Trinbago present, **Arnim Smith**, **Owen Serrette**, **Keith Diaz**, **Edward Yearwood** and **Patrick Hamilton** placed their hands on the base as a "symbolic handing over" of the structure which will remain in the Park and Henry Branch until Carnival or thereafter.

The bank plans to keep the sculpture under its control until Pan Trinbago's Pan Theatre is finally constructed, for which **Rochford** offered the bank's professional assistance in management, co-ordination and disbursement of funds in building the Theatre.

A very emotional **Cabral** asked "What are we doing with our art? What are we doing with our artistes?" He referred to the *Express* story on "Shadow's Son" in making his point, and added that "only now the newspaper is giving information on a community that is developing."

**Serrette** was in the middle of saying "thank you" for Pan Trinbago when **Smith**, Pan Trinbago president, arrived. He had been delayed at another meeting. **Smith** was sure that "NCB will find a place in the history of the steelband movement."