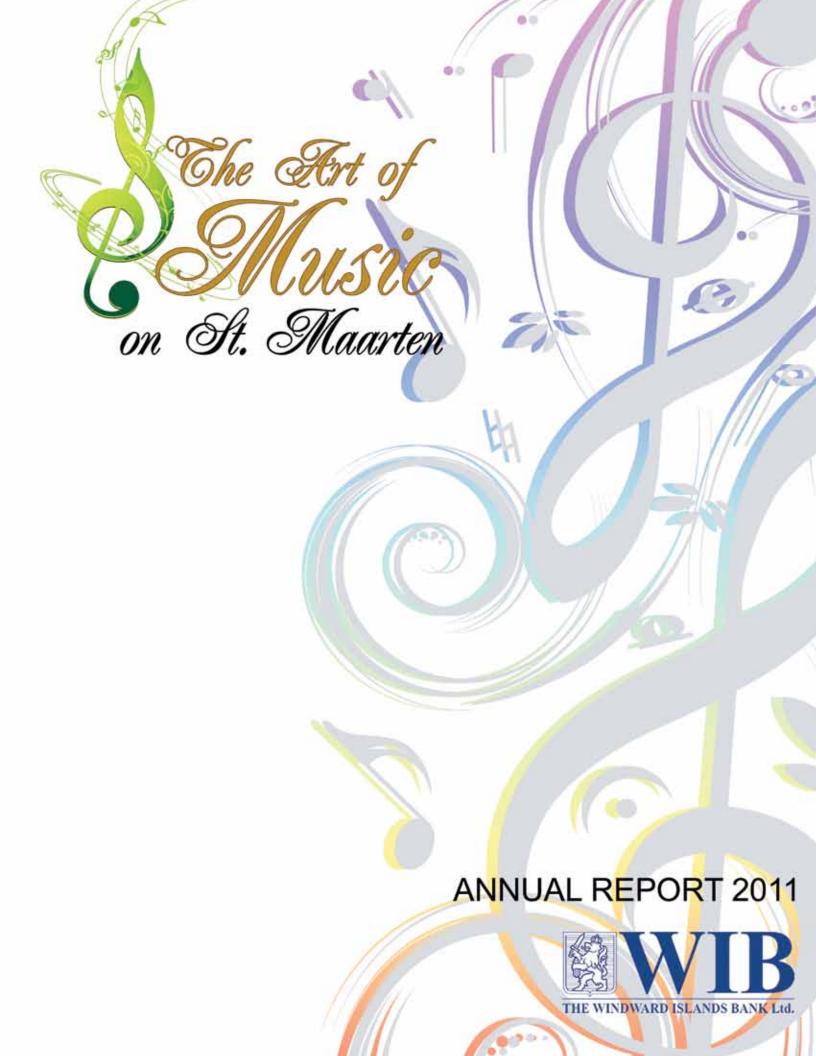


Clem Labega Square Philipsburg, St. Maarten Telephone (599) 546 2313 Fax: (599) 542 6355 www.wib-bank.net





THE WINDWARD ISLANDS BANK Ltd.

Your Partner in Progress



THE WINDWARD ISLANDS BANK Ltd.

Your Partner in Progress



Management Report on Operations of 2011

Our Economy

During the first months of the year we have been fortunate to experience a somewhat same type of high season as in 2010.

For the year 2011 we had a slight drop in numbers of air travel arrivals however the number of cruise visitors increased to 1.600.000 although with overall tourist expenditures being lower than previous years.

There was low construction activity, low credit demand, higher taxes, higher fuel cost and price increases of other foods and commodities throughout the world causing our local economy to contract by some 1.3% accompanied by a higher inflation of 4%.

The new status of Country St. Maarten, budget constraints and new style of government has certainly contributed to a wait and see attitude of investors and hopefully the plans for grand infrastructural programs can be realized in 2012 to stimulate the local economic activity.

In Saba and St Eustatius the new status and currency change has caused unprecedented price increase of goods and some corrective actions may be necessary to ease the financial burden on the population.

Dollarization for St Maarten is still a serious issue being discussed by the Government while we await the outcome of the independent report to be prepared by the Central Bank of Curacao and St. Maarten on the effects of Dollarization on the communities in St. Maarten.

Our Bank

Notwithstanding the difficult economic times, our Bank has not deviated from its principal rule of "Giving back to the community that has been good to us" as we remain very committed to our staff taking part in many benevolent organizations throughout the island. Special attention, time and funds continue to be spent to youth related projects to keep open the paths leading to the right track.

