

CALYPSO AWAKENING

FROM THE EMORY COOK COLLECTION



Smithsonian Folkways Recordings





CALYPSO AWAKENING

FROM THE EMORY COOK COLLECTION 1956-1962

**Compiled and annotated by
Kenneth Bilby and Keith Warner**

A flourishing of calypso creativity, a dramatic period in Trinidad's history and an audio engineer inspired these exciting tracks, originally released on Cook Records between 1956 and 1962. Emory Cook used innovative recording techniques to capture the active interplay between calypsonians and their audiences. We hear classic song-duels between calypso legends like The Mighty Sparrow and Lord Melody, lively steel band processions, and a wide range of provocative calypso songs about life, love and politics. Live and studio recordings from Trinidad. 32 page booklet presents notes, song texts, Cook discography, bibliography. 67 minutes.

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|-----------|--|-------------|
| 1 | Saturday Night Blowout <i>John Buddy Williams Band (1956)</i> | 3:27 |
| 2 | Carnival Celebration <i>Small Island Pride (1956)</i> | 2:17 |
| 3 | Boo Boo Man <i>Lord Melody (1956)</i> | 4:18 |
| 4 | Federation <i>Small Island Pride (1956)</i> | 2:37 |
| 5 | No, Doctor, No <i>Mighty Sparrow (1957)</i> | 2:58 |
| 6 | Taxi Driver <i>Small Island Pride (1956)</i> | 3:24 |
| 7 | Tuning of a Pingpong <i>(1956)</i> | 0:38 |
| 8 | Yankees Gone <i>(Steel band procession) (1956)</i> | 2:21 |
| 9 | Yankees Gone <i>Mighty Sparrow (1956)</i> | 1:44 |
| 10 | Picong Duel <i>Mighty Sparrow and Lord Melody (1957)</i> | 4:22 |
| 11 | Cowboy Sparrow <i>Lord Melody (1957/8)</i> | 3:21 |
| 12 | Reply to Melody <i>Mighty Sparrow (1959)</i> | 3:51 |
| 13 | Carnival Proclamation <i>Lord Melody (1958/9)</i> | 2:40 |
| 14 | Paye <i>Mighty Sparrow (1959)</i> | 4:08 |
| 15 | Turn Back, Melody <i>Lord Melody (1959)</i> | 4:11 |
| 16 | Teresa <i>Mighty Sparrow (1959)</i> | 4:44 |
| 17 | Come Go Calcutta <i>Lord Melody (1957/8)</i> | 3:03 |
| 18 | No Crime, No Law <i>Commander (1959)</i> | 2:48 |
| 19 | He No Dead Yet <i>King Fighter (1962)</i> | 3:19 |
| 20 | Bongo Man <i>Wrangler (1962)</i> | 2:45 |
| 21 | Neighbor Jacqueline <i>Wrangler (1959)</i> | 3:07 |



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Cover photo:

Calypsonians celebrate the news that Trinidad has been chosen as the capital of the West Indies Federation (1957). Top row, left to right: Nap Hepburn, King Fighter (Shurland Wilson), Laddie (Conrad Prescott), Lord Melody (Fitzroy Alexander)/Duchess Music Corp. Bottom row, left to right: Harold ?, Lord Caruso (Emmanuel Pierre), Al Thomas, Arnold "Bass" Bowen, Errol McLean, "Watap" Bentley Jack. (Courtesy of Kevin Burke, photographer unknown)



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FOR EMORY AND MARTHA COOK

This is the first reissue from the remarkable recordings of Emory Cook. An audio engineer and inventor, Cook used his Sounds of Our Times and Cook Laboratories record labels to demonstrate his philosophy about sound, his recording equipment, and his manufacturing techniques. From 1952 to 1966 Cook recorded, mastered, manufactured, and distributed some of the highest quality recordings in the world. The 140 titles on Cook Records include European and American concert music, U.S. and Caribbean popular and traditional music, as well as mechanical and natural sounds. Emory and Martha Cook donated their record company, master tapes, patents, and papers to the Smithsonian Institution in 1990, where they are being preserved for future enjoyment, education, and research. We are very grateful for their generosity and kindness. A list of Cook recordings is appended to the notes; all are available on CD-R with the original notes from our mail order office. Track lists may be accessed from our Web site at www.si.edu/folkways/cooklist.htm.

Anthony Seeger, Curator
 Jeff Place, Archivist
 The Cook Collection

COOK AND CALYPSO

by Kenneth Bilby and Keith Warner

IMAGINE THE SETTING: TRINIDAD IN THE MID-1950s. A time of ferment. The Caribbean birthplace of the calypso was in transition. The Yankee military presence was being phased out, and post-war exhilaration was giving way to a politically charged atmosphere in which the old colonial hierarchy of race and class was being challenged. The People's National Movement (P.N.M.) was on the rise and would soon come to power in what was to be an uninterrupted term of thirty years. Talk of federation and independence was in the air.

Like the rest of society, calypso was experiencing renewal. In 1947 the Young Brigade had been founded and over the years had become home to a brash new breed of calypsonian. These younger artists were breaking out of the mold, introducing melodic innovations, incorporating foreign stylistic influences, and exploring new themes even as they paid homage to their predecessors. Calypso was awakening to a new era, and the emergence of the Mighty Sparrow in the same year as Eric Williams and his P.N.M. is not mere coincidence.

Into this climate of openness and experimentation stepped a North American recording engineer named Emory Cook—an innovator in his own right. Cook was a man obsessed with the idea of faithful sound reproduction, a man described by friends as “ear-driven.” Beginning in the 1940s, his quest for audio perfection had led to a series of inventions that were to have a profound effect on the recording industry. His new method of applying “negative feedback” in cutting records greatly reduced playback distortion in the late 1940s, while his process of “microfusion,” employing powdered instead of solid vinyl, was one of the outstanding developments in sound reproduction in the 1950s. The “binaural” disc design he pioneered, featuring separate bands for left and right channels, was used to produce the first commercially sold stereophonic records. This binaural microgroove record, introduced to the market in the early 1950s, was the immediate precursor of the single-groove stereo LP, which was to revolutionize the music industry in the 1960s and become the standard format over the next two decades.

By the early 1950s, Cook had achieved fame among audiophiles (as the rapidly growing legions of recorded-sound buffs had become known), not only for his technical genius but also because of his penchant for explor-

ing exciting new soundscapes. In 1950 he had founded the Cook label, whose first release was *The Christmas Music Box*. Over the next decade the label's offerings grew to include a host of aural treats ranging from symphony orchestras, Scottish bagpipes, and Japanese *koto* to ocean breakers and summer thunderstorms, all captured in glorious stereo. Cook's insistence on the highest audio standards, combined with his unusual and imaginative programming, resulted in recordings that were extraordinary for their time.

