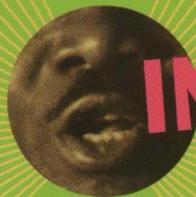


LORD INVADER

CALYPSO
in NEW YORK



Smithsonian Folkways Recordings



LORD INVADER

CALYPSO
in New York

from the **ASCH RECORDINGS 1946–1961**

Inspired improvisation and compelling rhythms, created by piano, small orchestra, and sometimes a drum and hand clapping, characterize these performances, which Lord Invader (Rupert Westmore Grant, 1914–1962) recorded for Moses Asch in the 1940s and 1950s. Whether recounting events in Trinidad, describing his experiences in New York City, performing traditional songs, or criticizing American racism, Lord Invader combines rhythms and ideas in his unique calypsonian fashion. Thirteen of the twenty-six tracks are released here for the first time. Extensive annotations by John Cowley include lyrics, bibliography, and discography. 73 minutes, 32 page booklet.

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|----|---|---|------|
| 1 | Out the Fire | Lord Invader with Felix and His Internationals | 2:44 |
| 2 | Ten Thousand to Bar Me One | Lord Invader* | 1:57 |
| 3 | Cousin Family | Lord Invader with Felix and His Internationals | 2:17 |
| 4 | When You Hear I Die | Lord Invader* | 2:04 |
| 5 | New York Subway | Lord Invader with Felix and His Internationals | 2:22 |
| 6 | Me One Alone | Lord Invader* | 1:38 |
| 7 | Sly Mongoose | Lord Invader with Felix and His Internationals | 2:18 |
| 8 | Happy Land of Canaan (#2) | Lord Invader* | 1:57 |
| 9 | Mary Ann | Lord Invader with Felix and His Internationals | 2:22 |
| 10 | Yankee Dollar | Lord Invader with Felix and His Internationals | 2:27 |
| 11 | Pepsi-Cola® | Lord Invader with Felix and His Internationals* | 1:42 |
| 12 | Tied-Tongue Baby | Lord Invader with Felix and His Internationals | 2:40 |
| 13 | God Made Us All | Pete Seeger (spoken/banjo)
Lord Invader (vocal)* | 4:28 |
| 14 | The Soldiers Came and Broke Up My Life (#2) | Lord Invader* | 2:29 |
| 15 | Labor Day | Lord Invader | 2:30 |
| 16 | Brown Girl in the Ring | Lord Invader* | 1:45 |
| 17 | Chicago, Chicago (#2) | Lord Invader* | 2:52 |
| 18 | My Intention Is War | Lord Invader and Mighty Dictator* | 4:14 |
| 19 | No Place Like the West Indies | Lord Invader | 2:51 |
| 20 | My Experience on the Reperbahn (2nd version) | Lord Invader and his Calypso Group* | 2:45 |
| 21 | Auf Wiedersehen | Lord Invader and his Calypso Group | 2:26 |
| 22 | Cat O'Nine Tails | Lord Invader and his Calypso Group | 3:02 |
| 23 | Crisis in Arkansas | Lord Invader and his Calypso Group | 3:12 |
| 24 | Steel Band War | Lord Invader and his Calypso Group | 3:25 |
| 25 | You're Wasting Your Time (#2) | Lord Invader* | 4:09 |
| 26 | I'm Going Back to Africa | Lord Invader* | 4:55 |

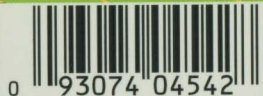
*previously unreleased recordings



Smithsonian Folkways Recordings

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LC 9628





Left to right: Wilmoth Houdini, the Duke of Iron, Lord Invader at a calypso contest, New York City, circa 1946.

LORD INVADER CALYPSO IN NEW YORK

The Asch Recordings 1946–1961



Smithsonian Folkways Recordings

SFW CD 40454

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INTRODUCTION: Trinidad Carnival Music

Long associated with the island's cultural heritage, Trinidad's Shrovetide Carnival reflects an amalgam of musical traditions. The pan-African-American component ranges from styles such as *kalenda*, first reported in the Caribbean in the slavery period, to calypso, which became a fashion at the beginning of the twentieth century.

By the late nineteenth century in Trinidad, the *kalenda*, a drum-accompanied dance, was synonymous with stick fighting. Costumed bands of men representing different territories or occupations paraded the streets in carnival and challenged or defended themselves against rivals. As well as stick play by band members, supporters threw bottles and stones. The resulting melee was controlled systematically by legislation in 1884 which limited the number of people in a band, prohibited drumming during parades, and regulated it by license at dances. This outlawed the rhythmic accompaniment for stick contests, and a substitute was found in a consort of stamping tubes known as "tamboo bamboo." Playing their instruments in parade from the 1910s, tamboo bamboo units were precursors of contemporary Trinidad steel bands. The term *kalenda* came to represent the music to accompany quarter-staff dueling, the stick-fighting action itself, and the event as a whole. Call-and-response vocals are a feature of this style. Carnival songs chanted by bands in the streets in this fashion were identified as *lavways* or *leggos* (let-go's) and generally evolved from old-time *kalendas*.

Nineteenth-century sources distinguish few terms for carnival songs. Most were sung in minor keys and by the beginning of the twentieth century the tonic sol-fa — do, re, mi, fa, sol, la, ti, do — was used to classify melodic modes. Prominent singers of calypso favored "Mi minor" or E minor. Chantwells (lead singers) were attached to particular "Fancy" carnival bands, taking the role of caller to elicit the band's sung responses during annual parades. Prior to the festival, chantwells performed calypsos in temporary structures run by each band known as tents. Here songsters presented their topical (and other) compositions for audience approval. A group of singers concluded each entertainment with a "war" or *picong*, by improvising stanzas that disparaged their rivals and exalted themselves, trying to force an opponent to falter and, thus, be excluded from the contest. By the early 1930s, songsters had separated from the bands and formed themselves into competing groups of calypsonians, each team with its own tent.

Rupert Grant, known as Lord Invader, performed several of these kinds of music. He rose to fame in Trinidad during the late 1930s.

LORD INVADER (Rupert Westmore Grant)

Grant was born in Port-of-Spain, the capital of Trinidad, West Indies, on 13 December 1914. He was brought up in the vicinity of San Fernando, the island's second largest city, in the south of the territory.

Charles Edward Smith recounted that "[a]s a boy [Grant] began to improvise calypsos, awkwardly at first but fast becoming so adept at this species of versifying to melody and rhythm that before long his singing was known throughout the neighborhood." A comment on his ability at improvisation by his tailor gave Invader his sobriquet: "I tell you, Rupert, you should call yourself Lord Invader so when you go up to the city you be invadin' the capital" (notes to the long playing record *Calypso with the Lord Invader and the Trinidad Caribbean Orchestra*, 1955).

His fellow "islanders" remembered, reports Frederick Ramsey, Jr., "the day he first came into Port-of-Spain from San Fernando, where he had been 'invading little towns' like Fyzabad and La Brea. In that first season...elder Calypsonians shook their heads at The Lord Invader, but younger Trinidadians in the audience listened hard and said, 'This country boy singing mighty good'" (notes to *Calypso*, Disc album 614, 1946).

The year was 1937, and Rupert had to prove his ability among the more established calypsonians in the most popular tents. Smith explains that this was a very difficult process, so "Invader repaired to an establishment on Queen Street where he could keep his self-

respect. He often sang in company with The Tiger [Neville Marciano], Lord Caresser [Rufus Callender] and Lord Albany [Charles Jones], all from San Fernando." Invader's principal chance in the capital that year was an opportunity to record for RCA Bluebird, and his first ever release was a lament for Joe Louis, the famous African-American boxer, on his defeat at the hands of Max Schmeling — "Joe Louis-Schmeling Fight" (B-4552, recorded on 7 February.) In addition, Rupert came second in a calypso competition held on carnival Tuesday in Marine Square (*Port-of-Spain Gazette*, 10 February 1937: 6).

RCA Bluebird returned to Trinidad to make more recordings in 1938 and Invader participated with the Growler (Errol Duke) and Mighty Destroyer (Donald Glasgow) in an example of "Calypso War" (B-4591). He also cut three other sides for the same company. By the carnival season of 1939, Grant was accepted among the leading Port-of-Spain calypsonians and took part in the first ever Calypso King competition, though he did not attain a place in the final. That year, he made his first sides in Trinidad for Decca Records (United States), and recorded again in 1940 when the company returned to the island for more local music.

His talent as a performer gained him second place in the 1941 Calypso King contest, with a song entitled "Do All You Can to Help the Win the War Association" — Destroyer won with his famous "Adolf Hitler" (*Trinidad Guardian*, 25 February 1941: 9). In

mid-March, Invader sailed for New York City with a group of five other calypsonians to make records for Decca and promote Trinidad's vernacular music, which was then slowly gaining popular acclaim in the United States. The other performers were Atilla [*sic*] the Hun (Raymond Quevedo), The (Roaring) Lion (Hubert Raphael Charles/Rafael de Leon), King Radio (Norman Span), Destroyer and Growler. This was the first visit by Invader and the latter two singers. The *Port-of-Spain Gazette* reported "that these famous songsters...will be appearing in numerous Cabaret Night Shows and Movie Shows and...functions for the purpose of furthering the aims...of the Win the War and Red Cross Committees" (13 March 1941: 5). Except for the New York recording sessions in April, regular releases in Decca's calypso series, and a 78-rpm-album promoting calypso (Decca A-256), little is known about the trip.

The singers were back in Trinidad by the time of the 1942 carnival season, but at this point the colonial administration introduced a ban on street parades that lasted for the duration of the Second World War. Prohibition followed the arrival of U.S. troops, who built and ran several military bases in Trinidad as part of the Lend-Lease agreement with Britain. Thus, Frederick Ramsey Jr. observed, "During the war, the Americans came in droves to build island bases for aircraft. Calypsonians refer to this slyly as 'the American social invasion.'" This "invasion" Ramsey noted "brought a huge, new audience, and it brought the 'Yankee Dollar.'"

Invader became a favorite singer in Trinidad and several calypsos in this collection date from that time. His most successful song, "Rum And Coca-Cola*," was composed circa January 1943 and became the subject of a major U.S. court case for plagiarism. When he visited the island in September 1943 the American comedian Morey Amsterdam heard the piece. On return to New York, Amsterdam promoted the song and by the end of 1944, the highly popular Andrews Sisters had recorded the calypso. Their version was an instant hit. Alerted to these facts for the first time in January 1945, Invader traveled to New York in late February to pursue his claim on the lyrics. Other leading singers followed him to assist in the legal process or to perform. All succeeded in finding prestigious engagements.

