

Songs from

THE BRITISH WEST INDIES

sung and played by "The Caribbean Chorus"

McGill University, Sir George Williams College, Montreal

Music 215

M
1681
A1
C277
1957

CHI-CHI-BUD
MADELAINE (Instrumental)
JEAN AND DINAH
TELL ME, TELL ME
BARBADOS
YO NO QUIERO SUCRE
HILL AND GULLY
FAN ME SOLJA MAN

DAY O! DAY O!
MRS. JACOB
MAMA POULE (Instrumental)
SOLOMON GRAND PA
DE DAMN MAN
DOCTA' BUD
TAKE ME, TAKE ME

RECORDS/NY FW 8809

Rosenhouse

MUSIC LP

THE BRITISH WEST INDIES

FOLKWAYS FW 8809

Side 1

Chi-Chi-Bud
Madelaine (Instrumental)
Jean and Dinah
Tell Me, Tell Me
Barbados
Yo No Quiero Sucre
Hill and Gully
Fan Me Solja Man

Side 2

Day O! Day O!
Mrs. Jacob
Mama Poule (Instrumental)
Solomon Grand Pa
De Dannn Man
Docta' Bud
Take Me, Take Me

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Descriptive notes are inside pocket

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FOLKWAYS FW 8809



SONGS

Front Row Starting Left:

Mr. Wilfrid Peters (Antigua); Miss Prue Iver (Jamaica); Mr. O. Brathwaite (Trinidad); Miss Meryna Whiley (Jamaica); Mr. Neville Gray (Jamaica).

Centre Sitting Starting Left:

Miss Sybl Smith (Jamaica); Miss Rae Tucker (Trinidad); Miss Kurt Gilbert (Bermuda); Miss Eva Casey

(Bermuda); Miss Theresa Gail (Jamaica); Miss Ivy Jennings (Jamaica); Miss Annette Archer (Barbados).

Back Row Starting Left:

Mr. Patrick Savin (Jamaica); Mr. Stan Moore (Jamaica); Mr. Robert Drayton (Trinidad); Mr. Eric C. Tucker (Trinidad); Mr. Arnott Caesar (Trinidad); Mr. Barry Brown (Jamaica); Mr. Teddy Joseph (Antigua).

"The Caribbean Chorus."

During the month of October 1956, the West Indian Society of McGill University was asked to take part in the Flying Carpet. We decided to do a Singing Act, our aim being chiefly Calypsoes. It didn't take us long however, to realize that we did a much better job at Folk Singing than at Calypso singing. The group consisted of students both of McGill University and Sir George William's College. The success of the group on this occasion was terrific; it was sudden.

After this occasion the group was asked for repeatedly for occasions off campus and on campus and it was here that I decided that it was best that we should form a separate unit or corpus, in contradistinction to a University body. So we became two units at one time, one unit the West Indian Society catering to its campus crowd; the other unit, The Caribbean Chorus, catering to off-campus crowds. I received many engagements for the group, many of which I was forced to turn down on account of the fact that all its members were students and were constantly under academic pressure. However I accepted quite a few and this is how The Caribbean Chorus was born.

I saw to it that this group was well practised and here I must mention Mr. Barry Brown, our pianist and choir leader. They practised one night every week for three hours each night. Mr. Brown, an ex-school teacher of Jamaica, B. W. I. did quite an excellent job at training the group for the task they had in hand. He was forced to play the role of pianist and conductor at the same time. Incidentally, I would like to state that whatever success the group has had in the past or will have in the future is due, to a great extent to Mr. Brown, our pianist. It was his constant aim to try and present the Folk Music in as true and authentic a form as possible, and not with any embellishments here or there. Strange as it may seem, and even after the "butcherings" of B. W. I. songs, the public still seemed to like the authentic stuff, even though half the time, they could not understand what was being sung.

Before going into the actual songs themselves, I would like to speak about the composition of the group and with what aim in mind the people were selected. I tried to maintain a good cross-section of students from the different islands in the West Indies. Because the island of Jamaica is so much larger than the others, and because most Folk Music originated there, it is reasonable to assume that this island is well represented by students in this group.