The Bank has introduced new methods and products to stimulate the revenues generating services and our staff has been very cooperative with the training and coaching programs introduced as we work together towards the improvement of our competency to carry out the management decisions.

Financial Operations

Our Total Net Loans (Less Reserves for Loan Losses and unearned interest) now stands at NAF 481.238.000 recording a 1% decrease due to the negative impact of the global financial crisis on the domestic credit market. Compared to the general decline recorded of the domestic credit market, this can be considered a good result obtained by our credit and marketing team.

Our Demand deposits and Savings deposits recorded healthy increases showing the strength of and the confidence in our Bank. The Bank's assets and liabilities are driven by its customers' deposits as the volume of our deposits far exceeds the volume of our loans. Our Total Deposits now stand at NAF 879.688.000 being a decrease of 2% over the previous year due to a serious reduction of our Time Deposit accounts after our decision to offer low marginal rates on these deposit accounts.

Total Equity held as per yearend 2011 increased by 6% and now stands at NAF 67.094.000.

Corporate Governance and Compliance

There is a lot of pressure being placed on the local banks to comply with new anti money laundering rules and regulations, compliance issues and international measures which require system changes and training.

Our Supervisory Board, Management and Staff will continue to do the good work by combining effective Corporate Governance with efficient Management to improve our results.

The introduction of "Shared Services" and the Sales and Service SLA's throughout all departments of the bank will be the major challenges for the year 2012 to improve our efficiency ratio.

Security

We shall continue to monitor our operations to ensure compliance with the standard rules, policies and procedures.

Further improvement will be applied to Operational Risk Management in different areas to improve and protect our business operations and assets from unexpected losses.

Our operations are being reviewed as we will also have to abide with the Dutch Government and Central Bank's new rules soon to be introduced in the BES Islands.

Outlook 2012

The year 2010 was a Turnaround year and 2011 was a confirmation of the turnaround and we thank our staff and our customers for their achievements and trust.

Europe has entered into the world financial crisis and this may have some negative consequences on the purchasing power of the French side residents spent on St. Maarten in our local businesses.

Notwithstanding all of this we believe the year 2012 to be slightly better than 2011 and this is based on the business activities registered for the months of January and February 2012 and the commencement of some major Government infrastructural projects.

We thank the Management of the Maduro & Curiel's Bank N.V. and our Supervisory Directors for their excellent support and look forward to improving our results in 2012.

Jan J. Beaujon Managing Director



Board of Supervisory Directors

Lionel Capriles II – Chairman
Ronald Gomes Casseres
Joseph van Dongen
Michael De Sola
Miguel Alexander
Norman Wathey
Brenda Wathey
Lionel Capriles – Honorary Supervisory Director

WIB Management Team

Jan Beaujon – Managing Director
Anthony Da Costa Gomez – Managing Director
Derek Downes – Deputy Managing Director
Bruce Mayers – Asst. Managing Director
Carl Snijder – Asst. Managing Director
Kelvin Bloyden – Asst. Managing Director
Alfred de Windt – Asst. Managing Director

WIB International Management

Jan Beaujon – Managing Director Anthony Da Costa Gomez – Managing Director



Explanatory notes to the condensed combined balance sheet as of December 31st 2010.

Accounting Policies

1. GENERAL.

The principal accounting policies adopted in the preparation of the condensed combined financial statements of The Windward Islands Bank Ltd. and The Windward Islands Bank International N.V. are set out below.

These explanatory notes are an extract of the detailed notes included in the financial statements of both Banks and are consistent in all material respects with the financial statements from which they have been derived.

2. BASIS OF PREPARATION.

The financial statements, from which the condensed combined balance sheet has been derived, are prepared in accordance with International Financial Reporting Standards ("IFRS").

The figures presented in the condensed combined balance sheet are stated in thousands of Netherlands Antilles Guilders and are rounded to the nearest thousand.

The policies are consistent, in all material respects, with those used in the previous year.

3. LOANS AND ADVANCES TO CUSTOMERS

Loans and advances are carried at amortized cost, less an allowance for loan impairment. An allowance for loan impairment is established if there is an indication that the Bank will not be able to collect all amounts due according to the original contractual loan terms.



To The Board of Directors and Shareholders Windward Islands Bank Ltd Windward Islands Bank International N.V. St. Maarten

INDEPENDENT AUDITORS' REPORT

We have audited the financial statements of Windward Islands Bank Ltd and Windward Islands Bank International N.V. (together the "Bank") for the year ended December 31, 2011, from which the accompanying condensed combined balance sheet and explanatory notes were derived, in accordance with International Standards on Auditing.