The plagiarism case kept Invader in New York for several years, and he became an active participant in the local calypso scene, which included the Trinidad-born bandleaders Lionel Belasco (piano) and Gerald Clark (guitar and banjo), and singers of calypso such as Macbeth (Patrick McDonald) and the Duke of Iron (Cecil Anderson). The latter had spent most of their lives in New York City gaining popularity via performances with Gerald Clark at the Village Vanguard club in Greenwich Village during 1939–1940. Wilmoth Houdini (Frederick Wilmoth Hendricks), was a calypsonian with Trinidad experience, although living in the United States and recording there since 1927. Gregory Felix, a clarinetist of Puerto Rican descent, was another prominent bandleader and was employed by Moses Asch for Invader's Disc recordings.

Invader made records for Guild/Muiscraft and Decca in 1945 and then became a Disc performer. Moe Asch was attracted by the topical and improvisatory content of calypso and featured Grant in three albums released by Disc in 1946–1947. Advertisements in the *New York Amsterdam News* attest to Rupert's popularity during this period. These performances were at functions for expatriate Trinidadians and at more general presentations such as the People's Songs "Midnight Special" concert "Calypso at Midnight" held at New York Town Hall on 21 December 1946 (Rounder 1840; 1841). Shortly after the latter concert, in February 1947, Invader's case for the plagiarism of "Rum And Coca-Cola" was sustained. He received a favorable decision when the case was appealed in December of that year, yet the defendants refused to pay him until seven years later!

Rupert Grant was back in Trinidad in time for the carnival of 1949, when he circulated two new calypsos in a booklet printed for the occasion. During the 1950 festive season, he opened a short-lived calypso club to promote the music. He stayed in Trinidad for the next five years, composing new calypsos each season and recording several of them for labels in Trinidad (Sagomes) and New York (Monogram). On the 26th of February 1955 the *Evening News* (Trinidad) reported on the front page that on March 3rd Invader would be "going to the United States to collect [the] \$132,000 he won in a lawsuit seven years ago." On this visit Invader also recorded for Folkways and Audio Fidelity and performed at engagements in Chicago and elsewhere.

Invader then decided to go to Britain, where a number of his contemporaries were living — notably Lord Beginner (Egbert Moore), Lord Kitchener (Aldwyn Roberts), the Mighty Terror (Fitzgerald Henry), and the Lion. He reached London in April 1956 and soon after began broadcasting and recording for Melodisc and Nixa. Correspondence with Moe Asch and Marion Distler at Folkways shows that despite the "Rum And Coca-Cola" settlement Invader was always short of money, especially so when he traveled to Germany the following year. There were engagements in several European cities before he returned to England via Holland and Belgium (where he visited the international exhibition in Brussels). He was back in London by July 1958, when he wrote to Marion Distler in an unsuccessful effort to arrange Folkways recording sessions for British-based calypsonians. He made one further session for Nixa at this time.

Grant traveled to the United States in December 1958, and between then and March 1959 undertook more sessions for Moe Asch. These resulted in the long-playing records *There's A Brown Boy In The Ring And Other Children's Calypso Songs by Lord Invader*, Folkways 7262 (1958) and *Calypso Travels: Lord Invader and His Calypso Group*, Folkways 8733 (1959).

At some point in 1959, Invader visited Trinidad on a health and business trip that included the 1960 carnival and lasted until the middle of the year, when he returned to New York. He recorded for Folkways on two more occasions—a November 1960 session resulted in the album *West Indian Folk Songs For Children*

with *Lord Invader* (Folkways 7744). Two selections from his final session on 6 June 1961 are issued in this collection for the first time.

Rupert Grant was living at 111-57, 145th Street Jamaica, Queens, when, following a short illness and after undergoing two operations, he died on Sunday 15 October 1961 at Brooklyn hospital, in New York City. This collection is dedicated to his memory and to the foresight of Moses Asch, who persisted in recording his repertoire for posterity.

ABOUT THE SONGS

1. OUT THE FIRE

Lord Invader, vocal with chorus; accompanied by Felix and his *Internationals*: Gregory Felix, clarinet; unknown cuatro, trumpet, fiddle, bass

Recorded circa mid-1946, New York City, New York, U.S.A., matrix (D)423, Smithsonian Acetate #3387, Disc 5057 album 628, Lynn 101

This piece dates from 1936, when the *Port-of-Spain Gazette* announced its composition as a calypso “let go” by “Fitz McLean (better known as ‘Bonai’)” to “be recorded shortly” with “part of the proceeds...given to the Ethiopia Assistance Fund” (22 February 1936: 13). Following the Italian invasion in October 1935, Trinidadians made a concerted effort to raise funds for the Ethiopian cause.¹ Nonetheless, “Out the Fire” was not recorded until 1937 when Tiger cut a version for RCA Bluebird in Trinidad (B-4554) and Lion performed the piece for Decca in New York (17302), both versions crediting McLean with the composition. Based on a specific event, the two versions share a common chorus and theme of putting out a fire. There are significant differences between these recordings and Invader’s 1946 interpretation presented here, although the latter has two verses similar to Lion’s 1937 rendition. Notice Invader’s promotion of Disc Records in verse three.

KEY TO TRANSCRIPTIONS

Words in roman represent a solo voice (either sung or spoken); the words for a chorus by two or more are underlined; repeated lines are defined by a double slash //. Ellipses indicate words unclear in audition.

Inspector Power² give the command, / When he heard the fire siren alarm, / Inspector Power give the command, / When he heard the fire siren alarm. / **Chorus:** Out the fire, out the fire down dey. / Fire, water, out the fire down dey. / Fire burning, out the fire down dey.

A little piece of fire through storm and rain, / Run down the street and burn down the train, / Old Miss Mary made me to understand, / She run down the road with po’ chamb in hand. / **Chorus:** Out the fire, out the fire down dey. / Bring some water, out the fire down dey. / Trouble in the city, out the fire down dey.

When relaxing for comfort and ease, / Listen to a Disc record if you please, / I can inform you something more, / It can be had at any music store. / **Chorus:** Out the fire, out the fire down dey. / Fire, murder, out the fire down dey. / Call Mayor O’Dwyer, out the fire down dey. / Everything burning, out the fire down dey.

I was drinking my liquor at Jimmy Daniel bar, / When I heard of such a fire, / I run down the street, / He said, “Invader, here is a fire extinguisher.” / **Chorus:** Out the fire, out the fire down dey. / Murder, fire, out the fire down dey. / Trouble in the city, out the fire down dey.

I have a little chick who name Millicent, / Fire burn down her apartment, / She said, “Invader have sympathy, / Can I come over and live with thee?” / **Chorus:** Out the fire, out the fire down dey. / Apartment burning, out the fire down dey. / The fire outing, out the fire down dey. / Murder, fire, out the fire down dey.

2. TEN THOUSAND TO BAR ME ONE

Lord Invader, vocal with chorus; accompanied by drum, bottle, and spoon. Previously unreleased

Recorded circa 1946-1947, New York City, New York, U.S.A., Smithsonian Acetate #1092

In the recordings he made before the Second World War, Invader performed several interpretations of stick-fighting *kalendas*. The first was his 1939 Decca release “Ten Thousand To Bar Me One” (17407). This proved a popular record. Melville Herskovits obtained a version during Trinidad anthropological field work in July of the same year, and a St. Joseph carnival band featured one in the 1940 festival (*Trinidad Guardian*, 7 February: 9). In turn, contemporary steel bands took up the song. A 1944 court report in the *Port-of-Spain Gazette* recounts “a crowd of about 40 persons beating pans, bottles and pieces of steel dancing and singing to the tune of a local ballad ‘Ten Thousand to Bar Me One’ along Laventille Road on Christmas Day” (5 January: 4).

In his original, Invader made exclusive references to stick-fighters. This later version, with accompaniment appropriate to *kalenda* bouts, is more of a challenge to contemporary New York calypso singers (Macbeth, the Duke of Iron, and Houdini), although there is one line that taunts two top south Trinidad stick men (“Harvey or Cooper”). Invader transforms the identity of the protagonist from stick fighting exponent to that of a grandmaster of calypso.

¹ Most contemporary reports of the invasion use the term Abyssinia for Ethiopia.

² Major W. E. Power: Inspector Constabulary (Trinidad), he also served as an officer in the Fire Brigade.

Macbeth didn't know, / Thousand, thousand to bar me one. / Aye, aye, aye is murder, // Tomorrow is blood in the gutter, // Don't you tell my father, // I'm the Lord Invader, // I'm a master stickfighter, // Aye, aye, aye is murder, // I mean to commit manslaughter, //

Tomorrow is blood in the gutter, / Thousand, thousand to bar me one. / Don't you tell me mother, // Aye, aye, aye it is murder, // I'm the Lord Invader, // Residing in America, // Duke of Iron must surrender, // Houdini, it is fire, //...and slaughter, // Aye, aye, aye is murder, // Tomorrow is blood in the gutter, // I mean to commit manslaughter, // Bring Harvey or Cooper, // I'm a master stickfighter, // Tomorrow is blood in the gutter, //

3. COUSIN FAMILY

Lord Invader, vocal with chorus; accompanied by Felix and his Internationals: Gregory Felix, clarinet; unknown cuatro, trumpet, fiddle, bass. Recorded circa July-August 1947, New York City, New York, U.S.A., matrix (D)695, Disc 5080 album 640, Folkways FP 8, reissued as FW6808

This is not the same as Destroyer's song of the same title, cut in New York in 1941. Invader probably took a catch phrase from a particular Trinidad scandal and wove it into this account of "deceit." Virtually all calypsos of this type reflect a male point of view and give an uneven opinion, there being few women songsters in this period. Such repertoire forms a considerable proportion of calypso on record.

Don't bother Miss Matilda, / To lay that jive on Lord Invader ah-ha, / Don't bother Miss Matilda, / To lay that jive on Lord Invader. / **Chorus:** For she told me plainly, "Baby, / Don't you wear no jealousy, / He just come to visit me, / He is my cousin family."

