

CONTENT ADVISORY

Cook 914 – Again! Lord Melody Sings Calypso

Track 201 on this album contains derogatory language in the title and the lyrics. While it is offensive to us, we have chosen for the song titles to remain as published and interpreted in the time period in which they were written. We believe that to do otherwise would be to change a historical document. The “n word” was commonplace for a time in history, especially during the era of Jim Crow. Its circulation and popularization through blackface minstrelsy became associated with the identity of Black people in a white supremacist society.

In this case, the choice of words by the artist does not reflect the true intentions of the song. Lord Melody’s song recounts a flirtatious encounter between two Trinidadians of African and East Indian descent, a relationship filled with stereotypes and humor. Using the Trinidadian English Creole word “nayga” (a spelling of the word to a form more common in the Anglo Caribbean) as a term of endearment, the calypsonian emphasizes the non-threatening aspect of relations between Afro- and Indo-Trinidadians.

AGAIN!

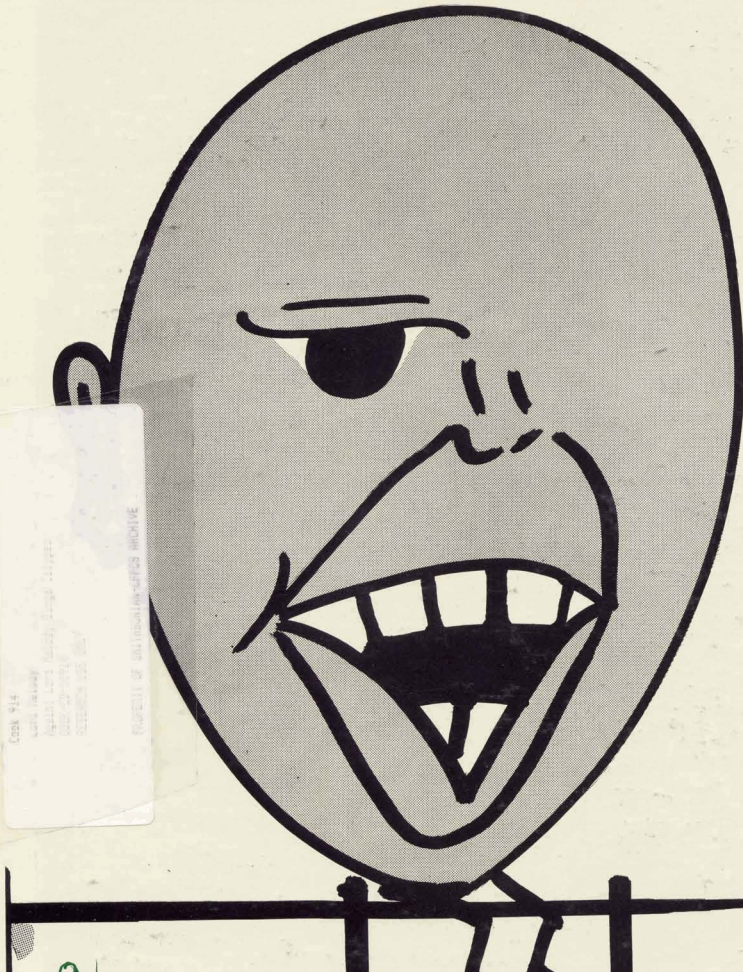
Lord

Melody

Sings

CALYPSO

COOK 914
LORD MELODY
AGAIN! LORD MELODY
SINGS CALYPSO
REPERTORY OF AMERICAN-SONGS MACHINE



AGAIN!!

LORD MELODY

SINGS CALYPSO!!

IF THERE IS ONE CALYPSONIAN whose soubriquet befits his artistic ability, that man is Lord Melody. The main theme of his latest L/P is its melodiousness. So much so that the listener finds himself bending the proverbial listening ear more to the tune than the words.

It is doubtful, really, whether any other artist in the calypso business can weave as many delightful and varying melodic patterns through successive compositions as "M'Lord" can. It is equally doubtful whether any other calypsonian can provide material so well suited for harmonic exploitation; and this is an excellent thing for the calypso. It indicates a sort of renaissance for this West Indian art form at a time when people had begun to fear that the calypso had fallen definitely into a rut.

Lyrical ideas were still there aplenty, but the tunes bore a depressing sameness reeking of the mouldiness of the ages. Thanks also to rather unenterprising accompaniment that kept the harmonic and rhythmic figures cramped and lustreless, "Kaiso" was certainly getting "no place fast." It was time for a "New Look."

Then came a welcome change, due in no small measure to Lord Melody himself. The melodic lines began to expand, not aimlessly but with a purpose that bore the hallmark of inventive genius. The Calypso was lifted out of its traditional "two-by four" confines and presented a field of limitless scope and adventure for the talented composer ... and Melody showed himself in a new light. No longer was he content to follow where the Old Giants had led. Now, Melody leads and others follow.

In fact, he has achieved an unique objective. There is no gimmick attached. He does not attempt to convert a fox trot into a calypso. There is no trace in his compositions of "music to smooch by." His lyrics retain all the usual ribaldry that has underscored his calypsoes over the years. The tunes retain the calypso flavour, but the melody meanders along with the simple sweetness and neatness that characterise the really great composition.

Like most recording sessions, this Melody date was no child's play. The first phase began at midnight and ended at nearly seven a.m. Everybody, from musicians to recording technician, was tired from an arduous day's work without sleep. Arrangements had not even been worked out and in some cases nobody but Melody himself knew what he intended to sing.

But here again Melody proved himself an artist of no mean stature. He provided arranger Frankie Francis and the March of Dimes vocal quartet with ideas galore and his suggestions invariable were sound and original.

The accompanying music for this L/P also shows a musical awakening as far as Calypso is concerned. The orchestra comprise some of the best talent in the Island today and their work is, in the main, the best heard on any Calypso recording in these parts for many a long day. The front line was borne along on the crest of a rhythmic wave that possessed not only beat but interesting harmonic forms (witness "Marjorie" "Antiguan Girls," "My Baby," "Cowboy Sparrow.") This enterprising musicianship proves that a calypsonian must not depend on himself alone for first class performance. He needs music that must be interesting throughout.

Melody's new L/P would be a gem any time of the year. It "breathes" Carnival and provides excellent material for 'Mas, Steelband and Road March.

SIDE A

ANTIGUAN GIRLS	(3 : 05)
CRAZY LOVE	(2 : 54)
MY BABY	(2 : 55)
COWBOY SPARROW	(3 : 14)
MR. MELODY	(2 : 55)
SO LONG	(2 : 55)

SIDE B

HI NIGGER	(3 : 00)
DOCTOR MAKE YOUR LOVE	(3 : 00)
MAMA WAN' ME	(2 : 42)
THE MANAGEMENT	(2 : 46)
SPARROW'S SISTER	(2 : 53)
MARJORIE	(3 : 05)

All tunes composed by Fitzroy Alexander.

LORD MELODY

accompanied by Frankie Francis and his orchestra.

Chorus by the "March of Dimes."

Arrangements by Frankie Francis.

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