Among his most remarkable recordings are those he made in Trinidad beginning in 1955. Upon arriving on the island, Cook quickly sensed the artistic energy in the air. Always on the lookout for sonic possibilities, he was soon paying nocturnal visits to musical hot spots in Port of Spain, portable recorder in hand.

One of the things that made the Cook label different from others was the large number of live, on-site recordings featured in its catalog. Early on, the label had launched a special series of "Road Recordings" designed to capture audio experiences not available in the confines of the studio. The series included a number of ultra-high-fidelity field recordings unlike anything that had come before. One of the most popular Cook releases, for example, entitled *Rail Dynamics*, featured a thrilling sonic pastiche of trains barreling down the tracks of the New York Central's Hudson River line. Audiophiles were delighted by this novel listening experience. By 1956, much to the surprise of Cook's competitors in the record business, this album had sold more than 50,000 copies—an indication of its superior sound quality.

The "Road Recordings" series included music as well. Cook's unobtrusive, context-sensitive approach to recording was particularly well suited to the spontaneity and improvisation of jazz, for which he had a keen appreciation. In making jazz recordings, he would sometimes wait until the end of a formal session, keep the tape rolling while pretending to shut off the microphones, and sit back to let the magic happen as the musicians stretched out and jammed for the fun of it.

In Trinidad, he approached calypso in a similar spirit. Recognizing that spontaneous interactions between singers, musicians, dancers, and audience were integral parts of calypso performance—and that the heat and excitement in performances depended on their overall setting—he frequently recorded on location, lugging his equipment to dance clubs, calypso tents, and street parades. The result was a unique and precious collection of audio documents that captured the exuberance and artistry of the calypso tradition live at the

source during a period of creative efflorescence.

Cook did not limit himself to calypso as such. His search for interesting audio experiences and his appreciation of the rich Caribbean musical heritage led him to the Trinidadian countryside, where he made a number of rare and historically valuable recordings of root traditions that were among calypso's sources. These included *tambo* *bamboo* (precursor of the steel band), *bongo* (Afro-Trinidadian wake music), *kalinda* (drumming that accompanied stick-fighting), and the Venezuelan-influenced string-band music that is played in certain parts of Trinidad—all of which could be heard, in stunning stereo, on Cook label releases during the 1950s. Over the years, the label also brought out a number of valuable field recordings from other parts of the Caribbean, made not only by Cook himself but by a stable of fieldworkers that included noted collectors such as Daniel Crowley, Andrew Pearse, Carter Harman, and Sam Eskin.

Cook was hardly the first to hit the road with his equipment, or to make field recordings in their proper cultural context; for years folklorists and ethnomusicologists had been attempting the same thing in many parts of the world. But Cook's recordings are distinguished from those of other field recordists of the era by their extraordinarily good sound quality. Made on the best portable equipment of the day by a leader in the emerging field of high-fidelity stereophonic sound reproduction, Cook's 1950s live recordings of calypso and other Caribbean music are exceptional by any standards. That they feature a number of seminal calypsonians performing live in their own element—with background noise, audience reactions, false starts, and improvised exchanges between players forming other parts of the dynamic whole—makes them rare treasures. Thanks to Cook's scrupulous devotion to audio realism, these recordings still sound alive and fresh.

Several of the brightest gems from the Cook collection are included on this sampler. One finds here a priceless 1957 recording of a traditional *picong* duel—an impromptu exchange of sung insults—between two calypso giants, Sparrow and Lord Melody, before an audience in the Young Brigade tent. In another very live selection (aptly labeled "Saturday Night Blowout" by Cook), dancers can be heard crying out with joy as one of Trinidad's best orchestras at the time, the John Buddy Williams Band, drives them to a fever pitch. Elsewhere Lord Melody elicits gales of laughter from his audience with a hilarious rendition of "Boo-boo Man" (later covered by Harry Belafonte), while Sparrow delivers a rousing performance of "No, Doctor,

No,” his classic critique of Eric Williams’ People’s National Movement. Three superb numbers by Small Island Pride are also here— “Carnival Celebration,” “Taxi Driver,” and “Federation” —all recorded on the scene in calypso tents. Also worthy of note is the *audio verité* image of a pan being tuned, captured on the spot by Cook; and a spectacular 1956 field recording of a steel band parading down the street during Carnival accompanied by an ecstatic crowd of revelers. To top it off, the compilation includes a historic live recording of the very performance of “Jean and Dinah” (also known as “Yankees Gone”) that won Sparrow his first crown in 1956.

These are but some of the gems on this compilation. Also included are a number of studio recordings later issued on the Cook label, not all of which were engineered by Cook himself. Though some of these lack the atmosphere and presence of the live recordings, they were nonetheless selected for this compilation because of their cultural significance and musical quality. “Cowboy Sparrow” and “Reply to Melody,” for instance, belong to a celebrated series of recorded exchanges between Sparrow and Lord Melody in the 1950s that adapt the old tradition of *picong* to the new medium of mass-produced commercial recordings. Wrangler’s “Bongo Man” in both lyrics and music displays the influence of the traditional *bongo* dance performed at Afro-Trinidadian wakes and exemplifies the creative interaction with other Trinidadian musical styles that has long played a part in calypso’s development. Lord Melody’s “Turn Back, Melody” is of special interest because of its incorporation of the call-and-response form typical of the *kalinda* stick-fighting tradition. And “No Crime, No Law” by Lord Commander is a masterpiece of social satire that in the best calypso tradition uses irony to knock those officials charged with enforcing the law—police and judges—off their pedestals. Other selections such as King Fighter’s “He No Dead Yet” and Wrangler’s “Neighbor Jacqueline” found their way into this compilation largely on the basis of their musical appeal.

This compilation only skims the surface of the Cook collection of Trinidad calypsos—an extraordinary body of recordings that captured a pivotal moment in the music’s history. How fortunate for lovers of Caribbean music that Emory Cook, one of the fathers of high-fidelity recording, became a part of that exciting moment.

The Songs: Transcriptions and Notes

1. **Saturday Night Blowout** (John Buddy Williams Band, 1956, from *Jump-Up Carnival*, Cook LP 1072)

One of the best Trinidadian bands of the 1950s lets loose for a Saturday night performance at the Carib Theatre in Port of Spain. While the calypso tradition is best known for its songs and the verbal agility of its lyricists, it has also produced its share of great dance music, heard in the road marches of carnival and in dance halls and night clubs. This exciting instrumental jam shows that long before dance-oriented *soca* took over in the 1970s, musicians might keep things low-key while backing calypsonians but, when the time was right, could turn up the heat and pack the dance floors. It also bears witness to Trinidad’s long-standing musical ties with other parts of the Caribbean and the U.S. The impact of jazz is hard to miss here (as it is on several of the other selections on this CD)—in the way the horns play off each other and in the muted “vocalizations” of the trumpet. At the same time, the clarinet sings in a broad “creole” style once heard across the Caribbean from Martinique to Jamaica. But the music’s roots remain in Trinidad.