That woman made me see hell, / One morning I went and ring her bell, / She waited an hour or more, / Before she came and opened the door. / **Chorus:** Still, she told me plainly, "Baby, / Don't you wear no jealousy, / He just come to visit me, / He is my cousin family."

When she opened the door I tried to kiss her, / She said, "Cousin Jack meet Lord Invader," / I was so mad to tell you the truth, / The man was wearing my pajama suit. / **Chorus.**

I told her, "Baby, don't speak no stupidness, / I don't like this kind of family business," / She said, "Invader listen to this, / He is not your antagonist." / **Chorus.**

I told her, "Baby, you not treatin' me right, / May I remain with you here tonight?" / The boldfaced woman, me gigolo, / Her cousin must stay, but I got to go. / **Chorus.**

4. WHEN YOU HEAR I DIE

Lord Invader, vocal with chorus; accompanied by drum, bottle, and spoon. Previously unreleased. Recorded circa 1946-1947, New York City, New York, U.S.A., Smithsonian Acetate #1092

This self-reflective theme is typical of old-time fighting songs, which contrasted inward thoughts with boasts of superiority. The reference to the performer's mother is also characteristic and reflects a matriarchal relationship. Sung originally in French Creole, *kalendas* were a link with the nineteenth-century when this language was the norm for Black people in Trinidad.

Praising himself as a champion, Invader equates stick-fighting prowess with the singing of calypsos. He challenges two New York singers—Macbeth and Duke of Iron—matching his fighting ability with that of boxer

Joe Louis and emphasizing island power and experience over metropolitan weaknesses.

Mooma, mooma, when you hear I die, don't cry, / When you hear I die, don't cry when you hear I die, burial. / **Chorus:** Mooma, mooma, when you hear I die, don't cry, / When you hear I die, don't cry when you hear I die, burial.

If you meet Macbeth, and he tell you I will meet a death, / Tell him that I'm the Lord Invader, / I'm master, I'll never surrender, / **Chorus.**

The Duke of Iron, tell him that I'll give satisfaction, / I will never have no sympathy, / Believe I'll beat him most fearlessly, / **Chorus.**

I'm from Trinidad, Invader not saying it's so bad, / But tell them they ought to remember, / Invader I'm master stickfighter, / **Chorus.**

I sing calypso, but this what I want them to know, / I'm fighting, I'm good as Joe Louis, / I will always beat them fearlessly, / **Chorus** (2x).

They want them to know, Invader is from San Fernando, / I'm a master stickfighter, Lord Invader'll never surrender, / **Chorus.**

Num-um-bam-be-day, bam-bam-bam-de-diddle-da-do-do, / Bam-bam-bam-de-dam-da, dambaba-bam-bam-de die burial.

5. NEW YORK SUBWAY

Lord Invader, vocal; accompanied by Felix and his Internationals: Gregory Felix, clarinet; Patrick McDonald-Macbeth, cuatro; unknown trumpet, fiddle, bass

Recorded circa January 1946, New York City, New York, U.S.A., matrix D213-6, Disc 5009 album 614, Arco 1228, Folkways RBF RF 13

Many Trinidadians had relatives or acquaintances living in New York City, and it is likely that on arrival

Invader found accommodation relatively easily. In 1945 he told the *New York Amsterdam News* he was "staying in Harlem with friends" (10 March: 11A).

"New York Subway" is one of two recordings made for Disc that describe experiences during his first trip in 1941. Here, as Frederic Ramsey Jr. relates, "Invader tells us what happened to him in the underground maze known to some New Yorkers as 'rapid transit.'" A date with a girl in Brooklyn leaves him stranded looking for the subway to take him home across the East River to Harlem. The originality of theme in this and other calypsos in Disc album 614 attracted reviewers such as Edward Tatnall Canby who wrote in the *Saturday Review of Literature*: "Excellent realism. Words easy to get. Authentic non-Broadway music. Often crude but entirely natural. Best of real Calypso."

When I first landed in the U.S.A. / Listen how I got lost on the subway, / When I first landed in the U.S.A. / Listen how I got lost on the subway, / I had a date with a chick, and I went to Brooklyn, / But I couldn't find my way back the following morning, / I had money yet I had to roam, / And still I couldn't get a cab to drop me back home.

I met a cop and told him I'm a stranger, / Lord Invader a calypso singer, / I live in Harlem and came here yesterday, / But now I want to go home I can't find my way, / He told me, "Walk back three blocks" and he further explain, / "Go to the subway and take the uptown train," / I got confused, I was in a heat, / I couldn't find my way to One-Twenty-Fifth Street.

I came out the subway and didn't know what to do, / Looking for someone to help me through, / You talk about people as bad as crabs, / Is the drivers who driving the taxicabs, /

Some passing you empty and yet they wouldn't stop, / Some will say they have no gas so they can't make the drop, / I had money yet I had to roam, / But still I couldn't get a cab to drop me back home.

I console myself and started to walk, / I said that happen to persons who born in New York, / So I decided to leave the girls alone, / If they want to see me they must come to my home, / Because New York is so big it take a year and a day, / For anyone to get accustom to the subway, / I had money yet I had to roam, / And still I couldn't get a cab to drop me back home.

6. ME ONE ALONE

Lord Invader, vocal with chorus; accompanied by drum, bottle, and spoon. Previously unreleased

Recorded circa 1946-1947, New York City, New York, U.S.A., Smithsonian Acetate #1092

Invader cut several versions of this piece for Moe Asch, each reflecting the date of recording in its lyrics. The song is based on another stick-fighting *kalenda*. Although alone in the ocean, or alone in America and with no family, Invader is bound to succeed. Thus, he is a high priest of "Mi minor"—masterful singer of calypsos in E minor—and capable of defeating singing opponents both in New York (Duke of Iron, Macbeth) and in Trinidad (Lion, Tiger, Growler, Atilla, Lord Kitchener, or the Young Pretender—Alric Farrell).

Me one alone on the ocean, / Me one alone. / Brother no sister, no father no mother, // I'm the Lord Invader, high priest of "mi minor," // Bring the Duke of Iron, he bound to surrender, // Tell Macbeth to clash with Lord Invader, // Bring the Lion, the Tiger, the Growler, Atilla, // Lord Kitchener, or the Young Pretender, // Wheee! / Me one alone on the ocean, // Ah, fire, murder, brother, sister, // Murder, fire, blood in the gut-

ter, // Me one alone in America, // I'm the Lord Invader, the king of "mi minor," //.

Me one alone in America, / Me one alone. / I'm the Lord Invader, the king of "mi minor," // Wheee! / Murder, father, brother, // Aye, aye, aye, I'm master of "mi minor," // Me one alone on the ocean, // Ah, me one alone on the water, // Wheee! / Murder, father, brother, sister, //.

7. SLY MONGOOSE

Lord Invader, vocal with chorus; accompanied by Felix and his Internationals: Gregory Felix, clarinet; unknown cuatro, trumpet, fiddle, bass
Recorded circa mid-1946, New York City, New York, U.S.A., matrix (D)426-1, Disc 5058 album 628, Arco 1251

Writing in *Esquire* in September 1937, William C. White commented on the pan-Caribbean nature of "the Calypso ballad," noting that "in St. Croix, Dominica, St. Vincent and Barbados they know 'Sly Mongoose Dogs Know Your Name,' which tells the sad story of a raid on a white man's kitchen." ("The Calypso Singers" p. 46). Originating in Jamaica, where virtually all versions revolve around the activities of the Black prophet Alexander Bedward, "Sly Mongoose" is reported as a carnival song in Trinidad during 1923 festivities. Based on the symbolic reference to a trickster with a sexual proclivity, in Eastern Caribbean versions, the mongoose goes into the White man's kitchen, rather than Bedward's, and steals one of his "fattest-chickens."

With incredulity, Invader describes his defeat in a calypso competition in the United States. Despite their up-to-date repertoire, Houdini vanquishes Destroyer, Growler, and Invader in New York in 1941.

Personified as the trickster, Houdini was much despised in Trinidad because of his U.S. successes and lack of esteem on the island.

There was a competition in America, / With Houdini and Destroyer, / Destroyer sang *Adolf Hitler*,³ / And yet they said that Houdini was the winner, / What he won with? / **Chorus:** Sly Mongoose, all together, only dog know your name, / Sing the chorus, / Sly Mongoose, everybody, only dog know your name, / Yes, mongoose went in the White man's kitchen, / Took up one of his fattest chickens, / Push it in his waistcoat pocket, / Sly Mongoose.

So he then challenged the Growler, / And the Growler sang a hot number, / Growler told the Houdini, / He's goin' to win him with this melody, / What it was: "Old lady you're mashing my toe," / "Old lady, stop it isn't"⁴ and yet he won him with, / **Chorus:** Sly Mongoose, everybody, only dog know your name, / Sing it Macbeth, / Sly Mongoose, only dog know your name, / Yes, mongoose went in the White man's kitchen, / Took up one of his fattest chickens, / Push it in his waistcoat pocket, / Sly Mongoose.

So as I'm the Lord Invader, / I said, "I can't lose my name in America," / I entered the competition, / And I sang a hot composition. / What it was: "*Prisoner leve* [Prisoner arise], / "*Meté limier bai*" [Put a light] and yet he won me with, / **Chorus:** Sly Mongoose, everybody, only dog know your name, / Duke of Iron, / Sly Mongoose, only dog know your name, / Yes, mongoose went in the White man's kitchen, / Took up one of

³ Decca 17468, recorded New York City, U.S.A., 8 April 1941.

⁴ Decca 17469, recorded New York City, U.S.A., 2 April 1941.

⁵ A modernised version of *Congo Bara*, a nineteenth-century song in French Creole, initially recorded by the Kesikdee Trio, New York City, 18 March 1935 (Decca 17257).

his fattest chickens, / Push it in his waistcoat pocket, / Sly Mongoose.

Make the bars! / Yes, it is the Invader! / Felix orchestra!