The names are:

Merina Whiley	- St. Andrew, Jamaica
Pru Iver	- Manchester "
Theresa Gail	- Kingston "
Ivy Jennings	- " "
Patricia Marks	- St. Andrew "
Neville Gray	- Kingston "
Patrick Savin	- " "
Stan Moore	- " "
Granville Miller	- " "

From Bermuda, we have two students:

Miss Eva Casey
Miss Kurt Gilbert

From Antigua, B. W. I. we have two students, namely:

Wilfrid E. D. Peters
Teddy Joseph

From Barbados we have three:

Annette Archer
Dave Collins
Stan Carter

Trinidad, the southernmost of the B. W. I. is also well represented:

Rae E. Tucker	- Port of Spain, Trinidad
Ruby David	- San Fernando "
Eric C. Tucker	- Port of Spain "
Robert Drayton	- " " " "
Desmond Brathwaite-	- " " " "

Apart from a geographical cross-section, I tried to maintain an academic cross-section and here we have students representing almost all the Faculties on the Campus e. g. Art, Science, Commerce, Engineering, Fine Arts and Medicine. This, I thought, helped to blot out Faculty clanishness and makes for a more integrated group. It was successful.

There are twelve songs on this tape, the first called: "CHI CHI BUD." This song is done by Mr. Neville Gray of Kingston, Jamaica. The length of this song seems to depend on the ability of the singer to narrate the names of as many tropical birds as possible. It is done by labourers in the field as they try to keep their minds off their arduous task.

SIDE I, Band 1: CHI-CHI BUD

A chi-chi-bud O!

CHORUS:

Some ah dem ah holler, some ah bawl. (REPEAT)

Some ah black bud

CHORUS:

Some ah dem ah holler, some ah dem ah bawl.

Some ah gully bud

(CHORUS)

Some ah ground dove

(CHORUS)

Some ah blue foot

(CHORUS)

The singer can go on for hours and hours, as long as the chorus can hold out. Mr. Gray is an ex-customs officer and has tried his hand at many a folk singing during his youth in Jamaica. He is an Engineering student at McGill and is terribly fond of his folk singing.

SIDE I, Band 2: MADELAINÉ

(Instrumental)

SIDE I, Band 3: JEAN AN DINAH

Our next soloist is Mr. Wilfrid E. D. Peters. Wilfrid hails from Antigua, B. W. I. He attends Sir George Williams College and is very popular on and off the Campus. He is very friendly and this trait of character has a rather attractive appeal. He leans more on the side of Calypso and the two songs done by him are Calypsoes. First is "JEAN AN DINAH".

Well de girls in town feeling bad,
No more Yonkees in Trinidad,
Dey going to close down de base for good,
Dem girls have to make out how dey could
Brudder it's now dey pack up in town,
In for a peeny, in for a pound.
Belive me it's competition for so,
Trouble in de town and de price drop low.

CHORUS:

Jean and Dinah, Rosita and Clementina,
Round de corner posing,
Bet yuh life it's somethin de selling
Yuh can get it all for notting,

Don't make a row,
Ah say de yonkees gone, Wilfred take over now.

When de yonkees was in full swing,
Just imagine how I was suffering,
Mavis tell me straight to me face,
How she find ah too fast and out ah place.
No! No! No! dey start to fret,
Money or not poor Wilfred can't get,
For with de Yonkees dey had it cool,
Calypsonians too hard to fool.

(CHORUS)

It's de glamour boys again,
We are going to rule Port-of-Spain,
No more Yonkees to spoil de fete,
Dorothy have to take what she get.
All ah dem who used to make style,
Well dey glad for anything with a smile.
No more hotels to rest yuh head,
By the sweat of thou brow thou shall eat bread.

(CHORUS)

SIDE I, Band 4: TELL ME

A very short number with a very catching tune is one called "TELL ME". There is not much to this song by way of words but the rhythm is "catchy" and people like it.