2. **Carnival Celebration** (Small Island Pride, 1956, from *Dance Calypso!*, Cook LP 1180)

Verbal bravado abounds as the calypsonian issues a challenge to well-known hoodlums like Mastifay and Cutouter. There were several calypsos of this type, since the singers were easy prey to various underworld characters. The sparse instrumentation, featuring prominent guitar and maracas and no horns, harks back to an earlier, pre-commercial era of calypso.

Chorus:

Ah, Mastifay, Mastifay/Meet me down by the Croisée
And Cutouter, Cutouter/Meet me down by Green Corner

Well, I waiting for this carnival/To jump up with these criminals
I going to arm myself with a big stick/Any man in town I meet,
that is real licks

Cause I done tell Mammy already/Mammy do, do tie up your belly

Cause is murder, federation/With war and rebellion
When they bar me by the junction.//Chorus

Monday morning I waking early/Two drink of Vat* to steam up my body

And I jumping up like I crazy/I alone go collapse the city
With my razor tie on to my poui**/I like a badjohn in the 18th century

And with my stick in my waist/I chipping in space
Is to spit in ole nayga face.//Chorus

Well, to show you I in for trouble/On my right hand is my steel knuckle

My chooker# in my left pocket/Boys, my pooya+ under my jacket

And I jumping up like if I wild/I know they bound to say that is old style

But they could beat me like a child/I taking licks with a smile
And I pelting war like I wild./ **Chorus**

Well, as man I consult my doctor/To check my lungs and my liver
I done pay off my lawyer/So he could pay off my undertaker
And as I have no mother nor father/They could post me back to Grenada

Cause I tell Mr. Chance/I done pay in advance
To bury me down in Grand'Anse./ **Chorus**

* Var 19, locally made rum; ** type of wood, frequently used in stick-fighting; # dagger; + machete

3. Booboo Man (Lord Melody, 1956, from Jump-Up Carnival, Cook LP 1072)

Harry Belafonte and Ella Fitzgerald both fell in love with this calypso. This is an original performance from the calypso tent, complete with audience reaction to Melody's delicate phrasing. Melody sang several calypsos poking fun at his reputed lack of good looks, and, of course, his rivals made this the butt of many of their songs.

I wonder why nobody don't like me/Or is it a fact that I'm ugly? (repeat)

I leave my whole house and go/My children don't want me

no more
They cursing black is white and thing/And when I talk they start to sing

Chorus:

"Mama, look, a booboo," they shout/Their mother told them,
"Shut up your mouth
That is your daddy." "Oh no!/My daddy can't be ugly so"
"Shut your mouth, go away"/"Mama, look, a booboo dey."

I couldn't even digest my supper/Due to the children's behavior
"John." "Yes, Pa." "Come here a moment/Bring the belt. You too damn vigilant"

"Daddy, is Jean who start off first"/"No, daddy, is Joyce who start to curse"

I drag my belt from off my waist/If you see races out the place

Chorus

So I take a turn on their mother/"These children ain't have no behavior

I can't rest in peace in my own place/Tell me what is wrong with my damn face"

"They playing with you," my wife declare/"You should be proud of them in here"

"These children were taught too blooming slack/And that ain't no kind of joke to crack." **Chorus**

So my wife and I had a big disturbance/Owing to the constant annoyance

In order to live peaceful and happy/She send the children in the country

Coming a day after working very hard/A woman see me and she faint away in the yard

The neighbor run and pick she up/She recover, but the woman wouldn't stop.

"Neighbor, I see a booboo/Walking in the backyard"
I went to-assist her/She bawl, "Oh Lord
The booboo still inside the yard."

4. Federation (Small Island Pride, 1956, from Dance Calypso!, Cook LP 1180)

The question of a West Indian Federation was mooted on several occasions during the islands' colonial history. The one attempt at uniting the Commonwealth colonies under a federation failed a mere three years after it was officially started in 1958. Here the calypsonian, a non-Trinidadian, has his lady show how easy it is to federate, using the social to parody the political.

Chorus:

Lillian, change your plan/Next year is Federation
There'll be no discrimination/Between a Trinidadian and a Grenadian.

Well, it have a Grenadian living next to me/If you know how them natives does torture she (repeat)

Every time they in for a confusion/They does bawl, "Small Island, go back to your land"

But the Grenadian sit down and she draft a plan/To stop them from all this tormentation

Every time they shout, "Smalley, find your land!"/She does jump up with this lawway* like a mad woman. **Chorus**

The Trinidadian turn to the Grenadian/And said, "Girl, can you explain me what's Federation?"

The Grenadian said, "Girl, Federation/Is a combination of generation

Because my mother was a Barbadian/She married to my father, a Trinidadian

I make two children, one for a Chinee man/And they say the next one is a St. Lucian

Try your best and contact the generation/And the answer to that is Federation." **Chorus**

The Trinidadian: "Hush, you stupid woman/Every night I does bounce up Federation

Monday night I went out with a Chinee man/Tuesday night, girl, I slept with an Italian

Wednesday and Thursday I dine with two Martiniquan/Friday night I get a cuff from a Yankee man

Saturday morning I was in the hospital van/Fighting hard to deliver Federation." **Chorus**

The Grenadian jump up and she bounce she hand/She said, "Girl, is we bored 'bout Federation

We the Bajan mix with the Grenadian/Them St. Lucian tie up with the Antiguan"

She said, "That Captain Cipriani# rehearse this to me/That T. Albert Marryshow# does fight for we

So don't mind them just-come politician/They don't know one damn thing about Federation."

Lillian, change your plan/Try your best and hold down your man
When they sign this Federation/I going to leave you like Moses on the promised land. **Chorus**

* Dance-type calypso; # Trinidadian and Grenadian politicians

5. No, Doctor, No (*Mighty Sparrow, 1957, from Calypso Kings and Pink Gin, Cook LP 1185*)

Sparrow reacts to the reality of the new-found political responsibility in post-P.N.M. Trinidad and Tobago. Party leader Eric Williams had tried his best to educate the public (in Woodford Square, which he dubbed "the University of Woodford Square"), but it is clear that belt-tightening is a bitter pill to swallow.

Listen, listen carefully/I am a man does never be sorry (repeat)
But I went and vote for some council men/They have me now in the pen

After promising so much tender care/They forget me as they walk out of Woodford Square

Chorus:

Because they raise up on the taxi fare/No, doctor, no
And they have the blasted milk so dear/No, doctor, no
I want them to remember/We support them in September
They better come good/Because I have a big piece of mango wood.