8. HAPPY LAND OF CANAAN (#2)

Lord Invader, vocal with chorus; accompanied by clapping, drum. Previously unreleased

Recorded circa 1946-1947, New York City, New York, U.S.A., Smithsonian Acetate #1092

The Trinidad vaudevillian Johnny Walker recorded a version of this Spiritual Baptist exaltation as early as 1921 (Victor 73207). Subtitled "Shouters Meeting" and with a composer credit to "Brother Walters," the performance represents music from a form of Africanized Christian worship that had been banned in 1917 and was to remain so until 1951. It seems record companies and Trinidad purchasers disregarded this opprobrium, as there were further recordings of "Shouters" music by calypsonians. They include two more renderings of "Happy Land of Canaan" (Wilmoth Houdini, Perfect P-748, cut in 1934; and the Lion, Decca 17451, made in 1940). Melville Herskovits also collected a version during his fieldwork in 1939. For performances in the United States, Lord Invader employed this piece as an example of the island's folk religion. His extra vocalizations are called "trumpeting" or "trumping." Termed "doptions" by believers, they are used in services to induce possession.

I said, "Oh come leh we go to the happy land, / Happy land of Canaan." / I say, "Come let's go to the happy land, // We get milk and honey in the happy land, // I want to meet my leader

in the happy land, // Ah, Lord, believer in the happy land, // I want to meet my sister in the happy land, // I want to meet my brother in the happy land, // I want to meet my angel in the happy land." // I say, "Come let's go to the happy land, // Oh Lord, everybody in the happy land." // I said, "Oh come let's go to the happy land." // [etc.] [trumping]

Happy land of Canaan. / I said, "Oh come let's go to the happy land, // I want to meet Duke of Iron in the happy land, // I want to meet everybody in the happy land." // I said, "Oh come let's go to the happy land, // I want to meet my angel in the happy land, // Ah didi, come let's go to the happy land." // [etc.] [trumping]

Happy land of Canaan. / I said, "Oh come let's go to the happy land, // I want to meet my angel in the happy land, // I said, "Oh come let's go to the happy land, // I want to meet my angel in the happy land." //

9. MARY ANN

Lord Invader, vocal with chorus; accompanied by Felix and his Internationals: Gregory Felix, clarinet; unknown cuatro, trumpet, fiddle, bass. Recorded circa July-August 1947, New York City, New York, U.S.A., matrix (D)697, Disc 5081 album 640, Folkways FP 8, reissued as FP 6808

From 1942 onwards during the war years, the ban on carnival street parades was rigorously enforced. It was first relaxed on V-E Day—8 May 1945—on the surrender of Germany, when festivities lasted two full days. A similar jubilation was held at the capitulation of Japan on 14 August—V-J Day. On both occasions the burgeoning steel bands took to the streets en masse, and the principal theme song of each celebration was "Mary Ann." As he indicates in his second verse—

"Yes, I was not there but I read and heard"—Invader did not attend either revelry, being in the United States to pursue his copyright suit.

Atilla the Hun attributes this composition to the Lion (Quevedo, *Atilla's Kaiso* p. 85). By reputation, however, its chorus is based on a very bawdy lyric, a version of which was collected by Thomas J. Price in the small island of San Andreas ("Sound Bay Girl" in *Caribbean Rhythms*, Folkways 8811).

V-Day was a holiday, / So Colored and White start to break-away, / Ah ha, V-Day was a holiday, / Colored and White start to break-away, / Everybody join in the bacchanal, / Playing their Royal Carnival. / **Chorus:** Singing "All day, all night Miss Mary Ann." / "Went by the seaside and sifting sand." / Even little children join in the band. / Singing, "All day, all night Miss Mary Ann."

Yes, I was not there but I read and heard, / That the steel band was the first on the road, / John Williams with his Orchestra, / Make bacchanal like fire! / You couldn't tell the old from the young, / Everybody shaking around. / **Chorus.**

The United States President, / Said he didn't want any excitement, / Because America was at war, / So we couldn't have our amusement as before, / I really miss my bacchanal, / I wish I was in Trinidad for the Carnival. / **Chorus.**

10. YANKEE DOLLAR

Lord Invader, vocal; accompanied by Felix and his Internationals: Gregory Felix, clarinet; Patrick McDonald-Macbeth, cuatro; unknown trumpet, fiddle, bass

Recorded circa January 1946, New York City, New York, U.S.A., matrix D211-3, Disc 5008 album 614, Folkways RBF RF 13

Down Beat described "Yankee Dollar" as "a sort of sequel to 'Rum 'n' Coca-Cola'" (11 March 1946: 13). Invader examines the plight of Port-of-Spain street women affected by the demobilization of U.S. soldiers at the end of the Second World War, when the "Yankee dollar" was no longer available. In the song he is rejected not because he sang "Rum and Coca-Cola," but for his lack of U.S. currency—yet the women are now "hustlin'" for their usual shilling.

The initial Disc "Calypso" album was shared with fellow Trinidad songster Lord Beginner, who returned to his homeland in time for the 1946 carnival, the first to be held since the ban. Commenting on the reaction to calypso in the U.S., Beginner told the *Sunday Guardian* (Trinidad) that "many celebrated entertainers were singing them but without the swing [of] local calypsonians," and that Trinidad singers "able to deliver the goods were in great demand." He also "declared" that "music accompaniment...supplied by Trinidadians who settled in the U.S. many years ago, was very good" (10 February 1946: 2).

I had a pretty baby, / Who confessed she loved me, / And she's from respectable family, / And she said that she has a soldier, / Who is treatin' her much better, uh huh, / She don't want no native fella, / So she told me plainly, / She love Yankee money. / **Chorus:** And she said, "Lord Invader, / Not because you sang 'Rum and Coca-Cola,' / Don't bother, / If you know you ain't got the Yankee dollar."

I started to chat the lady, / I pleaded so impressively, / I showed her a lot of English money, / But this is what she made me to understand, / She says she don't want no Trinidadian, / You must be an American or either a Puerto Rican, / So she

told me plainly, / She love Yankee money. / **Chorus.**

It got some girls in Port-of-Spain, / Some of them ain't got no shame, / Yes, I know a lot, but I wouldn't call name, / And if you see them around the corner, / To approach them don't you bother, uh huh, / Don't you know they blocking some Yankee soldier, / They will tell you plainly, / They love Yankee money. / **Chorus:** And she said, "Lord Invader, / Not because you sung 'Rum and Coca-Cola,' / Don't bother, / If you know you ain't got the Yankee dollar."

But now the war is over, / Trinidad is getting harder, / Some of the young girls bawlin' for murder, / You can hear them how they gossipin', / No more Yankee dollars they spending, / Huntin', for now they hustlin' for their usual shilling, / They will tell you plainly, / They love Yankee money. / **Chorus.** /

Swing it out boys.

11. PEPSI-COLA®

Lord Invader, vocal; accompanied by Felix and his Internationals: Gregory Felix, clarinet; unknown cuatro, trumpet, fiddle, piano, bass. Previously unreleased. Recorded circa 1947, New York City, New York, U.S.A., Smithsonian acetate 2546-2

"Coca In Calypso," published in *Time* (29 January 1945: 75), succinctly explains the story of "Rum and Coca-Cola." By then it was "the biggest selling calypso song in history." Yet the soft drink manufacturer was not involved. "For more than a year [the] local branch failed to notice the song's commercial potentialities; then they suddenly caught on and made furious attempts to obtain the rights." Equally concerned were their principal rivals — "...the Pepsi-Cola Company was reportedly urging [the] Manhattan publishers and

Decca's Jack Kapp to make recordings with 'coca' changed to 'pepsi.'" U.S. radio networks banned the song on grounds of free advertising, lustiness in the lyrics, and reference to alcohol. The New York evening newspaper *PM* noted Coca-Cola's lack of direct interest (they were sitting pretty) and Pepsi's discomfort (1 March 1945:17)

Pepsi made several attempts to redress the imbalance and, it seems, approached Invader, for on 24 March the *Chicago Defender* (p. 21) noted he "may do something for Pepsi-Cola." Nothing transpired, however, except this performance which has rested unreleased in the vaults of Moe Asch for almost half a century.

I had a nice little girlfriend named Flora, / We went sea bathing in the summer, / At Jones Beach we had fête like fire, / And all we was drinking was Pepsi-Cola.

She turn and told me, "Invader, darling, / Pepsi is refreshenin' and satisfying, / And if you want to sing plenty better, / Just quench your thirst with some Pepsi-Cola."

I met Macbeth down there bathing, / He asked me, "Invader are you drinking?" / She said, "Don't you drink strong Invader, / Just quench your thirst with some Pepsi-Cola."

Through the system Pepsi stimulates, / It rejuvenates and recuperates, / And whenever you drinking your liquor, / Just let your chaser be Pepsi-Cola.

I asked, "Flora did you tell your mother / That you going Jones Beach with Invader?" / She said, "As long as I ain't drink liquor, / She know I can't get high drinking the Pepsi-Cola."

12. TIED-TONGUE BABY

Lord Invader, vocal; accompanied by Felix and his Internationals: Gregory Felix, clarinet; Patrick McDonald Macbeth, cuatro; unknown trumpet, fiddle, bass

Recorded circa January 1946, New York City, New York, U.S.A., matrix D209-2, Disc 5007 album 614, Arco 1263

This is Invader's version of a Lord Kitchener calypso known more commonly as "Tie-Tongue Mopsy"—the latter is an English word for a "sweetheart" first printed in the 16th century. Kitchener's lyric was included in the 1946 edition of *Victory Calypsoes* (pp. 21–22), a booklet containing popular songs associated with the Victory Tent for that year. Atila recalled Kitch "turned away thousands from the tents with his 'Tie Tongue Mopsy' and 'Double Ten'" (*Atila's Kaiso*: 85–86). And the *Sunday Guardian* (Trinidad) related how he "thrilled his listeners with hit tunes like 'Chinese Calypso,' 'Tie-Tongue Mopsy,' and 'Steel Band'" exclaiming Kitchener had "already been crowned the unofficial champion of the year" (24 February 1946: 3). The official title went to Atila.

Invader keeps very close to the original and he seems to have learned the calypso from the booklet. The verses play on Kitchener's speech impediment; he did not record this piece until a 1951 session for Melodisc in London, England (1222).

Last night I had a romance with a tie-tongue baby, / Who confessed how she so love me, / Last night I had a romance with a tie-tongue baby, / Who confessed how she so love me, / She said, "Doey, my grandmother would be out of sight, / Honey bunch, I'll be all alone at home tonight," / I felt so glad I lie down on the bed, / The same tie-tongue language my

baby said, / **Chorus:** "Yord Invayer daryin det up, / Me danmother tomin twelve ahtock, / It's twenty-five to twelve get up, / Me danmother tomin twelve ahtock."