Management is responsible for the preparation of each of the financial statements in accordance with International Financial Reporting Standards.

In our auditors' reports dated February 10, 2012, we expressed an unqualified opinion on each of the financial statements from which these condensed combined balance sheet and explanatory notes were derived.

In our opinion, the accompanying condensed combined balance sheet and explanatory notes are consistent, in all material respects, with the financial statements from which they have been derived.

For a better understanding of the Bank's financial position, the results of its operations for the period and the scope of our audit, the condensed combined balance sheet and explanatory notes should be read in conjunction with the financial statements from which they have been derived and our auditors' reports thereon.

Curacao,

xx, 2012

KPMG ACCOUNTANTS B.V.

M.L.M. Kesselaer RA



Condensed Combined Balance Sheet

as of December 31st 2011 and 2010

THE WINDWARD ISLANDS BANK LTD AND THE WINDWARD ISLANDS BANK INTERNATIONAL N.V.

Amounts in Naf 1,000	December 31, 2011	December 31, 2010
Cash and due from bank	184,707	148,133
Due from affiliates	249,960	304,366
Investment securities	14,621	2,500
Loans and advances to customers	481,238	487,494
Bank premises and equipment	19,548	14,345
Interest receivable	2,153	1,413
Customers' liability under acceptances	234	-
Other assets	11,326	24,573
Total assets	963,787	982,824
	070.400	222 722
Customers' deposits	879,688	893,720
Due to banks	2,619	4,848
Due to affiliates	59	-
Current profit tax liabilities	1,635	3,069
Deferred tax liability	2,407	1,790
Accrued interest payable	1,784	1,816
Acceptances outstanding	234	-
Other Liabilities	8,267	14,532
Total liabilities	896,693	919,775
Share capital	8,870	8,870
Other reserves	24,681	24,679
Undistributed profits	33,543	29,500
Total equity	67,094	63,049
Total liabilities and equity	963,787	982,824

"The discovery of song and the creation of musical instruments both owed their origin to a human impulse which lies much deeper than conscious intention: the need for rhythm in life..."

- Richard Baker.



Carlson Velasquez
In the creation of musical instruments anything can be used. Try it: Snap you fingers, tap your feet, clap your hands and you've got a beat!



Carlson Velasquez realized this as a boy and developed talent for making musical instruments. Не is known as the maker of "old time instruments", instruments you may have seen in the hands of

Tanny and the Boys. He is currently working on his favorite instrument called the tres, which is a quitar made of steel or wood and has three sets of two strings close together. He also makes maracas from the calabash and guiros from sweet gourd. The wood he uses for the claves, marimba and marimbola/marimbula are that of mahogany, red cedar or white pine lumber.

As a child Carlson would observe handmade instruments that other people around him owned. When he was fifteen years old he made his first instrument, which was the marimba. In their free time Carlson and his friends would make guitars from sardine cans-not the very small cans that we have today. The boys would source their strings from broken cables that came from boats and ships. They would also make 'saxophones' from bottlenecks.

These instruments were always a great form of entertainment since as a youth growing up many persons did not have a radio. Carlson attests that many things have changed from when he was just a boy to now. He remembers an encounter with a gentleman who followed the sound of mu-

sic from where he lived in Arch Road to where Carlson was playing his tres at the bottom of Defiance Hill. Instrument making has also changed; for example, strings are bought rather than scavenged for and sardines cans are no lonaer used to make steel guitars.



Carlson playing a tres made of steel.

Carlson says that music means a lot to him and he makes these instruments because he was born to play music, though he plays many instruments he calls himself a Tres player. He plays all genres of music and is still called upon to play together with his musical friend Fefe Hyman at private events and at church services for funerals.

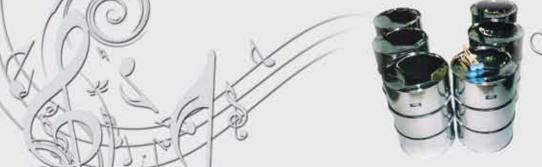
The steel pan is an instrument that is uniquely Caribbean originating from Trinidad and Tobago. Steel pan music has a history in St. Maarten as well that can be best told from the perspective of a steel pan player and, better yet, a maker.