Well, people, plenty people sorry/Sorry they throw down big belly*

Not me, I sticking my pressure/When I can't buy milk I use sugar and water

Support local industries they done declare/They mean Vat 19 rum and Carib beer

The way how they forcing we to drink Vat/It look as if they want to kill we in smart. **Chorus**

I only hope they understand/I am only a calypsonian
What I say may be very small/But I know that poor people ain't pleased at all
We are looking for a betterment/That is why we choose a new government
But they raise on the food before we could talk/And they raise taxi fare so we bound to walk.

But still, I don't want them to catch cold sweat/No, doctor, no
Because this mango wood talk is not a threat/No, doctor, no
But still they must remember/We support them in September
They better come good/I have no intention of throwing down my mango wood.

* Reference to the politician Albert Gomes, who was defeated by Eric Williams and the P.N.M. in the election of 1956

6. Taxi Driver (*Small Island Pride, 1956, from Jump-Up Carnival, Cook LP 1072*)

Great use of double-entendre in which the courtship ritual is expressed in automotive terms. The pace of the calypso rises to fever pitch until the young lady and her car both catch fire. Like track 2, this one has an old-time sound. Instrumentation is limited to acoustic guitar, bass, and maracas. The guitar strums with a pan-Caribbean rhythmic feel reminiscent of Jamaican *mento*, Guyanese *badji* [bhagee], and other related rural West Indian song and dance styles.

Well, last year at Venezuela/Boys, I bounce with a señorita

Yes, she wanted a taxi driver/To drive her out when she in for pleasure
Boys, I sent her my application/And she send me her regulation
She say, "You car is a Ford/It don't respect Highway Code
It does skid when it overload"
Oh, but she give me a chart
Telling me to drive it fast/Don't mind if it out of gas
If the radiator start to boil/Do, don't stop, let the water wash down the coil.

Well, as a driver with wide experience/Boys, I send this car for inspection

I give the mechanic man my instruction/To check up from the diff to the pistons

I even beg him plug the muffler/Because I know these old Ford love to backfire

I beg him chip some of the wires that it mightn't cause no fire
Boy, and plug the radiator/Because I done know all my charge is to drive she fast

Don't mind if she out of gas

But if she radiator start to boil/Do, don't stop, let the water overflow the coil.

Well, the car came back from inspection/I told her Monday is demonstration

She told me, "No, honey, wait until Wednesday/I want to fix the springs in my upholstery

Because when we start this fast driving/And my car start over shaking

The slightest jerk affect my brain/My back might get strain
And then I feel an afterpain."

But I told her, "No, I driving far/Don't mind if you out of gas
But if your radiator start to boil/Do, don't stop, let the water tear loose the coil."

Well, the car came back from inspection/Boys, we went out on demonstration

You know she drive ten miles and a quarter/I told her stop, turn this wheel over

Boys, is now I start my fast driving/A lot of funny things start happening

You know the wires cross one another/The water hose bust loose the radiator

Well, boys, the gearbox started a grinding/This gear so hard I can't get it go in

So I pull out my gear lever/Water fly through she muffler
And the whole car went on fire

If you hear her: "Stop, driver, not so fast"/I said, "Why?" She said, "The car out of gas"

I said, "Girl, your piston still pitching oil/And why the hell water can't wash the coil?"

7. Tuning of a Pingpong (1956, from Jump-Up Carnival, Cook LP 1072)

Cook made this on-the-scene audio document of an artisan tuning a pan for use in the road march of 1956. (A snippet from the recording Cook made during the actual road march is heard on track 8.) Although this Trinidadian invention, the steel drum, was scarcely a decade old, its tuning had already been developed into a precise art. One of the participants can be heard cautioning the tuner with the words "too sharp, too sharp."

- 8. Yankees Gone** ["Jean and Dinah"] (Live Recording of Steelband, 1956, from Jump-Up Carnival, Cook LP 1072)

The excitement of Carnival is beautifully captured here. A steel band parades down the street surrounded by costumed revelers. The tune that won Sparrow his first calypso crown, "Yankees Gone" (also known as "Jean and Dinah"), was clearly the people's choice. The crowd already knows the lyrics and urges the steel band on by singing along.

- 9. Yankees Gone** ["Jean and Dinah"] (Sparrow, 1956, from Jump-Up Carnival, Cook LP 1072)

Sparrow celebrates the departure of the American soldiers from Trinidad. Many local men, unable to compete with the Americans' easy money, had lost their women in the period following World War II. This recording was done at the venue of the annual Calypso King Competition on the very night that Sparrow won the crown for the first time. The calypso became immediately popular under the title "Jean and Dinah."

Yankees gone, and Sparrow take over

Things bad, if you see them cry/Not a sailor in town, the night-clubs dry
Only West Indians like me or you/Going to get a drink or two

And as we have things back in control/I seeking revenge with my heart and soul
Brother, when I spread the news around/Is to see all them saga boys* in town
Just to bounce up.

Chorus:

Jean and Dinah, Rosita and Clementina
Round the corner posing
Bet your life is something they selling
And if you catch them broken
You can get it all for nothing
Don't make a row
Since the Yankees gone, Sparrow take over now.

It's the glamour boys again/We are going to rule Port of Spain
No more Yankee to spoil the fete/Dorothy have to take what she get
All of them who used to make style/Well, they glad for anything with a smile
No more hotel to rest your head/By the sweat of thy brow, thou shall eat bread.

Chorus

* Playboys

- 10. Picong Duel** (Mighty Sparrow and Lord Melody, with Johnny Gomez and his band, 1957, from Calypso Kings and Pink Gin, Cook LP 1185)

Verbal dexterity and the ability to compose verses ex tempore have been greatly appreciated over the years. *Picong* melodies are nearly always the same,

but the friendly insults (*picong*) vary according to circumstances. *Picong* belongs to a larger African and Afro-American legacy of sung (or otherwise performed) insults, represented in the U.S. by traditions of verbal dueling such as "the dozens" (also known as "signifying," "snapping," etc.).

Sparrow:

Well, Melody, come close to me/I will tell you plain and candidly
Don't stop in the back and smile/Because you have a face like a crocodile.

Melody:

Sparrow, you shouldn't tell me that at all/I mind you when you was small
Many of the nights I used to mash your head/In crossing to go on your mother.

Sparrow:

I know you think you are looking sweet/You posing here in your own false teeth
Is a lucky thing your uncle kick out/For you to get the false teeth to put in your mouth.

Melody:

That is all you can say/In every angle and every way
But the way how you watching at me/I go bust a right hook in your belly.

Sparrow:

It look as if you want trouble here tonight/All you always looking for fight
I'll tell you this candidly/That is why the jail never empty.

