

calypso

bolero mambo

basillo

guaracha

Rosenhouse

caribbean

rhythms

FOLKWAYS RECORDS, NY

fw 8811

recorded in San Andres
by Thomas J. Price, Jr.

M
1681
A1
C279
1957

MUSIC LP

caribbean rhythms

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1. So Them Bad Minded (Calypso)
Vocal by Aguinaldo Hooker
2. Congo Malata (Calypso)
Vocal by Aguinaldo Hooker
3. Sound Bay Gal (Calypso)
Vocal by "Sonny" Dilbert & Sandino Ellis
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RHYTHMS OF THE CARIBBEAN

Recorded on the island of San Andrés
by
Thomas J. Price Jr.

San Andrés is a small, English-speaking island community of approximately five thousand inhabitants off the coast of Nicaragua. Previously unrecorded, the music is the product of an interesting cultural history, including English, North American and Latin American influences. The island was originally settled by Jamaican planters and their slaves and, in spite of being ceded to Columbia in the 1790's and the subsequent one hundred and sixty years of political and cultural domination by this Spanish-speaking nation, has been able to maintain the larger body of its earlier traditions; until recently there has been a marked antipathy toward things Spanish.

The second major cultural influence came initially as the result of Yankee commercial dominance of the island's economic life in the latter part of the 19th century, when American speech habits, songs, and other cultural patterns were quickly adopted. Today, when asked to record "an old island song," the islander will frequently offer one dating back to the United States during this earlier period. Contact with American culture has continued to the present through the radio and magazines, and a large portion of the population maintains that it is more American than Colombian in custom. Various forms of American music have gained tremendous popularity, especially "cowboy" and "hillbilly" songs.

Calypsos, although popular, occupy a secondary position on the island. Although most of them are the product of importation from other English-speaking Caribbean islands, many in the tradition of this form are nonetheless adapted to the local scene and have become songs of allusion concerning local personalities and customs. The lyrics of "Sound Bay Gal," for example, the song known throughout the Caribbean and to American calypso enthusiasts as "Mary Ann," refer to the practice of eating codfish, a food associated with the lower class, in a part of the island where the "poorer set" is said to live. Similarly, "So Them Bad Minded" serves as a form of social criticism of gossip, a universal aspect of life in small communities but believed by the people of San Andrés to be a problem peculiar to their island. The lyrics for several of the calypsos included in this record consist of simple, frequently repeated sentences and phrases, the musicians insistent upon deleting most of the lines, believing them to be far too suggestive for an American audience.

Despite the earlier rejection of Latin American culture, various forms of music are now being borrowed from the mainland, to the extent that the Merengue, Rumba, Cha Cha Cha, Bolero, a version of the Paso Doble and others, are gradually replacing other styles as favorites among teenagers. Only the Mentó, a local dance form somewhat reminiscent of the mainland Porro, has retained its importance. However these, similar to calypsos, have been given an island flavor in both instrumentation and performance. The Guarracha, particularly, is played with a drive seldom encountered among continental musicians. Through the process of borrowing, the people are rapidly becoming bilingual, learning primarily the type of Spanish spoken in coastal Nicaragua and Colombia, a form in which grammatical usage is highly simplified. On occasion, when uncertain as to syntax and vocabulary, the singer will lapse into the island English patois.

The styles in this record are used primarily for dances at weddings, picnics, birthday parties, fiestas, and for serenades sponsored by island swain. However with the gradual rise of the island standard of living there are signs that the traditional string conjuntos or bands are rapidly losing ground to recorded music, the latter supplied by a new group of entrepreneurs armed with generators and record players. Only the older, more conservative element of the islanders continue to attach prestige to the presence of string musicians on special occasions.

After a number of unsuccessful attempts to record the conjunto in relative isolation, the music was finally taped during ordinary dances and social affairs. Although this will impart to the listener the atmosphere of a typical island gathering, the circumstances of recording have rendered the transcription of lyrics difficult, and at times impossible.

Of the several conjuntos of part-time musicians on the island at the present time, the group led by Sandino Ellis known as "Mashup" throughout the community, is considered to be the best largely due to his virtuosity with the mandolin. The other instruments consist of from one to three guitars, maracas or rattles, occasionally a horse's jaw, and a "tub," the last substituting for a string bass and requiring considerable technical skill. Aguinaldo Hooker and Aubon Baldonado, of local fame as calypso singers, have been influential in maintaining interest in this form on the island.