I held the lady right around her shoulder, / She said, "I really love you, Invader," / So there and then we both started to caress, / She said, "I'm quite willing to grant your request," / She said, "Man, you're a regular boyfriend of mine, / And my grandmother is expected any time," / She scratch my head, I lie down on the bed, / The same tie-tongue language my baby said, / **Chorus.**

I asked her, "Darling why should you be afraid?" / She said, "No use you trying to invade," / She said, "Dee, you ought to have a little sympathy, / Remember, you have female family," / I tax my brain so there and then I remember, / She has a right to respect her grandmother, / I was in dread, I lie down on the bed, / The same tie-tongue language my baby said, / **Chorus.**

As a Trinidadian I use up my diplomacy, / By telling her about matrimony, / She said, "Dee, you know that I will always consent, / Any moment to accept your engagement," / She said, "Baby, but you know that wouldn't be looking right, / For my grandmother to come and meet you here tonight," / I heard a knocking, the grandmother call, / In the same tie-tongue language my baby bawl, / **Chorus:** "Yord Invayer daryin det up, / Me danmother tomin twelve ahtock, / Don't pass through the frundoe det up, / Me danmother eaches twelve ahtock.."

13. GOD MADE US ALL

Pete Seeger, speech; Lord Invader, vocal; accompanied by Pete Seeger, barjo; unknown clarinet. Previously unreleased
Recorded 9 May 1946, Union Hootenanny, New York City, New York, U.S.A., composite: Smithsonian Acetates #2083; 0507

"Lord Pretender, young calypso singer, almost 'brought down the house' and created a precedent...on Friday night, before a mixed audience at the Commando tent on St. Vincent Street, with his song 'God Made Us All.' His rendition of this 'plaint' was sincere, if not particularly 'catchy,' and immediately his chorus 'Nobody Better Than Us'—became a 'hit' among back-benchers, earning him special gifts of money." So reported the *Sunday Guardian* (Trinidad) on 17 January 1943 (p. 5).

"Ode to the Negro Race" (an alternative title) was carried to New York by Invader. Pete Seeger's prefatory remarks take up the story of how the song was introduced to the circle associated with "People's Songs." "God Made Us All" proved so popular that it was published in the July 1946 issue of *People's Songs* (p. 6). Lead Belly learned the motif and in songster tradition altered the lyrics to make it his own—"Equality for Negroes" or "Nobody In This World Is Better Than Us"—*Lead Belly's Last Sessions* (Smithsonian-Folkways 40068/71). Following the acquittal in November 1946 of Linwood Shull (Chief of Police in Batesburg, South Carolina) for beating Black war veteran Isaac Woodard and gouging out his eyes, Invader added a verse to cover this incident (Rounder 1841; Disc 5080).

Pete Seeger: You might be interested to hear about the next song which we — Mr. Grant, the Lord Invader, is going to sing. He came round to one of our hootennies down at Irving Plaza about a month ago, and he saw us there and he came backstage and he said, "Boys this is fine, I wish I could be with you guys and what can I do?" And here we all were singing and we said, "Well, it's your business to make up songs, how about making up a song?" So he said, "All right, I'll do that." And next day he walked into the office of People's Songs and he sang us this song.

Invader: This is a very interesting number ladies and gentlemen and it's entitled "God Made Us All." I thank you.

If you are a Negro you can plainly see, / That you're bound to suffer misery and tyranny, / If you are a Negro you can plainly see, / That you're bound to suffer misery and tyranny, / But we all should be race conscious and always be, / Living in unity and tranquility, / **Chorus:** For God made us all, and in him we trust, / Nobody in this world is better than us.

We are not against the White people in any way, / For they made us what we are today, / We must offer thanks to Abraham Lincoln, / Queen Victoria and Booker T. Washington, / We are now living in a world of civilization, / And yet there is so much discrimination, / **Chorus.**

Now listen what I am outlining to you, / Negroes fought in World Wars One and Two, / Some lose their lives, others lose they hand, / We fought gallantly for the United Nation, / So if we Negroes are good enough to fight, / I don't see why we can't have our equal right, / **Chorus.**

Yes we ought to unite with one another, / As the scripture say, to love thy neighbor, / If you are a Jew or an Italian, / A Negro or a subject of Great Britain, / This is what I want you to realize, / Six feet of earth make us all of one size, / **Chorus.**

Yes I heard this speaking of democracy, / That is only diplomacy and hypocrisy, / It is about time this should be cut out, / The way they treat the Negroes down South, / In my opinion it is a burning shame, / Like they want to bring back slavery again, / **Chorus.**

14. THE SOLDIERS CAME AND BROKE UP MY LIFE(#2)

Lord Invader, vocal; accompanied by cuatro, (probably Cecil Anderson—Duke of Iron); unidentified fiddle, bass. Previously unreleased
Recorded circa 1956, New York City, New York, U.S.A., Smithsonian Reel to Reel 4536/7

It is likely that this is the lyric referred to as "Until the Yanks Came," performed by Invader at the Victory Tent early in 1944 (*Trinidad Guardian*, 11 January: 2). A favorite composition, he recorded the piece in New York on 21 May the year following (Decca 34001). The theme is a preferred topic for wartime calypsos. The profound effect of the U.S. presence in Trinidad together with Invader's song also inspired the chapter "Until the Soldiers Came" in the novel *Miguel Street* by the island's celebrated author V.S. Naipaul. Carrera (verse 2) is the prison situated on a small landmass off Trinidad.

I was living with a decent and contented wife, / But the soldiers came and broke up my life, / I was living with a decent and contented wife, / But the soldiers came and broke up my life, / For, every Sunday she go Arima, / [Headin'...for treat] with a soldier, / And when she leavin', she'll tell me "Darling, / Kiss me on me cheek, I would be back in the morning."

Before the landing of the Yankees, / Anything I did my wife she never be displeased, / But if I play fresh now and talk hard, / You can imagine how the woman would get on bad, / Lord, and

if I strike her, she'll bawl for murder, / And then threaten me both the judge and her lawyer, / She said, "Invader, have some behavior, / Before I send you for a time at Carrera."

All my friends started to give me jokes, / Saying how this soldier hitting me strokes, / They told me that I am a stupid young fella, / And my wife minding a Yankee soldier, / I got so mad I went Arima, / And I met her, at the hotel, / Drinking with the soldier, / She said, "Invader, this is me mister, / I has to love him, he can romance me better."

When I saw what was my wife intention, / I decided to change up my mind and plan, / So I started to plead most impressively, / I told her, "Honey, would you make back with me?" / I told her, "Ah do-do darling, you should remember, / That we promised to love one another," / She said, "Invader, do me a favor, / Try and get a girlfriend and leave me with me soldier."

15. LABOR DAY (Jump In The Line)

Lord Invader vocal, accompanied by piano (probably Daphne Weeks).
Recorded circa April 1948, New York City, New York, U.S.A., matrix cue 217, Smithsonian Acetate #3148 Cub release no. unknown, reissued Folkways FP 914, FW 6914

Island migrants have been holding Trinidad-like carnivals in New York City halls since the 1920s. But it was not until 1 September 1947, coincidental with local popularity for calypso, that elaborate street parades became a regular feature on Labor Day, when Jesse Wattle, or Wardle, was granted permission to hold a carnival in Harlem.

Recorded for the fledgling Cub label, a component of the nascent Folkways Records, Lord Invader's "Labor Day" commemorates this first Harlem "jump up." Active New York calypso singers are mentioned in

the lyrics—Duke of Iron, Macbeth, Houdini—as are the streets where the parades were held. A Folkways contract specifying "Labor Day Carnival" is dated 9 April 1948.

While the verses are Invader's, the chorus is based on another popular Lord Kitchener calypso from 1946: "Jump in the Line and Wag Your Body in Time" (*Victory Calypsoes*, 1946: 15)

Yes, Labor Day I felt happy, / Because I played Carnival in New York City, / Labor Day I was happy, / Because I played Carnival in New York City, / Seventh Avenue was jumpin', / Everybody was shakin'. / **Chorus:** Singing, jump in the line and shake up your body line, / I tell you roll it like twine, / Jump in the line and shake up your body line.

From A-Hundred-and-Ten to One-Forty-Second, / We had bands of all description, / I am not only speaking of West Indians, / Ninety percent was Americans, / They love the Carnival, / And that is why they join the bacchanal. / **Chorus:** They sang, jump in the line and shake up your body line, / I tell you roll it like twine, / Jump in the line and shake up your body line.

Macbeth the Great and Houdini, / They all joined the festivity, / Also the Duke of Iron, / He too was leading a band, / Nobody couldn't tie me, / Was to see me and my old lady. / **Chorus:** Singing, jump in the line and shake up your body line, / I tell you roll it like twine, / Jump in the line and shake up your body line.

New Orleans have this same festival, / Annually they play Carnival, / This is the first time New York ever had, / Carnival on the streets like Trinidad, / Was to see Princess [Sholah], / Queen Calypso and Lord Invader. / **Chorus.**

16. BROWN GIRL IN THE RING

Lord Invader, vocal with chorus; accompanied by drum, with clapping. Previously unreleased

Recorded circa 1946-1947, New York City, New York, U.S.A., Smithsonian Acetate #0689

Versions of this game song have been collected in Anguilla, Jamaica, St. Kitts, Tobago and Trinidad, and it is known widely in the Caribbean, but not elsewhere in the English-speaking world. With slight variation between islands, a single dancer occupies the center of the ring of participants, “shows her [or his] motion” and briefly selects a partner who shares the dance before taking the solo role and renewing the cycle.

Alert to the market for records especially for children, Moe Asch encouraged many of those who recorded for him to perform game songs and other repertoire suitable for young people. Invader recorded two LPs for Folkways aimed at this children’s audience.

There’s a brown girl in a ring, tra-la-la-la-la, / There’s a brown girl in a ring, tra-la-la-la-la, / Brown girl in a ring, tra-la-la-la-la, / For she look like a sugar and a plum, plum, plum.

There’s a brown girl in a ring, tra-la-la-la-la, / There’s a brown girl in a ring, tra-la-la-la-la, / Brown girl in a ring, tra-la-la-la-la, / For she look like a sugar and a plum, plum, plum.