Melody:

You know that I'll be proud and glad/If Samson and Delilah come back to Trinidad
But when they come I wouldn't go in the theatre/Because look, the jawbone of the ass right here.

Sparrow:

Well, ladies and gents, to tell you this I'm sure/When the circus was here they had a big uproar
Walking hand in hand/The female chimpanzee take Melo for she man.

Melody:

Sparrow, that is a mistake/And in my opinion you give me a headache
This is what I'm forced to say/Is the same mistake you going to make today.

Sparrow:

Well, Melody, you have me in a rage/Wining* up on he stage
You feel you are looking cute/But when you finish, take off the dead man suit.

Melody:

You shouldn't tell me that/This is what I am compelled to tell you flat
I hope you don't say that I am crack/In a while I'll be wining behind your back.

Sparrow:

Well believe, don't touch my flesh/I wouldn't say you fresh
Back to back, belly to belly/And I think you are slack.

* From the English verb "to wind" or "winding"

11. Cowboy Sparrow (Lord Melody, 1957/8, from Again! Lord Melody Sings Calypso, Cook LP 914)

Sparrow and Melody kept up a running calypso duel for many years and over many recordings. Melody here alludes to the allegation that Sparrow, a native of Grenada no less, had shot a man (an incident about which Sparrow himself sang in "Ten to One Is Murder"). The last stanza is typical of the two-facedness shown by many calypsonians. Musically, this selection—with its prominent piano used as a rhythm instrument—typifies an up-tempo brand of calypso that was among several sub-styles popular during this period (tracks 18 and 19 being other examples).

Sparrow, you shouldn't use a gun/You coulda fight him man to man and done
Slinger, why you use the gun?/You coulda fight him man to man and done
You was in love with the man wife/And so the man pull out a knife
If he had done the same to you/Is the same blasted thing you woulda do.

Chorus:

Attention, listen everyone/Beware, Sparrow have a gun
Shooting like Bill Buckaroo in the town/Nap, Sparrow have a gun
The son of a catarrh-nose Grenadian/Look out, Sparrow have a gun.

Sparrow, you should use your head/The mister coulda fall down dead

Provocation is not very nice/But I maintain you shoulda think twice
Suppose the shot went through his heart/It woulda been murder from the start
Luck beat obeah, that's what they say/Otherwise you wouldn't be alive today. **Chorus**

Sparrow, you should be ashamed/From now on do not call my name
Our friendship has finally end/Criminal, don't call me no friend
No wonder every calypso/You make me a blasted pappyshow
Your aim was to be popular/And you only a rival, you murderer.
Chorus

They surround him with big stick and stone/Twenty men to him alone
Defenseless, when he try to run/They surround him, he pull out a gun
He never meant to do no harm/Not even shoot him in his arm
He tried to scare them with the gun/Is the same thing any man woulda done. **Chorus**

12. Reply to Melody (Mighty Sparrow, 1959, from King Sparrow's Calypso Carnival, Cook LP 920)

The *picong* continues...

What is wrong with Lord Melody/And his reply to me (repeat)
Is just a reply he jump and relate/I think this fellow testing my fate
Because I sang about dear Sparrow and the baby/He is singing about dear Lord Melody

Chorus:

And anything I do you following me/Behave your ugly self, Melody
Do what you want but don't get me sore/Provocation is against the law
I married, you went and you married too/But your wife ain't have eyes o' blue
We have a little child, you have one too/Anything I do this monkey does do.

You are a very good calypso singer/That we all know and will remember
But your face like a crocodile/And you looking so fierce and wild
I know you well and it ain't no lie/Your mouth always wide open catching fly
Try some deodorant, it wouldn't hurt/Melody, you smelling like a ram goat. **Chorus**

You should really be in the circus/You ugly hippopotamus
Never yet in life have I seen/Such a hideous-looking human being
Sometime your face like a gorilla/Sometime again it just like a alligator
If I should open a human zoo/The first man I coming to hold is you. **Chorus**

And another thing I notice 'bout you/You never never will wear socks with your shoe
In fact you don't wear no underclothes/You hate that like poison, everyone knows
You wouldn't try some toothpaste once in a while/To whiten your teeth and brighten your smile
So when you say you have nice girl that ain't true/Is only Gateway Elaine and them for you. **Chorus**

13. Carnival Proclamation (Lord Melody, 1958/9, from Lord Melody Sings Calypso, Cook LP 906)

Melody portrays the traditional carnival character American Red Indian and uses him to spread terror in the hearts of his potential enemies.

[Chorus of fake "Indian" speech]

Well, this year in town is trouble, bobolops*/I tell you jump if you able
Lord, this year is the trouble, boops/I tell you jump if you able
Well, I waiting on proclamation/And I going to play my wild Indian
I like a zwil# in a madbull# tail/The government bound to put me in jail
When I shout: **Chorus**

Well, my bigshot friends like O'Reilly/I want him close to assist me
I won't keep out Mr. Burkett/That scamp, I know he love such a racket
My shield he must be carrying/And I don't want to catch him shaking
It would be like two black Indian clash/I sure to give big head Burkett a lash
With the shout: **Chorus**

Well, as an Indian cosmopolitan/I the Lord crown myself king of the Indian
No respect for the laws of the land/Feel me, I feel as strong as Superman
When I jump and sing Laknaboni/With my ten warriors behind me
And I chopping from man to child/To show the public that I

really wild
With the shout: **Chorus**

* Popular street character; # kite-flying terms

14. Paye (*Mighty Sparrow, 1959, from King Sparrow's Calypso Carnival, Cook LP 920*)

A pro-P.N.M. calypso that seeks to ease the unpalatability of a new income tax system. Eric Williams thought this calypso one of the best in the history of Trinidad and Tobago.

It's a shame, it's a shame/But we have weseif to blame
(repeat)
Because we ask for new government/Now they taking every cent
Cost of living is the same/It is really a burning shame.

Chorus:

Because the doctor say to pay as you earn/But the Sparrow say you paying to learn
And my father say he sharpening the axe/For when the collector come to pay off the income tax

Plenty people want to cry/They miss the water, the well run dry
But they can't do a thing about it/The money ain't going in the doctor pocket
First of all we want better schools/So your children don't grow up as fools
Then work for you and me/That is what plenty of them can't see. **Chorus**

Everybody is in misery/But this tax ain't bothering me

Well, I am not working anywhere/So I have no income to share
But Mr. This and Mr. That/Who accustom with their payroll fat
Is to see them shedding tears/Men like De Fietas and Fernandes. **Chorus**

When the doctor went up to England/They bluntly refuse to support this land
So there is nothing that he can do/But to get it from me and you
That's the law now in Trinidad/If you don't like it, well that's too bad
Take your things and get out today/Because all who working must pay.