Chester

Since 1985 Chester York has been makina steel pans but admits that he still has mastered not the art. As a young boy he first



showed interest by watching his neighbor making steel pans. He soon joined a steel band. Unable to



Steel Drums

travel with the band, as a student at the time he had to attend school. His misfortune led to him trying to replicate steel pans that were left behind, of which an all boys band was founded.

"The older the drum the sweeter the sound" according to folk tale, although not always the case! In 1969 he heard what he called "real good sound" from a visiting steel band from St Thomas.

Chester briefly explains that in making steel pan the bottom of a 55 gallon oil drum is cut out then sunk with a hammer several inches deep depending on the type of drum. Afterwards it is burned for twenty to thirty minutes by turning the face of the drum towards the fire. The final but most difficult part is softening the notes by using smaller hammers and then tuning device called a strobe like what is used to tune pianos. Making the steel pan take a lot of time and diligence; one tenor pan can take Chester about four to five days.

After an invitation to St Thomas, he visited the Trinidadians pan maker who charged him \$ 70, (a lot of money back then) to make one single tenor pan. Several steel pans later the steel band now more popular after they played in New York and Holland. The steel band changed their names several time due to sponsorship.

In the earlier days it was "one pan to each man" to perform in parades and carnival. Chester still makes steel pans mainly to improve his skills or for a tourist who ask for one.

The Mighty Dow Isidore "The Mighty Dow" York began playing the

Isidore "The Mighty Dow" York began playing the steel pan at the early age of five. By the age of seven he began to show interest in this art form that he was destined to love especially since his father Chester York not only owned a steel pan but knew how to play it, make it and tune it. His father was his first steel pan teacher who also taught his brothers and the neighborhood children who shared an interest.

At seventeen years old The Mighty Dow took part in his first Calypso and Road March competition. He enjoyed it and the following year when he competed again he won the Road March title; a title he has won four times. Ten years after his first public appearance he realized a necessity for grooming youngsters to play the steel pan so there would be longevity in steel pan music. He wanted to extend the love of steel pan from his neighborhood to the entire island. It was this passion that inspired him to open the Ebony Steel Foundation in 1991.

Then in 2004 he opened the Dow Musical Foundation with the intention of doing more than just teaching the steel pan but putting on performances and creating opportunities for developing mu-



sical talent on the island. In July 2011 the Foundation for the first time had a three-week Steel pan workshop that fostered an awareness and appreciation for the steel pan. It was an experience that Isidore York claims was most rewarding and successful. He says, "I have no choice but to do it again."

The Mighty Dow received international recogni-

tion in May 2011 when he was awarded a Lifetime Achievement/Hall of Fame Award at the 30th the International Reggae and World Music Award (IRAWMA) held in Trinidad. This was not his







only time receiving such recognition; in 1990 he won the Latin American award as best composer of the year owed to his song "St. Maarten Rhumba".

It is his love for music, consistency and perseverance that has kept him motivated to be a full time musician. He is always thinking and creating something new. "Music is always changing," he says "you have to be able to see what is swinging (what people already enjoy) and see how you can make it different." He knows that many new artistes on the island are struggling with creativity, "they want to sound like 'that guy' or 'that girl' but not like themselves." His advice for these artistes is to be more creative and keep the creativity at a level that everyone can enjoy and last but not least "be positive in your music."

There are rules and structure in music that when understood, appreciated and practiced an individual is compelled to reflect discipline, diligence and distinction in his or her character.

Neville

Neville York grew up in a musical family. He decided to further his education in the arts obtaining a Bachelors and Masters Degree in music with the steel pan as his



instrument of performance.

When he was eight years old Neville took lessons from his father and then his older brother as his first music teachers. He also began to learn the piano and would join the choir just to be surrounded by music. He would later use music as a language to communicate with other musicians around the world.

Neville has been around the world to playing in orchestras from the US, to Europe and Taiwan. He often notice that the steel pan baffled European musicians. .

Neville notes that there is a greater appreciation for the steel pan as part of our culture now than as before, "in the 1980's and earlier nobody thought that St. Maarten was loosing their culture but now they do. "Neville also strongly believes that steel pan music not only revives culture but it helps discipline the youth and keep them off the streets. This is one reason why he intends to resume teaching music theory and the practical to student as individual- apart from an ensemble-he is hoping that we would be able to develop independent learners, thinker and musicians

Tanny and the Boys
When the talented musicians in local string bands

When the talented musicians in local string bands play together they use their traditional and handmade instruments to produce traditional and harmonious music. These bands not only share their



music with music lovers but they share our tradition to all.