Tell me, tell me,
Darling do you love me?
Tell me, tell me,
Do you love me true?
Morning noon and night I'm asking you,
Everyday you're only fooling me,
(GIRLS), Yes, yes, yes, I know it's yuh business,

CHORUS:

Tell me, tell me, darling do you love me?
Tell me, tell me, do you love me true?

SIDE I, Band 5: BARBADOS

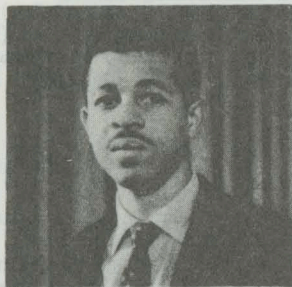
Coming under the list of either Calypso or Folk Music is the song "BARBADOS". It is one of our favourite numbers.

It was de nite before Christmas
Dat I went to Barbados,
It was a season of great excitement,
And a season of fuss,
De temperature was so damn hot,
Dat I went to a rum shop,
And before I could open me mouth,
I hear somebody shout.
Uncle Matty lock up and he ain't do nothing,
Pam-pa-lam
(REPEAT)
He get ten years for his own grand daughter
Pam-pa-lam
(REPEAT)
O what a big fat mama pam-pa-lam,
O what a big fat mama pam-pa-lam.

SIDE I, Band 6: YO NO QUIERO SUCRE

Of typical South American flavour is the next song. It's called "YO NO QUIERO SUCRE."

Yo no quiero sucre
(REPEAT THREE TIMES),
Ay, ay, ay, mi corazon
Da mi paplo
(REPEAT LAST TWO LINES)



SIDE 1, Band 7: HILL & GULLY

The last of the soloists is Mr. Patrick Savin of Kingston, Jamaica. The song done by him is called "HILL & GULLY". Patrick is assisted by Mr. Granville Miller for this number. Patrick attended Jamaica College and is at present, an Arts student at McGill. He has the leading bass voice in the group. The words of his song run like this:

Hill & Gully rider, Hill & Gully,
(REPEAT)
And ah been down low down,
Hill & Gully,
And ah low dow bessy down,
Hill & Gully,
And if you better mind you tumble down,
Hill & Gully,
And if you tumble down yuh bruck yuh neck,
Hill & Gully,
And if yuh bruck yuh neck the devil glad,
Hill & Gully,
And if the devil glad yuh go to hell,
Hill & Gully,
Hill & Gully rider,
Hill & Gully,
(REPEAT)

SIDE 1, Band 8:

Another song, a Trinidadian song, is based upon the stay of American soldiers in Trinidad during World War 2.

Fan me solja man, fan me,
Fan me solja man, fan me,
Fan me solja man, fan me, O!
Gal yuh character gone.
Wey de use yuh go shawl up,
Wey de use yuh go lace up,
Wey de use yuh go shawl up, O!
Gal yuh character gone.
Sake a coolie man bangle
Sake a coolie man bangle
Sake a coolie man bangle, O!
Gal yuh character gone
(REPEAT FIRST VERSE).

SIDE 2, Band 1: DAY O!

Another song that we cherish much in our group is the one we call "DAY O"! Here one can see authenticity in it's true form. This is another labour song. It paints the picture of labourers who have toiled all night and are anxious to go home to rest. It is very nicely handled by Miss Rae Tucker, an ex-school teacher of Trinidad, B.W.I. Miss Tucker is an Arts student at McGill who has quite a lot of talent.

Day O! Day O!

CHORUS:
Day oh light and me wan go home.
(REPEAT)

Come Mr. Tallyman come tally me banana,

(CHORUS)

Day oh light and me wan go home.

(CHORUS)

Bix six hand, seven hand, eight hand bunch,
Day oh light and me wan go home.
Nuh gimme so so bunch, me nah horse with bridle,

(CHORUS)

Day oh light and me wan go home,
Me come here to work, me nah come here to idle,

Day oh light and me wan go home.
Me back it ah bruck withe dire exhaustion,

(CHORUS)

Day oh light and me wan to go home.