Yes, the doctor say to pay as you earn/Sparrow say you paying to learn
Even my father say he selling the axe/For when the collector come to pay income tax.

15. Turn Back, Melody (*Lord Melody, 1959, from Melody's Top Ten [alternate title, Calypso! Through the Looking Glass], Cook LP 927*)

Call-and-response approach to the problem of hooliganism. The antiphonal form—like the pugnacious lyrics—recalls the sung challenges of stick-fighters in the African-derived *kalinda* tradition that was one of calypso's sources.

Chorus: Turn back, Lord Melody, turn back

I go fight them, I go fight them
Chorus
Uhm hmm, boy, I ain't fraid them

Chorus

Well, they playing bad, but they hungry

Chorus

I go kill the first man that lash me

Chorus

I ain't fraid to dead in Miramar

Chorus

Heaven knows I strong like a tiger

Chorus

If they beat me, well, they eat me

Chorus

I go fight, I go fight, I go fight

Chorus

Because I right, I right, I right, I know I right

Chorus

Every block I make well they beg me

Chorus

They can't fight, I know that they hungry

Chorus

I go fight, I go fight them, oh

Chorus

If they beat me, well, they eat me

Chorus

I go fight them, I go fight them

Chorus

Laddie,* I ain't fraid them

Chorus

I go fight them, I go fight them

Chorus

I ain't fraid the jail or the gallows

Chorus

Well, I chopping wild I ain't business

Chorus

Well, they think I stupid like Sparrow

Chorus

You go see what I go do tomorrow

Chorus

If they beat me, well, they eat me

Chorus

I go fight them, I go fight them

Chorus

I go beat them, I go beat them

Chorus

My mother done band up she belly

Chorus

When I dead, Bournes Road# I go bury

Chorus

I go fight, I go fight, I go fight

Chorus

Well, they think I stupid like Sparrow

Chorus

I go fight them, I go fight them

Chorus

* Member of chorus; # site of paupers' cemetery

16. Teresa (*Sparrow, 1959, from King Sparrow's Calypso Carnival, Cook LP 920*)

Very popular calypso about a woman probably (and typically) from a Spanish-speaking country reneging on her apparent promise of certain favors to the calypsonian. Typically, the final stanza sheds light on what was really happening.

You worse than a dog, Teresa/Girl, you break my heart
 This morning you take my dollar/Now you playing smart
 This morning you come we talk we business quiet and soft
 Every time I come you making excuses and trying to put it off.
 You bawling now.

Chorus:

Sparrow, let me go/Boy, don't hold me so/My mother go know
 Sparrow, darling, wait till tomorrow/Teresa, I love you
 And I always thinking of you/Yo te quiero mucho*
 I really can't wait for tomorrow.

Never me again, Teresa, to give you a cent/I rather to give a
 beggar up on the pavement#
 I try all my best with you but girl I know and I see/You will
 never never love anybody, all you want is some currency.
 You bawling.//**Chorus**

Now make up your mind, Teresa, I ain't making joke
 I don't want to use my razor, but this thing won't work
 Give me back my money or else settle up socially
 You could never take my money and then making old style on me.
 Stop bawling.//**Chorus**

Don't make so much noise, Teresa, darling have a care
 There is nothing irregular going on in here
 This morning you take my dollar to buy tickets for the show
 Now I come to take you out to the theatre you bluntly refuse
 to go.
 Now you bawling.//**Chorus**

* I love you very much; # sidewalk

17. Come Go Calcutta (Lord Melody, 1957/8, from Again! Lord Melody Sings Calypso, Cook LP 914)

Trinidad is home to a large population of East Indian descent, whose ancestors came from India in the nineteenth century to work on plantations, then settled there. 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" as a term of obvious endearment, the calypsonian emphasizes the non-threatening aspect of relations between Afro- and Indo-Trinidadians.

Chorus: Ow, nayga, sweet nayga/Ow, nayga, come go Calcutta.

No, doolahin girl, I can't come back here again/I telling you
 plain, doolahin, I can't come back here again
 Suppose your man catch we in the act/Take a big stick and
 open my back
 So you see, somebody go dead/The Indian girl hold on to she
 head. **Chorus**

Ramial go know the truth/When we know, girl, I 'fraid he shoot
 Just as I make my attempt to go/You know she run and she
 lock the door
 You got to leave me a souvenir/She shout confidentially
 I told her darling I cannot wait/I love you but it's getting late
 Nayga, you can't leave at all/And louder and louder she start
 to bawl. **Chorus**

Ramial ain't making fun/ When he know he go use the gun
 Doolahin cry/When I told her this was goodbye
 She run on me and she start to bite/Kilwaini,* sleep with me
 tonight
 I told her plain I can't make the grade/She ask me why, I said
 I'm afraid
 Melody, you can't leave at all/And as I kiss she start to bawl.

* Creole (i.e. Afro-Trinidadian) man

18. No Crime, No Law (Commander, 1959, from Calypso Atrocities, Cook LP 1123)

A delightfully absurd concept (but is it?) that without criminals there can be no law. In this case, the law is really the people who administer it as opposed to the rules, etc., by which a society preserves order. Known to his fans as "Mr. Action" because of his odd, flamboyant performing style, Commander was one of calypso's great eccentrics. (His present-day heirs include that master of the weird and offbeat, Shadow.) This calypso moved Derek Walcott to write in 1960 that "Commander's ballad of last season on the paradox of crime and justice can stand by Germany's best poet of this generation, Bertolt Brecht, in its irony."

I want the government of every country/Pay a criminal a big
 salary
 And when they commit a crime/The law shouldn't give them
 any long time

A police should be glad when someone twist a jaw/Lock your
 neck, break a window, break open a store
 He should be merry when somebody violate the law/For that is
 what the government is paying him for.

Chorus:

If somebody don't bust somebody face/How the policeman
 going to make a case?
 And if somebody don't lick out somebody eye/The magistrate
 won't have nobody to try
 And if somebody don't kill somebody dead/All the judges got
 to beg their bread
 So when somebody cut off somebody head/Instead of hanging
 they should pay them money instead.

A thief give the whole force a promotion/From a police to a
 commissioner
 And is the commissioner living in the big mansion/And the
 man who promote him down Carrera
 And if somebody don't crack somebody skull pate/It ain't go
 have no jail, courthouse, or magistrate
 Still when a man cut open somebody belly/Is custody and the
 cat-o'-nine tails for he.//**Chorus**

If a man don't kick out a woman teeth/Or she don't part he
 face with a pouli
 Or bore out he eye with a saw/What the government going to
 pay men of the law for?
 If when you kick me and I break your ankle/Men of the law
 becoming honorable
 Still, when you do them things they send you straight to
 jail/And from the time they hold you they saying 'bout no
 bail.//**Chorus**

Don't doubt me. Is through all the criminal/Men of the law

becoming social
And living off high society/And associating with big company
A lawyer should kiss a criminal anyway/For is off o' them they
making their money every day
Hear this calypso—it's true. Some of them may vex/But the
fault of the one is the rising of the next.//**Chorus**

[chorus, same as before, except for ending]
So when a man kill, instead of swinging he head/They should
make him Governor-General instead.