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SIDE I, Band 3: SOUND BAY GAL (Calypso)
Vocal by: "Sonny" Dilbert and
Sandino Ellis

CHORUS:
All day all night Mary Ann,
Sittin' by the roadside digging sand;
All day all night Mary Ann,
Sittin' by the roadside digging sand (or catching
man).

Sound Bay gal don't eat good food they buy their
codfish,
Sound Bay gal don't eat good food they buy their
codfish,
Sound Bay gal don't eat good food they buy their
codfish.

SIDE I, Band 4: DONKEY RACE (Calypso)
Vocal by: Aguinaldo Hooker

When they had the donkey race in Paris, uh-huh,
I learned how to jockey;
When they had the donkey race in Paris, uh-huh,
I learned how to jockey;

Riding since I little,
I never encountered so much a' trouble;
From the time the flag fall,
The male didn't pass by the female stall;
From the time the flag fall,
The male didn't pass by the female stall.

.....
One mile was the journey;
Seven donkey was on the track,
One jinny and six jacks;
I was riding a jinny,
When a male donkey almost kill me;
He jam me against the rail,
I say he must suspect me for a female;
He jam me against the rail,
I say he must suspect me for a female.

The thing had me in dread,
I saw something resemble a snake hear;
Walking 'round behind me, Mercy!
Like I dead already;
I study me head,
I won't look back if they kill me dead;
I can't get a break,
Watching every move that king cobra made;
I can't get a break,
Watching every move that king cobra made.

They had me in dread,
Of that something resemble a snake head;
Wobbling 'round behind me, Mercy!
Like I dead already;
I study me head,
I won't look back if they kill me dead;
I can't get a break,
Awatching every move that king cobra made;
I can't get a break,
Awatching every move that king cobra made.

SIDE I, Band 1: SO THEM BAD MINDED (Calypso)
Vocal by: Aguinaldo Hooker

In every home that you can find,
There are people who have bad mind;
In every home that you can find,
There are people who have bad mind.

CHORUS:
Settin' bad mind that sit and lie,
Saying criticise the people who pass;
Settin' bad mind that sit and lie,
Saying criticise the people who pass.

You meek and you looking thin,
They say consumption in your skin;
You meek and you looking thin,
They say consumption in your skin.

CHORUS

You rosy and you big and fat,
They say dropsy in your skin;
You rosy and you big and fat,
They say dropsy in your skin.

CHORUS

You get up and you go to church,
Instead of gospel you gwine go grind;
You get up and you go to church,
Instead of gospel you gwine go grind.

CHORUS

You kneel in your home to pray,
They say a hypocrite you did play;
You kneel in your home to pray,
They say a hypocrite you did play.

SIDE I, Band 2: CONGO MALATA (Calypso)
Vocal by: Aguinaldo Hooker

Congo malata, Congo malata, who deh go marry you, (3)
This here time no stand like a people time.

Get up the morning, sit in the window, put your hand
under your jaw, (3)
This here time no stand like a people time.

Ten pound of codfish I might fe want my dinner, (2)
Ten pound of codfish, ten pound of codfish,
I might fe want my dinner,
This here time no stand like a people time.

SIDE I, Band 5: MAMI TE DIGO (Bolero-Mambo)
Vocal by: Sandino Ellis

Ay mami te digo, Oh dearest I tell you,
Estoy media loco, I'm half crazy,
Pa' romper el coco, Enough to break my head,
Que tengo contigo. Because of you.

Dame un chance mami, Give me a chance, dearest,
Para bailar y gozar, To dance and enjoy,
Dame un chance mamita, Give me a chance, dearest,
Para bailar y gozar. To dance and enjoy.

SIDE I, Band 6: STICKMAN (Calypso)
Vocal by: Aguinaldo Hooker

There was a big confusion,
A certain preacher nigh rob a stickman;
What's the big confusion,
A certain preacher nigh rob a stickman;
And when the question nigh rob pop up,
The stickman decide to kill the preacher,
The preacher say let him come let him come I have no
fear,

I'm gonna beat him set on my way,
And they shouted whosoever,
Say what the preacher sermon,
Preacher beat his try an' the Stickman
Three hand jumping like a red beef boiling in pot.

Singing Billy Dunne why o,
Billy Dunne da me pa' comer;
Singing Billy Dunne why o,
Billy Dunne da me pa' comer.

Few people gather,
Turn police to settle the matter;
Before one policeman reach,
The Stickman in the preacher skin like a leach;
The preacher came inside like he crazy,
Came back running with the Stickman money;
Stickman say yeah let him go,
If I don't get my money I won't let him go;
So I let that parson go free and everybody,
Join this melody.