Tanny and the Boys is a folkloric musical string band that has for fifty-two years brought music and enjoyment to thousands of people. As the oldest string band on the island they have many memories to share and still many more songs to sing. In 1959 they started as a family band of six with the name 'Sixteto Flores'. They would play for private parties and public dances on both sides of the island with their hand made instruments, with



an exception of the accordion and the guitar.

There was a little lull in the band before they joined the Philipsburg Community Brass Band in 1965. They become more of a dance band and so their name changed to 'Philipsburg Conjunto'. They played several years with that group but their first travel as a group to St. Barths was as 'Sixteto Flores'. Three other members including John Larmonie had joined the original six and when he died, the band had a lull once more.

Then one by one each of the members of the Sixteto Flores joined another band called the Beach Island Stars headed by Nathaniel "Tanny" Davis. Then captain of the band Jocelyn Arndell suggested that the name be changed to Tanny and the Boys.

In 1994 when Tanny left the island for Anguilla, George Violenus took over as manager of the band. The oldest member is the guitarist and also one of the vocalists Maxim Reed who is 90 years of age and is still able to keep up with them even during their busiest time of year, Christmas season. Federico "Colebra" Smith does not play with the band anymore because of his age and health but he is still a dear member.

The group's first recording was in 1992 on cassettes and big records. Now they have four CDs and are in the process of converting their cassettes to CDs. They also intend to produce a DVD with recordings of their per-



formances in the 17 different countries within the Caribbean, Europe and New York, where they have traveled. When they played in Germany the crowd was so pleased that Tanny and the Boys

and a group from Austria was chosen out of 65 music groups to close the event. In Cuba they had to run on a bus to get away from the fans that were beginning to crowd them and in New York they almost missed their flight when they got carried away until 5'oclock in the morning playing at a private party.

Their music stands out because of their creativity. The Dominican meringue which they play uses the accordion, tamboro, marimbola and the guiro but they have introduced the guitar and banjo "to give flavor" to the music. They enjoy playing because it keeps them young and keeps their mind from idleness. They believe that they are never too old to learn; George who plays the tamboro is learning to play the saxophone along with Jocelyn who plays the guiro. George's brother Edward Violenus who already plays the accordion is learning to play the violin. All of the other band members are 'all-rounders' being able to play almost any instrument that the band uses however they have special roles; Robert Samuel is the marimbola player, Alberto Richardson the banjo player and Carl Arndell the tamboro/cowbell player. Interested persons can contact the band's manager at 5803547 or 542-3275.

Jolly Boys

Jolly Boys String Band is a relatively new band that was formed in 2007. Though the life of the band is young, eight of the nine band members are expe-







in a party. They perform primarily because they enjoy playing music not because of the money or else the money would not be rewarding enough especially since they are a big band.

Their wish is that the tradition of string band music and their 'jollymania goes on and on' even beyond the Jolly Boys. Persons interested in hearing the band can contact Mr. Bernard Chance at 0690 87 03 84.

rienced musicians and they are all seniors from the French side of the island. What begun as fun times on the beach; cooking food and playing music under the sea grape trees, transformed into a musically skilled string band that have taken their music from the beach shore to the rest of the island, other Caribbean islands, Connecticut and New York as well.

The band mainly plays French Creole, old time Calypso's and Socas. Their most popular song is titled 'Mange Creole' which is also the name of their CD. The music that they sing and play are traditional as well as their instruments, some of which are the cowbell, claves, triangle, maracas, eggs, tamboro, marimbola, tres, guira and steel pan. In fact most of the players begun their music careers with the steel pan since this was the cheapest music instrument that someone could have owned some many years ago. Now these men are no longer hitting steel pans in attempt to discover music but they are a string band producing music at a much higher level.

Jolly Boys would be called upon to play at cultural manifestations, parties and particularly at celebrations for senior citizens. The members of the band enjoy playing for



others just as much as they enjoy playing with others. Often time's local musicians and comrades like King Beau Beau and The Mighty Dow would pick up an instrument and join them in playing a song or more. It makes them feel good to know that people enjoy what they are doing.

"When people hear our music they does get up and dance, and if they don't, you see them tapping their feet or tapping their hands on the table." They are what their manager Bernard Chance calls 'adaptable' being able to perform in a dining room setting as well as on the road or Tyrone Phelipa

Tyrone Phelipa plays over 30 musical instruments he is a music teacher at the elementary school where his first grade teacher introduced him to music with the recorder. He also is also the organist at the St. Martin of Tours Parish. After his earliest introduction to music he did not know what instrument he wanted to focus on so he learnt as much as could.