Girl show me your motion, tra-la-la-la-la, / Girl show me your motion, tra-la-la-la-la-la, / Show me your motion, tra-la-la-la-la, / For you look like a sugar and a plum, plum, plum.

Then hug and kiss your partner, tra-la-la-la-la, / Then hug and kiss your partner, tra-la-la-la-la-la, / Hug and kiss your partner, tra-la-la-la-la, / For she look like a sugar and a plum, plum, plum.

Girl hug and kiss your mother, tra-la-la-la-la, / Girl hug and kiss

your mother, tra-la-la-la-la-la, / Hug and kiss your mother, tra-la-la-la-la, / For you look like a sugar and a plum, plum, plum.

Girl hug and kiss your daddy, tra-la-la-la-la, / Girl hug and kiss your daddy, tra-la-la-la-la-la, / Hug and kiss your daddy, tra-la-la-la-la, / For you look like a sugar and a plum, plum, plum.

Girl show me your motion, tra-la-la-la-la-la, / Show me your motion, tra-la-la-la-la-la, / Show me your motion, tra-la-la-la-la-la, / For you look like a sugar and a plum, plum, plum.

17. CHICAGO, CHICAGO (#2) (take 3)

Lord Invader, vocal; accompanied by cuatro, (probably Cecil Anderson—Duke of Iron), unidentified fiddle, bass. Previously unreleased

Recorded circa 1956, New York City, New York, U.S.A., Smithsonian Reel to Reel 4536/5

By June 1955 Invader was in Chicago, Illinois, where he played a season at the Blue Angel Club. He was noted for an ability to “squellch any heckler with an ad-libbed ditty” (*Chicago Herald American*, 5 June 1955: 16). This Caribbean orientated venue was started in 1952 and had a policy of booking Trinidad calypsonians as well as U.S. practitioners. Jean Fardulli, one of the owners, traveled to “the islands every season to pick new talent” (*Ebony*, 12 (1957) 8: 51).

As Invader explains, the “Windy City” (Chicago) was situated in “the land of Lincoln” (Illinois). The Blue Angel considered itself “the land of calypso” (an appellation usually accorded Trinidad). The singer meets “a Florence Nightingale” (nurse) and after employing “Shakespeare quotation” to impress her, finds a new sweetheart.

No use to ask me when I’m leaving, / Because the Lord Invader not going, / No use to ask me when I’m leaving, / Because the Lord Invader not going, / I too love the land of Lincoln, / I’ve got an angel on earth for my companion, / She is so gorgeous that she can hardly say prune, / We going to get married pretty soon. / **Chorus:** I said, “Chicago, beautiful Chicago, / I should have been here long time ago, / Yes, Chicago is called the ‘Windy City,’ / But it got to blow me back to La Trinité.”

Around Lincoln Park I was cruising, / I met up a lady and said, “Good evening,” / The lady smile and politely answer, / I introduce myself as the Lord Invader, / I quoted some Shakespeare quotation, / To which the lady form no objection, / In getting through her defense I didn’t fail, / I am speaking about a Florence Nightingale. / **Chorus.**

So much good things I was hearing, / How Chicagoans are so accommodating, / Hospitable and kind, / And they always ready to show you a good time, / Now that I have proved it, believe me I wouldn’t go, / It take a crane to move me from Chicago, / And if you want to get the Lord Invader mad, / Just tell me I got to go back to Trinidad. / **Chorus.**

At Blue Angel club I was working, / The people were so accommodating, / This is what they made me to know, / That club is the land of calypso, / And the Chicagoians, they treat me so well, / That I say they are rather swell, / And to tell you that’s why I made up me mind, / That is Chicago I got to reside. / **Chorus.**

18. MY INTENTION IS WAR

Lord Invader and Mighty Dictator, vocals; accompanied by Cecil Anderson Duke of Iron, piano; Lawrence, guitar; Ford, bass. Previously unreleased

Recorded circa 1958, New York City, New York, U.S.A., Smithsonian Reel to Reel 4539/5

“While singing a competition (careso combat) they try to outclass each other by exhibiting the amount of scholastic training they posses.” This early description of calypso “war” or *picong* was published in the *Argos* (Trinidad) on 15 February 1912 (p. 6). In 1933, the travel writer Owen Rutter witnessed a four-man “good-humored contest” “...and although one singer was howled down because he had given the audience an old verse, he took it in good part” (*If Crab No Walk*: 104). In the same year Aldous Huxley saw a similar “flying” when “three of the singers got up on to the stage together and proceeded to improvise stanzas of derision at one another’s expense, attack and counter-attack, to the unspeakable pleasure of all the listeners” (*Beyond The Mexique Bay*, 1934: 21-22).

The vocal duel between Invader and his contemporary Kenny St. Bernard (Mighty Dictator) demonstrates some of the techniques employed in this style. Invader opens with a formulaic *kalenda*-like verse and follows with another that insults his opponent. Dictator defends with an improvisatory attack on his adversary’s vulnerable past, whereby Invader supports himself by boasting. Dictator counter-attacks by changing the ground of the contest — using “eloquence” to describe some of the accompanying musicians. Caught off guard, Invader endeavors to maintain his position but Dictator presses his advantage by more detailed description in the next verse. In the final and shared verse there is equanimity but essentially Invader withdraws and Dictator wins.

Invader: Yes, my mother dead and my father disown me, /
What am I to do? / My mother died and my father disown me,
/ What am I to do? / I am livin' in this world, I ain't got
nobody, / Not a brother, sister nor cousin family, / War and
rebellion when I meet calypsonian, / My intention is war.

Invader: Dictator, you insolent boobie, delirious mule, /
Audacious slum monger you're out of rule, / Your abnormal
expressions worth no while hearing, / Descend at once,
Dictator, and stop your sneering, / You gabulous squabbler illit-
erate ape, / Now you are in a terrible scrape, / Dictator, you
resemble Manuel Gogo, / A fowl thief from Tobago, / My inter-
tion is war.

Dictator: Now, Lord Invader, why you pick on me? / Remember
that I was near your family, / Take it from me in calypso, /
Remember me once in San Fernando, / Now believe I can give
you the score, / Remember, you were sleeping on the floor, / I
used to mash your head, / Going to sleep on me bed, / My
intention is war.

Invader: Now calypso singing is such a technical thing, / It
was not made for one and every to sing, / How by the heav-
ens can this songster win, / Except by necromancy, that is a
sin, / My head is like a book that is well compact, / My
tongue like a gun that never yet snap, / And I'm sorry for
Dictator, / If he molest with Invader, / My intention is war.

Dictator: Now, Lord Invader, fighting makes no sense, / Why
not say something of eloquence, / Talk about the boys playing
the music, / And with that, please do not do any trick, /
Remember, that I am a Lord, / And on the bass, we have Mr.
Ford, / The Duke of Iron of calypso, / The master playing the
piano.

Invader: Now Dictator, what a boobie, / You're a calypsonian
[ain't], / To sing this verse I give you satisfaction, / Hear the

gentleman there, he's sitting up there, / Sitting there, without
any fear, / Rhyme a verse extemporaneously, / As to prove
your singing ability, / And if you give me satisfaction, / You're
known as the champion, / My intention is war.

Dictator: To sing on the gentleman, I'll take the chance, / He's
my friend, his name is Lawrence, / He's a very great guitar
player, / And you can take this tip from the Dictator, / On him
I have to make no attack, / He is sitting there all dressed in
black, / And I'll tell you why, he's a chap, / He's wearing a red
tie, / My intention is war.

Invader: I think we goin' out

Invader: Now Mighty Dictator, put your hands in mine, / That
verse that you sung is well, superfine, / You know that I know
you in Trinidad, / And you are king in singing calypso ballad.

Dictator: Now Invader, you too are really great, / And my state-
ment no one can adjudicate, / Put your hand in mine, / Let
our friendship remain sublime.

Invader: War, war, war, war, war—la da dey, la da doy, / La da
day, la da day, la da doy.

19. NO PLACE LIKE THE WEST INDIES (prob. take 6)

*Lord Invader, vocal; accompanied by piano, maracas, drums, steel
clappers, bass*

*Recorded circa 18 Dec 1958, New York City, New York, USA. From
Folkways FC 7262*

Invader summarizes reasons why people from the
British West Indies migrated to the “mother country.”
Indirectly, he notes the European conquest and settle-
ment of the islands and sees no reason why a West
Indian should not take advantage of citizenship and go
to Britain to “better his position,” especially with the

20. MY EXPERIENCE ON THE REPERBAHN (2nd version)

*Lord Invader, vocal; accompanied by his Calypso Group: saxophone,
piano, maracas, steel clappers, drums, bass. Previously unreleased
Recorded circa 24 March 1959, New York City, New York, U.S.A.,
Smithsonian Reel to Reel 0476/21*

A sung narrative of Invader's “dangerous” encounter
in the notorious Hamburg “red light” district was first
recorded in London for Nixa in 1958 (NLP 18024). A
vocal group performing in a style popular with
Trinidad calypsonians in the late 1950s augments this
previously unissued version. While the song is based
on his German experience, the theme of a man dancing
unbeknownst with another is probably founded on an
earlier Trinidad calypso. While in London, Lion
recorded a related piece entitled “Man Dancing”
(Calypsotime CR 509), circa 1955.

Yes, Paris is joke to Hamburg, Germany, / My experience on
St. Pauli shocked my modesty, / Paris is joke to Hamburg,
Germany, / My experience on St. Pauli shocked my modesty, /
For if you go night clubbing and you out to get, / A nice
blonde, a red head, or brunette, / Make sure someone intro-
duce a real frau'lein to you, / Otherwise you'll never know who
is who. / **Chorus:** Man dancing with man, / You cannot tell a
man from a woman, / I caught myself walking hand in hand, /
With a man dressed in woman on the Reperbahn.

My first night of arrival, / I went to the Gold Coast Bar, / Menties,
Pegal, and Blue Peter, / To have some fun that night was my
intention, / So I decided to plan an invasion, / At Blue Peter I
felt groovy so I took a chance, / I held on to an object and
started to dance, / After the dance the leader of the band, /
Said “Lord Invader you was dancing with a man.” / **Chorus.**

“foreign” control of his beloved and productive
islands. The Second World War caused an influx of
West Indians in Britain but symbolically mass migra-
tion began with the arrival of the MV *Empire
Windrush* in 1948 (Lord Beginner and Lord Kitchener
were on the boat). A steady stream of people from the
Caribbean followed throughout the 1950s.