SIDE 2, Band 2: MRS. JACOB

Mistress Jacob invade me
I thought she was crazy
(REPEAT)
I told her I am single,
Don't want to be double,
But de lady insists,
Suddenly arrest me and stole a kiss.
Boy I had to run, run, run.

CHORUS:

Ah run till ah nearly tumble down,
Run away, run away, run away, run.

It was into a night club
I met Mrs. Jacob,
I called to de waiter
And gave him an order
The waiter approached me
With champagne and brandy,
And when I thought the liquor was free,
Ah was right in de arms of de young lady.

(CHORUS)

This was my position,
With this goodly woman,
Her head on me shoulder,
Like brudder and sister,
She cuddled and kissed me,
For she knew I was tipsy.
You know the lady kept me embraced
And had me persuaded back to her place.

(CHORUS)

Listen to de story
Of this goodly lady
I have one intention,
To divorce me husband
You can take possession
Of my country mansion.
I told her plain I don't want to know,
I'm sorry Mrs. Jacob I've got to go.

(CHORUS)

SIDE 2, Band 3: MAMA POULE

(Instrumental)

SIDE 2, Band 4:

The story of Solomon's grandfather leaving his wife and children and settling in Ecuador, S. A. is also of Latin-American background.

Solomon Grandpa gone a Ecuador,
Left him wife and pickny out 'a door,
Nobody's business but him own,
Solomon Grandpa say she no beg,
Thief way all brer Sammy fool and egg
Nobody's business but her own.

CHORUS:

Nobody's business, business.
Nobody's business, business.
Nobody's business, business but her own.

(REPEAT LAST THREE LINES)

If ah marry to a nigger man
Nobody's business but me own.
If ah even old like Tagaran
And ah want fi pose as twenty-one
Nobody's business but me own.



SIDE 2, Band 5: DE DAMN MAN

Another song done by Miss Tucker is "DE DAMN
MAN".

Ah went to de parlor to buy some pewa and de damn
man put his hand in me water.

CHORUS:

When ah go home ah go tell me mama,
De damn man put he hand in me water.

Ah went to de river to ketch me water
And de damn man put he hand in me water.

(CHORUS)

SIDE 2, Band 6: DOCTA' BUD

(Instrumental)

SIDE 2, Band 7: TAKE ME, TAKE ME

(Instrumental)

Before I wind up this report, I would like to make
mention of the four people who go to make up the
musical score. They are:

Mr. Barry Brown	- Pianist
Mr. Dave Collins	- Guitarist
Mr. Desmond Brathwaite	- Bongo
Mr. Stan Carter	- Maracas

Mr. Stan Carter is quite competent with his pair of
maracas and so is Mr. Brathwaite on his bongos.
Desmond is a student in Bio-chemistry at McGill and
it is hardly believable that such diversified capa-
bilities could at the same time be found in one man.
The group owes a lot to him.

Mr. Dave Collins is Barbadian and a student in Com-
merce. Dave brought his guitar with him from Barba-
dos and thus joining the group, was just perpetuating
a way of life of which he was previously accustomed.

Special mention should be made of Mr. Eric Tucker
who acted as leader of the tenor section and as con-
ductor for the group. He comes from Trinidad, an ex-
school teacher and is at present a Medical student
at McGill.

Mr. Arnott Caesar who hails from Trinidad is capable
of singing either bass or tenor and thus plays a
dual and vital role in the group. He is an ex-school
teacher from Trinidad, B. W. I. and is at present a
student in Engineering at McGill.

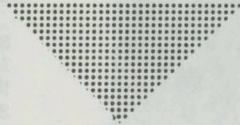
This brings to an end the story of the "CARIBBEAN
CHORUS", it's birth, it's life and it's fame. Many
people apart from these in the group deserve praise;
especially Mr. Neville Linton and Mr. John Bassoo
executives of the West Indian Society at McGill, in
whose minds the idea of such a group was conceived,
and without whose help, the Caribbean Chorus could
never have been born. I would like to extend my
thanks to all.

E. Clifford Tucker,
Manager.

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