While in high school Tyrone and his friends formed a music group for their graduation ceremony. It became a big success and they were asked to play at various occasions. The group split up eventually when they went away to study. When he returned he missed playing music with his friends and it was this longing to play in a band that inspired him to form a group known as Tiny and the Boys.

The name was chosen to pay homage to the renowned local band Tanny and the Boys and to let them know that their music is appreciated. The name Tiny and the Boys may have to be changed however, since there are a lot of girls in the band now.

Like their precursor Tanny, Tiny also uses traditional instruments and play classical Caribbean music. Tanny and the Boys were quite pleased to see that their genre of music will live on in the hands of the future generation and heartedly donated a marimbola to the young group of musicians. The young musicians only play the classical Caribbe-



an music; they have not yet overcome their shyness to begin singing the songs. Though still quite new, the group has recorded a CD that will soon be out.

Some of the instruments that the group uses include the banjo, cuatro, guiro, accordion and marimbola. Sometimes, just to mix things up, they would play non-traditional music like Zouk and even R and B but these are always played with the traditional string instruments. Since the musicians are all young students they only play at private events when called upon.

Soualiga Jump up Brass Band

Soualiga Jump Up Brass Band is known for their distinguished musical sound and their eye-catching uniforms. Contrary to common narrative, the band is not a drum band and should not be compared to one. Their use of brass instruments like the trombone, trumpet, saxophone and other instruments like the cowbell and drums distinguishes them as a musical brass band. With these instruments they can play any song even the wedding march, which they have played at a wedding.

Soualiga Jump Up Brass Band was formed in 2003 under the leadership of Erwin Martina and Urmain Dormoy. Martina has remained as the bandleader and arranger of the music that they play. The style of music called the Asambeo has its history in Aruba but it is loved wherever they play; on St. Maarten/St.Martin, in Anguilla for the lighting of the Christmas tree, and of course Aruba during Carnival.

In 2004 Soualiga Jump Up Brass Band brought excitement to music lovers on the island when they hosted their first out of four consecutive Drum Festivals. It is their desire to bring back this event to the community but it has been difficult to do so because of limited funds and sponsorship. However, there are some things that they still continue to do faithfully such as their annual Christmas visit to The St. Maarten Home.

Soualiga Jump Up Brass Band has produced two CD's the first "Corn Pork" and the second "Christmas on Drums". On the later recording they involved and promoted young vocalists and other musicians by inviting them to accompany their music with solo pieces. Encouraging musicians is something that the band members enjoy and they anticipate young musicians becoming a part of the Soualiga Jump Up Brass Band.



Control Band

"Once you are a musician and you love music then you will always play music" these are the words of Jules Carty, Control Band's bandleader, guitarist and lead vocalist. He is the oldest band member of the local band that first started in the church quite a few years before he joined in 1989. During Control's early days they would have weekly gigs at several hotels on the island and they were soon known for the vocal harmony they demonstrated in playing R&B music.

Many persons showed support in the band and trusted the band's ability to lure crowds and therefore boost restaurant businesses. In 1990 they began playing at the Cheri's Café where they created a vibrant music atmosphere, setting the stage for what it is today. After playing at Cheri's for some time they would juggle their weekend playing at two hotels and at public dances. Over



nearly 30 years together Control Band has many remarkable memories having performed in all of the former Netherlands Antilles, Anguilla, St. Barths and Holland. In 1990 they recorded their first out of five CD's; their biggest hit is the Compa song "Keep it to Yourself".

Jules believe that bands have two responsibilities; one is the responsibility to equip their band with good sound, and second is the responsibility to show and teach the nation, along with radio hosts and DJ's, the music that is out there, specifically local and Caribbean music. Bands should practice hard to perfect their sound and ability to play the music in a professional manner because it is their presentation that creates the image in the listener's perception.

Control Band practices hard and strives for excellence. They have realized that if they have to reach the mass on St. Maarten then they have no other choice but to play different styles of music. The band is concerned about keeping Caribbean music alive on the island. Jules believes that young people should be taught to play a musical instrument so that they can help Caribbean music live on. It is difficult to get young musicians, specifically a drummer, and this is why Youth Wave's drummer Silver Mingego plays with them. The other members of the band are lead vocalist Mirougia Richardson, quitarist and lead vocalist Vital Carty, bass player Raymond Carty, keyboardists Funk Gumbs and Farley Coffie. They can be found performing every Sunday at "BooBoo Jam" in Orient Bay.