Yes, is very simple, I can answer your question, / Why so
many West Indians coming to Britain, / Is very simple, I can
answer your question, / Why so many West Indian going to
Britain, / We have some Europeans in the Western
Hemisphere, / Went for one year, / And have great grandchil-
dren over there, / But since they congest all our island, /
That's why we movin' to Great Britain. / **Chorus:** So in as
much as they could take over everywhere, / Ain't nothing
wrong with us going over there, / They can do what they like,
and say what they please, / But there is no place like the
West Indies.

Now, how we welcome foreigners, no use to ask, / To them we
never use no sarcastic remarks, / To receive them with open
arms, our mind is always bent, / They share our homes and
our employment. / In the sugar plantation and refineries, /
Foreigners controllin' the West Indies, / But when a West
Indian go to Great Britain, / He go to study or to better his
position. / **Chorus.**

Now, tax your memory and remember, / Rum, sugar, and
banana from Jamaica, / Some of the product of Trinidad, if
you don't know, / Textile, petrol, and calypso, / St. Vincent,
St. Lucia, and Grenada, / Has their own product to supply the
world over, / The best of rum, and sweet potatoes, / Come
from the island of Barbados. / **Chorus.**

Believe me, that physical statue had me hypnotized, / I felt a sudden thrill when it gaze in my eyes, / For the way that it walk with such prominence, / And spoke with such feminine eloquence, / I introduced myself as Lord Invader, / The object said, "My name is Madam Ericker," / Surprisingly it turn out to be, / That the object was of the same specie as me. / **Chorus.**

21. AUF WIEDERSEHEN (prob. take 3)

Lord Invader, vocal; accompanied by his Calypso Group: saxophone, piano, maracas, steel clappers, drums, bass

Recorded circa 24 March 1959 New York City, New York, U.S.A., Smithsonian Reel to Reel 3084/14, Folkways FW 8733

Reporting on amorous adventures in Germany, Invader boasts of his female conquests. In the penultimate verse, he also tells something of his continental travels. Under the title "My Experience Germany" a final verse not included in the recording was printed in the calypso booklet he compiled in Trinidad in 1960. Sometimes fancifully it adds to his account:

After completing my engagement München / My *fräuleines* followed me over to Berlin / Kufurendam which is the main *strassa* / Business closed down to welcome Invader / The Mayor of West Berlin came to receive me / Handing me the key of the city / But my *fräuleines* nearly go staring mad / When I told them I am going back to Trinidad.

(Kaiso (Calypso) 1960: Songs Of All Five Calypso Tents.)

Yes, when I landed in Germany, / I really invaded the country, / Imagine me, landing in Germany, / And upsetting the whole country, / But when the Lord Invader was leaving, / Imagine how all my *fräuleines* was crying, / "*Enschuldig mir*" which means excuse me, / They had my whole-hearted sympathy. /

Chorus: Hear me telling them, "*wiedersehn, wiedersehn*" / Goodbye in English is the meaning, / "*Wiederschaun, wieder-schaun*," / I'm going to send the baby a pram.

It was a great honor and privilege, / For them to hear me speak their own language, / "*Guten morgen*" which is good morning, / "*Guten abend*" that is good evening, / Hear me telling them "*ich liebe dich*," / That means "I love them" in English, / Hear them jivin' "*meine lieber, das ist screamer*," / Which mean that I'm a good love-maker. / **Chorus.**

My first invasion in Germany, / Was Hamburg, the Reperbahn, St. Pauli, / Frankfurt, Dusseldorf, and München, / Cologne, Nurenberg, and Berlin, / When they ask me what I'm eating, / They say "*waszu essen?*" / What I'm drinking "*waszu trinken?*" / But is to hear me thanking them then, / By saying "*meine liebchen, danke schoen!*" / **Chorus.** / "*Wiedersehn, Wiederschaun!*"

22. CAT O'NINE TAILS (poss. take 2)

Lord Invader, vocal with chorus; accompanied by his Calypso Group: piano, maracas, steel clappers, drums, bass

Recorded circa 24 March 1959 New York City, New York, U.S.A., Smithsonian Reel to Reel 3084/21 Folkways FW 8733

Just before Invader left Trinidad for New York to challenge Morey Amsterdam and his coterie, there was a heading in the *Sunday Guardian* letters page: "The 'Cat' Urged As Remedy To Stamp Out Hooliganism" (11 February 1945: 4). The "cat" in question was the slave whip or "cat o'nine tails" and the "hooliganism," territorial activity associated with different steel bands.

These groups defended their patch against rival units and, as shown by numerous contemporary court reports, acted in bravado as "Robust Men," terrorizing

innocent bystanders as well as those they saw as direct opponents. Such anti-social behavior increased as the Second World War progressed, the root cause of which was not addressed by the proposal of corporal punishment as sole deterrent. Invader looked to these issues in his ironic "Old Time Cat-O-Nine" recorded for Decca in 1945 (34009). Soon after his arrival in Britain, in 1956, he told the *Melody Maker* that this was one of his favorite compositions (5 May: 8).

On returning to England from continental Europe in 1958, Invader encountered a similar phenomenon — gangs of "Teddy Boys," white youths that fought one another and carried out random acts of violence against passers by. Sometimes these assaults were racially motivated. Invader immediately revised his "Old Time Cat-O-Nine," altering locations and personalities to suit the new environment, and recorded it as "Teddy Boy Calypso (Bring Back The Old Cat-o-Nine)" (Nixa 15162). Residing in New York City in 1959, he recycled this version with minor variations for Moses Asch.

The only thing to stop those Teddy Boys, / From causing panic in Great Britain, / The only thing to stop those hooligans, / From causing panic in England, / Well I hope that the Government, / See they need another kind of punishment, / I say one thing to cool down this crime, / Is to bring back the old time cat-o-nine. / **Chorus:** So the old time cat-o-nine, beat them bad, / And they bound to change their mind, / Is to send them to Dartmoor with licks like fire, / And they bound to surrender.

In the days of Judge Hitchins, as you know, / Nothing never happen so, / Any man pass under his hand, / Can tell you of

the rod of correction, / He used to treat them meek and mild, / He never spare the rod to spoil the child, / I say one thing to cool down this crime, / Is to bring back the old time cat-o-nine. / **Chorus:** So the old time cat-o-nine, bring it back, / And they bound to change their mind, / Is to send them to Dartmoor with licks like fire, / And they bound to surrender.

The police is working harder and harder, / To see this thing go no further, / Every night they on duty, / To safeguard us from violence and robbery, / But they would not stop at all, / Peter is going to pay for Paul, / I say the cat is the only time bomb to drop, / And this "Robustness" must stop / **Chorus:** So the old time cat-o-nine, lash them hard, / And they bound to change their mind, / Is to send them to Dartmoor with licks like fire, / And they bound to surrender.

You see that 'though these Teddy Boys haven't got no reason, / Attacking innocent people, / Every night they walking about in a band, / With a razor in their hand, / But the judge and the juries, can settle this thing easily, / I say one thing to cool down this crime, / Just beat them with the old time cat-o-nine. / **Chorus:** So the old time cat-o-nine, beat them bad, / And they bound to change their mind, / Is to send them to Dartmoor with licks like fire, / And they bound to surrender.

23. CRISIS IN ARKANSAS (prob. take 5)

Lord Invader, vocal; accompanied by his Calypso Group: saxophone, piano, maracas, steel clappers, drums, bass

Recorded circa 24 March 1959 New York City, New York, U.S.A., Smithsonian Reel to Reel 3084/5, Folkways FW 8733

Reacting to events that became acute in September 1957, "Crisis in Arkansas" comments critically on the actions of Arkansas State Governor, Orval E. Faubus, who prevented nine Black children from entering

Central High School, Little Rock (4 September). After three weeks, President Eisenhower used Federal troops to enforce the law. The crisis continued in 1958 with another turning point at the beginning of the new academic year in August-September. Eventually, the stalling measures were thwarted by decisions in U.S. courts that upheld integration. In addition to their effect in the U.S.A., these events had international repercussions. Invader observed the later incidents through the British press which, for the most part, was critical of Faubus.

With civil rights credentials established by his interpretation of "God Made Us All," Invader uses lines from the earlier song in the second verse of "Crisis in Arkansas." Trenchantly, he points to inconsistencies in the segregationist position and identifies the benefits of education to Black people in the United States and the Caribbean.

Yes, Governor Faubus, are you delirious? / If not, show me the reason why you so hard on us? / Governor Faubus, are you delirious? / If not, show me the reason why you against us? / In Arkansas you making your own laws and rules, / Negroes not wanted with Whites in the same schools, / If I had my way, I'd surely go down with a chain tongue, / And break down that Governor's tongue. / **Chorus:** Please take off that black bow tie—lay-oh! / And that black tuxedo, / You callin' us names, yet you wearin' black, / Please take off everything black off your back.

If you ever stop to think that we all are human, / You will be a humanitarian, / Instead you are encouraging segregation, / And do not believe in integration, / But God made us all and

in him we trust, / Nobody in this world is better than us, / One day you will be made to realize, / Six feet of earth make us all of one size. / **Chorus.**

Some said is for political reason, / Why you are such a naïve person, / But I've made you a study, everyone knows, / That you have a fear for us Negroes. / That's why you are violating every law, / And closing up the schools in Arkansas. / I think that is high-class ignorance, / You are afraid of the Negroes' intelligence. / **Chorus.**

In my opinion, that's nothing but gorilla action, / Depriving the kids of their education, / When they can become eminent lawyers, / Politicians, scientists and doctors, / Like Clayton Powell⁶ or Bustamante⁷, / Dr. Ralph Bunche⁸ or Dr. Maloney,⁹ / Then they can climb the ladder of fame, / And utilize their atomic brain. / **Chorus.**

24. STEEL BAND WAR (poss. take 2)

Lord Invader, vocal; accompanied by his Calypso Group: piano, maracas, steel clappers, drums, bass

Recorded circa 24 March 1959, New York City, New York, U.S.A., Smithsonian Reel to Reel 3084/22 Folkways FW 8733

⁶ Adam Clayton Powell Jr. 1908–72, an outspoken advocate of civil rights, and U.S. representative (1945–67 and 1969–71).