19. He No Dead Yet (King Fighter, 1962, from Hellish Calypso, Cook LP 1122)

Family squabbling even before the patient has died.
Sung by a calypsonian from Guyana (former British
Guiana) who excelled at the driving, rhythmically
dynamic sound heard here.

Let go my father, oh my Lord/I beg all you hard (repeat)
My daddy ain't even dead/He only sick and lie down in bed
Because he have a few property/You mean he must dead and
leave it for we.

Chorus:

I tell you, he no dead yet./He no dead yet, he no dead yet.
Voom fly* a follow he.

All you should really go to France/And give him a chance
I tell you, do, for heaven sake/Please give him a break
This thing looking really sad/Why you must treat my father so
bad?
Instead all you try and massage he head/You only praying for

daddy dead.//**Chorus**

I go drag my belt from off my waist/And bust all you face
I tell you, do, for heaven sake/Please give him a break
If even my father dead/I am the one him love most instead
So try and keep it in memory/He go dead and leave every-
thing for me.//**Chorus**

* Fly that buzzes around carrion

20. Bongo Man (Wrangler, 1962, from Hellish Calypso, Cook LP 1122)

Kalinda-style rhythms pace this humorous calypso
about village life in northeast Trinidad, where an
African-derived dance called the *bongo* is per-
formed in the context of wakes. The chorus section
(sung partly in French Creole) is taken from a well-
known traditional *bongo* song. Although Trini-
dadian French Creole has very few speakers today,
it was once widely spoken on the island—in fact, it
was the original language of calypso—and many
bongo songs still have lyrics in this language.

Tonight is the *bongo* night/Vini wè, vini wè*/*Bongo*, vini wè

Big big wake up in Toco/Was the death of Ma Popo
Lord, I went to a wake in Toco/Was the death of Ma Popo
That night my prayer book tear in piece/A woman snatch me
like a police
Bawling come jump up in the ring/Time to prove yourself a
bongo king

Chorus:

*Misyé**/Tonight is the *bongo* night
Vini wè, vini wè/*Bongo*, vini wè
Bongo Macedonia/Vini wè, vini wè/*Bongo*, vini wè
Jackass go laugh and talk/Vini wè, vini wè/*Bongo*, vini wè

Well, the light wasn't candle/Was oil and cloth in a bottle
And places like Toco had no dance/So when man dead was
your chance
Music kicking hell in the place/Don't mind a bamboo joint was
the bass
Man jumping like if is non-stop/Don't care even if their
trousers drop.//**Chorus**

But this one beat everything/Once a fellow went out hunting
He just lose for two days or so/They bawl he dead they start
to *bongo* -
But while the wake going on/He reach back with he four dogs
and gun
Man, he was so glad for the break/The man start to *bongo* in
he own wake
Shouting//**Chorus**

* French Creole, meaning "come see, come see"; # French Creole
for "monsieur"

21. Neighbor Jacqueline (Wrangler, 1959, from Calypso Atrocities, Cook LP 1123)

More double-entendre about the heavy demands
placed on the calypsonian's "equipment." Rarely
has a song of complaint sounded so sweet.

My new neighbor Jacqueline/She was too disgusting (repeat)
I used to sell refreshment/So I had my equipment
But was trouble with Jacqueline/Every day the woman wanted
refreshing.

Chorus:

Oh, I bought a nice soursop/ Neighbor, let we swizzle up
Bring the swizzle stick/I got my glass cup
Swizzle it, swizzle it, sweet like syrup
Neighbor, let we swizzle up.

First thing every morning/Last thing every evening
Whole day she going on/I can't get a vacation
Just lie down to take a rest/She calling out like a pest
Boy, don't worry with sugar/All you got to do is bring the
swizzler.//**Chorus**

I don't like reproaching/But I can't forget Jacqueline
Good thing I got control/Else I knock she down cold
I used to swizzle with Lynn Lee/Anytime that Lynn thirsty
But was no gratuity/As my stick spoil she stop talking to me
No more.//**Chorus**

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Afterword

A Quirky Cook and the Calypsonian: A Match Made in Trinidad

by Donald R. Hill

THE PERIOD SO WONDERFULLY CHRONICLED IN THIS CD WAS A TIME OF CHANGE AND CREATIVITY IN CALYPSO. Nineteen fifty-six ushered in the rise to stardom of Slinger Francisco, the Mighty Sparrow. Many devotees argue that the Mighty Sparrow is the greatest calypso singer of all time, and that “Jean and Dinah” is the greatest road march of all time. The listener to this CD will hear the very moment that the Mighty Sparrow won his first Calypso Monarch title with the very song that will live forever among aficionados. Even more surprising, the man who recorded Sparrow and the rest, the great guru of high fidelity, Emory Cook, also recorded “Yankees Gone” by a steel band that was leading revelers through the streets of Port of Spain.

Emory Cook was a pioneer in the development of high-fidelity and stereophonic recording in the decade and a half after World War II. He was also one of the first to use a tape recorder in the “field.” Cook recorded more than music; he recorded a culture as it unfolded before his eyes. He takes us to the Trinidad Carnival, where the sounds of joy explode on all sides and where music is the driving force behind the melee. We hear the music, the audience, the pan being tuned, all duly documented by the somewhat quirky Mr. Emory Cook.

Cook put these sounds on a series of long-playing albums recorded over a span of about ten years. It is sometimes difficult to figure out which songs are on which of Cook’s albums. Sometimes the correct titles are listed on an album cover, sometimes no titles are listed at all. As for the records themselves, sometimes the discs come in hard pressboard covers, sometimes thick, clear plastic covers. Usually the record is black, but sometimes it is red or turquoise.

Emory Cook also wrote many of the liner notes for his calypso albums. These notes don’t tell us much about the music, but they do reveal Cook’s unlikely genius. With his notes Mr. Cook lets us in on the fun of Carnival in Trinidad from this singular Yankee’s perspective. As he writes on the back of album 01180, *Dance Calypso!*:

Calypso is:

A humor-coated pellet of uncamouflaged truth, -

Taking the opportunity of saying something to somebody in song that you couldn't say in polite society, -

An orchid and a sea nymph, -

An expression which, having heard, you modestly admit is exactly the way you would have put it yourself, come to think of it, -...