Zouk, Latin music, Reggae and Dancehall to name a few. The band is comprised of a guitarist, keyboardist, bass man, drummer and two vocalists. Over their years together they have produced eight CD's and have rocked the island with big hits such as Waist Alone, which came out in 2005.

The bandleader sadly declares that there are not many opportunity's for any local band in St. Maarten because of the busy nightlife. Most persons will opt to go out to a club on a weekend rather than listen to a band perform. Throughout the year the band would be hired to play at a few parties or in the casino but their "sweetest time of the year" is during the Carnival season when everyone especially the youth wants to hear and dance soca music.

NLB is different than other bands on the island because their music leans more to that of St. Kitts and Nevis style. When asked why they enjoy playing Big Foot quickly responds, "It's the vibes! It's the vibes!" Like most bands they get excited when they see people enjoying their music and that



makes them want to play even more.

No Limit Band

No Limit Band is a band that most people label 'a Carnival band' but according to bandleader Leroy "Big Foot" Illis "we are more than 'just a Carnival band'...you should never judge a book by it's cover". No Limit Band (NLB) has eleven years of experience playing a wide variety of music; Soca,

King Beau Beau

Ilt is the Calypso's energy and need for originality that has kept King Beau Beau singing Calypso music for thirty-three years. He began singing bal-



lads then later sought something more challenging and so he turned to what he calls Mêlée. At seventeen years old he did his first Calypso performance. Then at his second performance two years later he won the Calypso Crown with his favorite original song "Case from Hell". He has won this title eleven times since and has won many more titles; three times having won the Antillean Calypso King, twice having won the Road March Crown and he has once won both the King of Kings and Leeward Islands Calypso King titles.

In 1983, early into his music career, King Beau Beau made the transition from Calypsonian to Entertainer and has traveled throughout the Caribbean, USA, Europe and Russia where he has put on full fledge Caribbean music shows accompanied by his group of dancers known as King Beau Beau and the Beaubettes. He has been well received in his travels but claims that his most memorable experience was in Los Angeles where he performed for the launching of the movie "Speed 2". He has produced over 20 recordings of which he believes "Bruckin' Down" is the most popular.

King Beau Beau attests that in Calypso music people enjoy the mêlée most because it is always changing and if it is produced in the form of satire

it makes the music even better. He also acknowledges firmly that Carnival is the event that we all look for and it is only around that time that the appreciation for Calypso music is evident. Since he was ten years he



began to grow an admiration for his favorite Calypso artiste The Mighty Sparrow. Now as a grown musician he observes that the 'same bunch' of persons are singing Calypso music. It is his hope

that the community especially the youth will keep the Calypso music alive.

Jumelle

Jumelle is the new name for the duo-singing group formerly known as The Johnson Sisters. Lililita



Forbes Johnson and Ilinita Johnson are twin sisters who began singing in the church choir. When they joined the choir they were the youngest members at just eleven years old. When they were twelve they entered into their first competition where they took second place. This was an encouragement for them as they entered several concerts leading up their first album "believe in a Better Day' which they produced at age fourteen.

After they moved to Curacao they were given the privilege to perform at the Caribbean Trade Mission at the age sixteen. There they got the opportunity to sing before Governors and Prime Ministers of the Caribbean territories. The sisters have since then done many shows both solo and as a group performance. Lililita has sung "Redemption song" for the Bob Marley 60th Birthday Anniversary in Ethiopia and also for the president of the USA. Ilinita preformed in St. Kitts and in France.



They separated when they decided to study at separate universities. Lililita studied Music Education at Florida Agricultural and Mechanical University while Ilinita pursued a degree in video and



Radio production at New England Institute. Lililita is working on a book of poetry and Ilinita is working on a music video of her song "I am yours" out of her jazz and neo soul album "C of love".

After completed their education they have produced their CD "Created to Worship" and is currently working on their sixth album. And since then have been invited to Germany where they held a praise and worship workshop and concert. They will continue touring and look forward for new opportunities.



Lady

Grace

Grace Blyden; better know as Lady Grace grew up surrounded with music. She remembers visiting a DJ friend at a radio station and was given

the opportunity by female Jock to sit behind the controls for thirty minutes just to play some of her own selection. She tried to get a job after that as a DJ but most persons were hesitant in hiring her because she did not have the experience.

