



COOK

Sounds of Our Times long play 1049

An on the scene recording at Port of Spain, Trinidad, British West Indies

**Dance and Music
from the
Island Tropics**

**Beauty
and the
BRUTE FORCE**

• **Mona Baptiste sings**

Calypto Blues

• **Dot Evans sings**

*Jamaica Farewell
Que Sera Sera
Breakfast in Bed
Cba Cba Mambo*

• **The beasts of the Brute Force**

*join hands with sultry
beautiful Dot Evans in
making music of calypso*

*"We've raved about the Brute
Force before—now with the addi-
tion of a vocalist who is talented
and versatile it is a treat indeed."*

WORCESTER SUNDAY TELEGRAM

cover print courtesy Alcoa Steamship Co.

Beauty

and the
**BRUTE
FORCE**

a steamy Caribbean encounter between Trinidad's **DOT EVANS**
and the 14 oil-drum virtuosos of Antigua's **BRUTE FORCE STEEL BAND**

The lanky figure could be seen in the light of Antigua's setting sun, ambling down the long country lane. At Rest Cottage a small crowd was gathered in the road to watch and comment on his approach. The crowd was the Brute Force steel band and the unhurried ambler was its musical leader, Lauchland Howell, arriving some two hours late for the afternoon recording session. Antiguan have nicknamed him "Slow" out of respect for a pace that is remarkable even to the leisurely residents of the Leeward Islands of the Caribbean Sea.

But there is nothing slow about Slow's handling of the specially modified 55 gallon oil drum lid which is his musical instrument. His twin, pencil-size, rubber tipped sticks tap the hammered steel with incredible precision, and the results are the fanciful treble melodies that lead the musical parade on **BEAUTY AND THE BRUTE FORCE**. Slow's talents are not limited to the treble "pan", either, for it is he who works out the harmonies and teaches them to his sidemen by rote, supervises the frequent tuning, and who makes the musical compromises that are sometimes necessary because even the experienced Brute Force's pans do not yet have a full gamut of notes. Sometimes, Slow abandons his lead pan to preside over the four full-size bass pans which are the band's proud new acquisition; his virtuoso bass playing is featured on the *Cha Cha Mambo*.

Slow and his friends had their doubts about making **BEAUTY AND THE BRUTE FORCE**, because they had never seen Dot Evans, and were unfamiliar with her repertory and the keys she could sing in. Dot Evans is from Trinidad, 350 miles due south of Antigua down the island-dotted brim of the Caribbean, and she began her singing career even farther south, in British Guiana. Since her return to Trinidad, in 1952, Dot has been a regular performer on Radio Trinidad (where she also works in the program planning department) and in Port of Spain nightclubs, and she has sung in Curacao, Aruba, Martinique and Surinam. But her first hit record, **KISS ME FOR CHRISTMAS** (Cook, #30822) brushed Antigua just about the time she did.

Dot is tall, dark, statuesque and well-rhythmed, and it took the Brute Force men most of the first rehearsal to get their eyes back in their sockets. But eventually everybody got down to business and listened as she introduced them to her songs. First she sang solo, then Slow picked out the tunes on his treble pan, sketching in the harmonies as he played, and gradually the others joined in as everything became clear. Each run-through brought new embellishments and new insights until finally the music was ready. Then the pans were loaded on a truck and moved in the lee of a hilltop nightclub called The Mount, a spot where Antigua's shrill chorus of singing toads and crickets was distant. The wild life performs its bit on several of the tunes, particularly *Autumn Leaves* (owners of **MUSIC TO AWAKEN THE BALLROOM BEAST**, #1048, will recognize the sound) but they will stand out only on a set of fairly high fidelity.

It will not take any special equipment to hear and marvel at Dot Evans, however. Her beautiful voice can (and does) handle any style from slinky to swinging, from rich and womanly to shrill and calypsonian. More will certainly be heard from her. She introduces *Breakfast in Bed* on **BEAUTY AND THE BRUTE FORCE**, one of the few calypsos suitable for female singer. It was written and composed by another talented Trinidadian, Pat Castagne, composer of **KISS ME FOR CHRISTMAS**.

Mona Baptiste, whose slinky *Calypso Blues* opens the other side, is famous in Europe among patrons of radio, TV and nightclubs. In a recent return to her native Trinidad, she pitted her vocal beauty against the throbbing force of a drum ensemble for this recording.

SIDE A

1. John Buddy Williams Road March
2. Cha Cha Mambo
3. Woman in Love
4. Fire Down Below
5. Zambezi
6. Breakfast in Bed (calypso)

SIDE B

1. Calypso Blues (Mona Baptiste)
2. Balisier
3. Que Sera, Sera (Dot)
4. Jamaica Farewell (Dot)
5. Banana Song
6. Autumn Leaves (Dot)

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