Satire that makes you laugh because in it is unveiled all that is ludicrous and irrational in a lot of other fellows; sometimes you may even recognize yourself if you listen hard, -

Free association plus improvisation, -

Reading a lesson of male supremacy in the face of war, sea, danger, politics and rum, - in fact in the face of anything except woman, -...

The dummy for a singing ventriloquist, -

Of Trinidad, and Carnival, -

Not susceptible of precise definition.

The logic of calypso and the spirit of Carnival touched this Yankee free spirit with the same magic that calypso works on anyone who cares to take the time to try to comprehend the incomprehensible.

Discography**Cook Recordings from the Caribbean****ANTIGUA**

Steel Band Clash Brute Force Steel Band, Big Shell Band, and Hall Gate Band (1955) COOK 01040

Beauty and the Brute Brute Force Steel Band (1957) COOK 01049

Brute Force Steel Band of Antigua with Big Shell Band Brute Force Steel Band (1955) COOK 01042

Music to Awaken the Ballroom Boast Brute Force Steel Band (1957) COOK 01048

BRITISH GUIANA

Fate for Sol Tom Charles and His Syncopater Orchestra (1959) COOK 00911

CUBA

Jawbone of an Ass: Musica de Cuba (1955) COOK 01083

Three Rituals (1955) COOK 01043

HAÏTI

Meringue Ensemble aux Calebasses (1958) COOK 01186

Tiroro: Haitian Drummer Tiroro (1948) COOK 05004

Haiti Confidential Lavinia Williams' Group Folklorique (1958) COOK 01022

JAMAICA

Calypso Jamaica Lord Myrtle, Cecil Mitchel, and James Convery (1960) COOK 01125

MARTINIQUE

Un Tim Bo Groupe Mi-o (1958) COOK 01021

PUERTO RICO

Island in the Moonlight Trio Los Rubies, Grupo Paquito Lopez Cruz, Las Hermanas Colon, Martita Cuadrado (1958) COOK 01121

A Night at the Tropicoro Juan Luis, Oswaldo Soda, and Lito Pefia Band (1959) COOK 01187

New Paths for Steel Band 10th Naval District Steel Band (1965) COOK 01102

ST. LUCIA

Music of St. Lucia (1953) COOK 00103

Rada (a branch of Haitian-Dahomean *vodun*) (1958) COOK 00104

TRINIDAD

Afro-West Indian Cultural Practices (1957/58) COOK 00106

Again! Lord Melody Sings Calypso Lord Melody (1957/58) COOK 00914

Bamboo-tambo, Bongo, and Belair (1956) COOK 05017

Belly to Belly Clarence Curvan, Johnny Gomez, Tom Charles, Fitz Vaughn Bryan (1960/61) COOK 00930

The Boli, The Cocolute, and Brazil Escola Be Samba Be Brazil (1957/58) COOK 00107

Calypso Atrocities (1959) COOK 01123

Calypso Cross Section Young Killer, the Mighty Bomber, Small Island Pride, the Mighty Wrangler (1957/58) COOK 00916

Calypso Kings and Pink Gin: Trinidad Carnival Tent Lord Melody, the Mighty Sparrow, others (1957) COOK 01185

Calypso Lore and Legend (1956) COOK 05016

Calypso Through the Looking Glass Lord Melody (1959) COOK 00927

Caribbean Limbo Music Rupert Clemondoro Orchestra, Cyril Diaz Orchestra, others COOK 01280

The Castilione Johnny Gomez Band, John Buddy Williams Band, Girl Pat Steel Band, and Grand Curacaye String Orchestra (1956) COOK 10890

Champion Steel Bands of Trinidad The Highlanders, Southern All Stars, The Katzenjammers, others (1957) COOK 01046

Dirty Jazz from Down South: Trinidadian Instrumentals (1958) COOK 01188

Drums of Trinidad (1956) COOK 01045

East Indian Drums of Tunapuna, Trinidad (1956) COOK 050180

The Enchanted Steelband The Katzenjammers (1957) COOK 01047

Epilogue to the String Band Tradition (1956) COOK 05020

Hellish Calypso King Fighter, the Mighty Bomber, others (1962) COOK 01122

Jump-up Carnival: Calypso Tent (1956) COOK 01072

Le Jazz Primitif from Trinidad Rupert Clemendore and John Buddy Williams (1961) COOK 01082

King Sparrow's Calypso Carnival The Mighty Sparrow (1959) COOK 00920

Lord Melody Lord Melody (1962) COOK 0931

Lord Melody Sings Calypso Lord Melody (1958/59) COOK 00906

The Ramayana (Hindu Ceremony) (1961) COOK 01023

Three Rituals (1955) COOK 01043

Le Jazz Trinidad Rupert Clemendore Band COOK 10850

Sparrow in Hi-fi The Mighty Sparrow (1963) COOK 01126

VIRGIN ISLANDS

Steel Band in San Juan The Invaders from St. Croix. (1964) COOK 01101

COMPILATIONS

Calypso Exposed Lord Melody, Brute Force Steel Band, King Sparrow, the Mighty Cypher, and Skipper (1961) COOK 01189

Caribbean: Hidden Music from the Caribbean (1949) COOK 05003

Dance Calypso! Johnny Gomez Band, Small Island Pride, Dictator, others (1956) COOK 01180

Steelband Promenade Brute Force Steel Band, the Merrymakers, Southern All Stars (1958) COOK 01140

SPOKEN WORD

Calypso Lore and Legend (1956) COOK 05016

Grenada Stories and Songs (1957/58) COOK 00101

Jose Ramon Fortune and Olga Comma Maynard Nancy Stories (1956) COOK 00105

About the Compilers:

Kenneth Bilby is a Research Associate in the Department of Anthropology at the Smithsonian Institution. He is the author of *The Caribbean as a Musical Region*, *Caribbean Currents: Caribbean Music from Rumba to Reggae* (with Peter Manuel and Michael Largey), and compiler of numerous albums featuring Caribbean musical traditions.

Keith Warner is Professor of French and Caribbean Studies at George Mason University. He is the author of *Kaiso! The Trinidad Calypso* and has helped compile and annotate a large number of calypso anthologies on LP and compact disc. He has edited a number of books on Caribbean literature and is the translator of Bertène Juminer's *Les Bâtards* as well as other Caribbean novels.

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Transcriptions by Keith Warner

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ABOUT SMITHSONIAN FOLKWAYS

Folkways Records was founded by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes.

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The Smithsonian Folkways, Folkways, Cook, Paredon, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife Programs & Cultural Studies. They are one

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For further information about all the labels distributed through the Center, please consult our Internet site (www.si.edu/folkways), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on **database search**).

To request a printed catalogue write to the address above or email folkways@aol.com