When she came to St. Maarten over twenty years ago from Aruba, Lady Grace had no idea that she was going to change things up over the radio in a very big way. At that time St. Maarten had only one radio station 1300 AM PJD2 and there were no female voices on air at that time. She auditioned to have a radio show. Though she was not hired on the spot she eventually got the job and the rest as she says, is history.

Lady Grace notes that music in the era of Michael Jackson and Prince had more longevity than mu-

sic now. She also notes that although St Maarten is highly influence by American culture, local music such as calypso and Soca will always be prized. Calypso is mostly enjoyed during the carnival season for its social commentary. St Maarten is a melting pot of so many nationalities that when you turn on the radio you can enjoy Zouk, Reggae and Latin music as well.

Lady Grace admires new local music groups taking the initiative to produce music. She longs to see that their music becomes uniquely theirs; representing their true selves. She also admires the other female voices that have joined her voice on radio in St. Maarten and is glad to know that the radio business in St. Maarten has open up so that more female voices could be heard.

Proby
Robert 'DJ Ruby'
Javois is one of
the oldest DJ's
on the island having been a DJ for
almost 40 years.
He always loved
music and as a
young boy working at Vlaun ga-



rage he could not work without having his radio on. It seems as if he took his music everywhere; on the weekends he would carry his big transistor radio and extra batteries to the ball field. He loved music so much that when he heard a song he liked playing on the radio he would excitedly shout out "Muisc!" So 'Music' became another nickname that also stuck with him.

When he first started as a DJ he used a transistor radio to play his cassettes. He remembers what he refers to as his 'earliest kick-offs' to the times he would DJ on the Wathey Estate and Coconut Grove in the 1980's. He remembers many other 'firsts': the first mixer he used belonged to Billy-D,



Brass Tuba

the first place he DJd abroad was Curacao, and he remembers 1989 as the first time he made his annual visit to New York as a DJ. Twice each year he goes to New York for Memorial Day and Labor Day when he plays at celebratory parties. Though much of his listeners in New York are Caribbean people he still thinks that St. Maarten has a more versatile crowd of people. "They dance a variety of music. When a Jamaican ask for Bachata it just does not sound logical but it happens!"

Every weekend DJ Ruby is on the ball but he admits that he does not "have the kick like before". He no longer plays during Carnival and does not think that he will resume. November 2011 gave him 16 years of playing at Booboo Jam, it is something he still enjoys doing every Sunday night. He says, "I love music, I just love it. If I didn't love music I couldn't be around for so long. It's not the money; it's the love for it (music) and the people."

He loves gospel music and greatly enjoys playing for weddings and senior people because it allows him to play old tunes and reflect on old times. He believes that he is getting to the end of his DJ career but he is greatly for the blessings that God has given him.

The Windward Islands Bank has employees who are also involved with music.

Instrumentalists

Marco Wattley is a musically gifted singer and drummer. He has been involved in both areas of music from his early teens but though he does not sing as often as he used to he is still actively involved in drumming. He formerly instructed the Philipsburg Pioneer Pathfinder Drum Band where he was first introduced to drumming. For the past two years he has been assisting Urmain Umé Dormoy with the New Generation Status Drum Band.

He is passionate about music and he enjoys working with young people.



Wendell

Phillips, also known as Cappy, is a trumpeter, singer and composer. He started playing the trumpet when he was 17 years old within the group Bells Explosion who in 1980 were

awarded Basarama Champions. For many years after he played with the Philipsburg Community Brass Band and now he actively plays in church. He also sings and composes his own songs. Cappy enjoys plying music because it is stress reliever; music gives him peace of mind and brings him into a realm outside of himself.

Our own Managing Director,



Jan Beau-

foll, has a profound talent of playing the guitar. He plays his guitar for his own amusement and by extension that of others. Sometimes he may play with senior musicians and

friends in our community but when he plays alone he plays in a style that is most unique; in between



each musical phrase he gives a short humorous tale, which is even more humorous when the subject of his tale is in his audience.

Singers

Otis Honore began singing in church as early as nine years old. He still sings in church and also at weddings and does so not merely because he can sing exceptionally well but because he loves singing. On occasions he sings with his wife and with another singing group in church.



Ilene Hav-

iser began singing when she was twelve years old, she sung in the church choir for many years and when she was eighteen she became a lead singer for a band

in Curacao. Singing in the band was something she did after work, now she does not sing as before "only in the shower". She has participated in many song festivals while living in Curacao and also in St. Maarten, placing 1st runner up when she represented WIB at a joint island-wide bank festival some years ago. Ilene's father and two brothers are musicians so music for her is something that has always been part of her family.

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