⁷ Alexander Bustamante 1884–1977, Jamaican labor leader and politician who served as chief minister (1953–55) and prime minister (1962–67).

⁸ Dr. Ralph Johnson Bunche 1904–71, first African-American to be a division head in the U.S. Dept. of State, he later served with the United Nations.

⁹ Dr. Alfred Hamilton Maloney 1888–1955, a Trinidadian who became Professor and Head of the Department of Pharmacology, Howard University, Washington, D.C. He was also author of works on race and politics.

Trinidad calypsonians living abroad during the 1950s maintained a lively interest in their island. Lord Invader was no exception. His "Steel Band War" reflects attrition between particular Port-of-Spain units from east of the Dry River. He mentions *Desperados* (from Laventille) and *Marabuntas*, a street gang of petty criminals who were the fighting auxiliaries of the Tokyo steel band (from John John, an area at the southern foot of the Laventille hills). A "riot" or "war" between these groups took place in the mid-1950s. *Marabuntas* took their appellation via a contemporary carnival masquerade, in which a section of Tokyo dressed as ants, inspired by the 1953 Paramount film "The Naked Jungle" whereby man-eating soldier ants were called by that name and portrayed as a powerful force of evil. *Marabunta* is originally associated with Guyana, on the South American mainland, where its usual meaning is wasp.

Invader compares steel-bandsmen with Colonel Nasser's Egyptian forces, which seized the Suez Canal from the French and British in 1956.

The final verse comments on notorious disturbances in Britain between 1 and 3 September in 1958 when Whites attacked Black people in Notting Hill, north Kensington, London. Invader infers that Eric Williams, the Trinidad Prime Minister, should send some of the steel-band toughs to act as a defense force for local Black residents.

I intended to go back, / But those *Marabuntas* biting like bad jacks, / They biting hard, / I intended to go back, / But those *Marabuntas* biting like bad jacks, / I am happy in the U.S., /

Not going back until they have peace and rest, / What they fighting for, goodness knows, / *Marabuntas* and *Deperados*. / **Chorus:** Cutlass, bottle, and stone that was the ammunitions we had at home, / But now, partner, when the police make raids, / *Marabuntas* discharging hand grenades.

For what I've read and heard, / They blocked the whole traffic on Laventille main road. / They blocked that village, where I was residing, / Imagine how my relatives was hiding, / I heard quite on the hills in John-John, / They had an armored tank and a tommy-gun, / And from good sources I understand, / They had more ammunitions than the Egyptians. / The chorus is: / **Chorus.**

The steel band has an association, / Just as strong as the United Nation, / But yet they have no behavior, / They more stubborn than Colonel Nasser, / But if they moving to Long Island, / Well the Lord Invader have got a plan, / I'm going to charter ATA, / And bet your life I am going away. / The chorus is: / **Chorus.**

They have some hooligans back in Britain, / So Eric Williams sent more Trinidadians, / But don't forget *Marabuntas*, / *Deperados* and *Invaders*, / And when scattered them 'round Notting Hill, / I know they got to come to a standstill, / With some cases of Vat 19 rum, / They will be more dangerous than any H-bomb. / The chorus is: / **Chorus.**

25. YOU'RE WASTING YOUR TIME (#2) (alternative take)

Lord Invader, vocal; accompanied by piano, guitar, saxophone, bass, maracas, drums. Previously unreleased

Recorded 6 June 1961, New York City, New York, U.S.A., Smithsonian Reel to Reel 4537/4

It seems that Invader learned this piece, during his trip to Trinidad in 1959–1960. The words are adapted to a New York environment from a calypso by the

Mighty Power (Sonny François) who published the text in a 1960 booklet under the title "Mrs. Alexander," (*A Souvenir Of Calypsos* 1960). In the same year, Power recorded the song in Trinidad as "You Wasting Your Time" (Telco TW 3004). This is one of a series of compositions from this period poking fun at Fitzroy Alexander, the calypsonian known as Lord Melody.

Travelling from Long Island to the city, / One day, met a nice young lady, / Travelling from Jamaica to the city, / One day, I met a nice young lady, / I pleaded impressively, / Telling her how I love her sincerely, / I told her, "Do-do, / Some day I'm coming home to visit you." / **Chorus:** She said, "You wasting your time, / Rupert, you wasting your time, / "Invader, you wasting your time, / Don't bother with me, / I got me old man already, / He's an oyster vendor, / That is my husband, and I'm Mrs. Alexander."

I told her, "Honey, tell me not to worry, / But why should you lie to me? / Because I know that no oyster man, / Can't have this kind of woman, / Rouge up so and looking sweet, / Mouth well fixed up with nice gold teeth, / Tell me what to do, / Honey, I'm madly in love with you." / **Chorus:** She said, "You wasting your time, / Rupert Grant, you wasting your time, / You wasting your time, / Don't bother with me, / I got me mister already, / He's an oyster vendor, / That is my husband, and I'm Mistress Alexander."

I said, "The only Alexander I know, / Is the one that does sing calypso, / But that big 'ocopus' so ugly, / We does call him the Lord Melody," / She made me to understand, / She never, never yet love an ugly man, / "Better hush your mouth, / Is ah next Alexander ah talking 'bout." / **Chorus:** She said, "You wasting your time, / Invader, you wasting your time, / You

wasting your time, / Don't bother with me, / I got me old man already, / He's an oyster vendor, / That is my husband, and I'm Mrs. Alexander."

I asked her if she know Duke of Iron, / That popular calypsonian, / She said, "Yes, I have his recording, / And I'm crazy about his singing, / Since I met him in person—ha ha! / That's unbelievable, / That Rake and Scrape man, / Is nothing but a bad john"¹⁰ calypsonian." / **Chorus:** She said, "You wasting your time, / Rupes, you wasting your time, / Baby, you wasting your time, / Don't bother with me, / I got me old man already, / He's an oyster vendor, / That is my husband, and I'm Mrs. Alexander." / Blow, blow, blow.

26. I'M GOING BACK TO AFRICA

Lord Invader, vocal with chorus; accompanied by piano, guitar, saxophone, clarinet, bass, maracas, drums. Previously unreleased Recorded 6 June 1961, New York City, New York, U.S.A., Smithsonian Reel to Reel 4537/8

Based on an old *kalenda*, Invader first recorded this piece for Nixa in 1956. In the London version, he is taking all his children but unable to include Theresa in the party. The New York rendition incorporates Theresa and the children. The African locations are similar but this longer interpretation allows for a greater number of destinations. There are also references to contemporary African events such as the circumstances in the Congo. Positive attitudes towards Africa among West Indians in Britain were strengthened by direct contact with West Africans during the 1950s.

¹⁰Ruffian

I am going back to my country, / Going back home to Africa Theresa. / Darling, I want to take you with me, // No matter you born in England, // There will be no discrimination, // My ancestors is very friendly, // Baby, you got to go with me, // I am taking all my children, //.

First I'm going to stop in Accra,¹¹ / Going back home to Africa Theresa. / I want to see Nkrumah,¹² // Then I'm going to see Haile Selassie,¹³ // I'm going to South Africa too, // I want to see what they said is true, // I heard there is discrimination, // But I am a born West Indian, //.

I am going to go to Leopold,¹⁴ / Going back home to Africa Theresa. / In the Congo, I'll take control, // Invader's a politician, // I want to make them to understand, // I come to fight for my country, // ...that we love Lumumba,¹⁵ //.

I now want to tell them this, / Going back home to Africa Theresa. / You must never turn communist, // Because America is our partner, // ...and England together, // We ...go with one another, // ...the Lord Invader, // Going back straight to Africa, // Ahh, aye Ahh, aye heh.

I want to see Kasavubu,¹⁶ / Going back home to Africa Theresa. / And tell him a thing or two, // We must stick with one another, // Because we Africans together, //.

¹¹Capital city of Ghana

¹²Kwame Nkrumah 1909–72, achieved Ghanaian independence (1957), he became president (1960) but was deposed (1966).

¹³Haile Selassie 1891–1975, emperor of Ethiopia 1930–74 — when he was deposed.

¹⁴Leopoldville, now Kinshasa, the capital and largest city of the Congo.

¹⁵Patrice Emery Lumumba 1925–61, first prime minister of the Congo (1960–61) who was ousted and murdered in January 1961.

¹⁶Joseph Kasavubu 1917–69, first president of the Congo (1960–65) who was ousted in 1965.

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- Calypso Travels: Lord Invader And His Calypso Group*. Folkways 8733
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- Calypso With The Lord Invader And Trinidad Caribbean Orchestra*. Folkways 6914
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- Trinidad Carnival Roots: Caribbean Voyage* (Lomax Collection). Rounder 1725
- West Indian Folk Songs For Children With Lord Invader*. Folkways 7744

ACKNOWLEDGMENTS

Help with sources has been gratefully received from Sandra Honore Braithwaite (Deputy Chief of Mission, Embassy of Trinidad and Tobago, Washington, D.C.), John Child, Morgan Cundiff (Library of Congress), Ray Funk, Donald R. Hill (SUNY, Oneonta), Kim Johnson (*Express*, Trinidad), Graham Johnstone, Don Monroe (Howard University Health Sciences Library), Richard Noblett, Jeff Place (Smithsonian-Folkways), Robert Pruter, Howard Rye, Steve Shapiro, Marika Sherwood, Ray Templeton (British Film Institute), Dick Spottswood, and Stephen Wade.

ABOUT THE COMPILER

Dr. John Cowley is a Visiting Fellow at the Institute of Commonwealth Studies, University of London and is working on a history of West Indian vernacular music. Author of *Carnival, Canboulay and Calypso*, with Paul Oliver he edited the *New Blackwell Guide To Recorded Blues* (1996). He is a contributor to *Songs about Work*, and *Nothing but the Blues* (1993). CD compilations with Dick Spottswood include Rounder's: *Roosevelt In Trinidad* (CD1142) and *Fall Of Man* (CD1141) and two Matchbox issues devoted to historic recordings of carnival music. With Donald Hill he edited *Calypso At Midnight!* and *Calypso After Midnight!* for the Alan Lomax Collection. His compilation *Trinidad—Carnival Roots* is from Lomax's historic 1962 field recordings. He lives in Kings Langley, Hertfordshire, England.

CREDITS

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 Interior and back of booklet photos by William Gottlieb
 Archival work by Jeff Place
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 Special thanks to Dick Spottswood

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