Singing

What's the cause of frightening,
I thought this Stickman was gonna kill the parson;
I turn and I tell Mabel,
Nothing in this world stronger'n the Devil;
The parson know he disraught that Stickman
And blaze the gown off him back,
And they shouted whosoever,
Here where the preacher sermon,
Preacher beat his try an' the Stickman,
Three hand jumpin' like tiger runnin' round the yard.

SIDE II, Band 1: STONE COLD DEAD IN THE MARKET
(Calypso)
Vocal by: Sandino Ellis

CHORUS:
Stone cold dead in the market, (3)
And if I kill him I'll never go there.

Last night I went out drinking,
When I came home he gave me a beating;
I picked up me load and slip off me shoes,
And hit him until I kill him.

SIDE II, Band 2: AVELINA
Vocal by: Sandino Ellis

Aveline me está matando, (3) Avelina you are killing
me,
Está tan boba, You are so foolish,
Dame un beso, Give me a kiss,
Que te adoro. Because I love you.

SIDE II, Band 3: A COLOMBIAN PASILLO (Instrumental)

SIDE II, Band 4: AL OSCURO
Vocal by: Sandino Ellis

Al oscuro me di' al mar, In the darkness told to me
by the sea,
Al oscuro me dijo que In the darkness told to me,
Al oscuro me di' al mar, In the darkness told to me
by the sea,
Al oscuro me dijo que In the darkness told to me,
Me di' mamá, Mother told me,
Me di' papá, Father told me
Me di' pa' 'lla, Told to me over there,
Me di' papá, Father told me,
Me di' mamá, Mother told me
Me di' pa' 'lla. Told me over there,
Me di' pa' ca. Told me here.

SIDE II, Band 5: OLD LADY, YOU'RE MASHING ME TOE
(Calypso)
Vocal by: Iva Dilbert and Sandino
Ellis

When you go to bed don't touch me down there,
Only me man can touch me down there;
When you go to bed don't touch me down there,
Only me man can touch me down there.

Old lady, you mashing me toe,
Old lady, please leave me alone,
Old lady, please leave me alone,
When you go to bed don't touch me down there.

The male confuse me having the stone,
Makin' old lady feel like I young;
The male confuse me having the stone,
Makin' old lady feel like I young.

Old lady, you're mashing me stone,
Old lady, you're mashing me corn,
Old lady, you're mashing me toe,
You read the bible against the young girls dance.

SIDE II, Band 6: JUANCITO LUCUPI (Guarracha in-
strumental)

SIDE II, Band 7: BAGEE (Calypso)
Vocal by: Aubon Baldonado

Ladies and gentlemen I hope you realize,
These are the days for which we economize,
You should listen attentively to Beegie Bagie,
Let she 'lone let she wander back. (2)

Rodger the fellow who makes no ever,
Now send and buy and analyze his bagee,
Let she 'lone let she wander back. (2)

Past participle economically bagee,
B- a- g double e is bagee,
It is the name of a caterpillar bush,
A common noun and a neutral gender,
A present tense and a singular number,
Let she 'lone let she wander back. (2)

CHORUS:
When I sing I leave men to wonder,
Why because, I don't make a blunder,
Here I am as a bagee composer,
Bring an intruder and make them surrender,
Let she 'lone let she wander back. (2)

Me Rodger, tell the young lady,
Tell them how to cook this bagee,
Let she 'lone let she wander back. (2)

CHORUS

I buy a ten cents of the caterpillar bush,
Then I buy a penny of the ripe papaya oil,
Burn the fry oil before I use it,
All you got to do is beg a peg a galley,
That's what the young gal them call the kalamaya,
After I tell you you needn't inquire,
Bagee is a thing that cook a slow fire,
You take a big brick and put it on the cover,
You prevent the bagee from boiling over,
The bagee bakes brown and the oil juice down
It will all be set and ready for the human consumption,
Let she 'lone let she wander back. (2)

There was a coolie man name Larry Hyde,
Livin' with a coolie gal her name was Cookie,
He tell her to cook this rice and bagee,
She disobey the order and cook sallicurry,
She get she him mad she get she fear,
She get she olive oil goin' she for cellar,
She cook the olive oil with the sallicurry,
The highly over robber tend to her memory,
Let she 'lone let she wander back. (2)

CHORUS

SIDE II, Band 8: COLOMBIAN PASILLO (Instrumental)

