

# CALYPSO

WITH

LORD CARESSER

LORD INVADER

MACBETH

DUKE OF IRON

FELIX and his INTERNATIONALS

IN

MY COUSIN FAMILY

MARY ANNE

DOROTHY, ONE MORNING

CARNIVAL

DRUSCILLA

# MERINGUES

RECORDED IN HAITI BY HAROLD COURLANDER!

NOUS ALLONS DODO

TROIS FOIS TROIS

ANGELIQUE OH

MENAGE QUI BELLE

TEXT IN ENGLISH and PATOIS

6808



FP 8 FOLKWAYS RECORDS & SERVICE CORP. N.Y.

FOLKWAYS RECORDS Album # FW 6808  
© 1951, 1961 by Folkways Records and  
Service Corp., 121 W. 47th St. NYC USA

## MERINGUES

with the JAZZ MAJESTIC ORCHESTRA

Recorded in Haiti

### NOTES AND TRANSLATIONS BY HAROLD COURLANDER

THE MERINGUE IS HAITI'S "BALLROOM" DANCE. IT IS REMINISCENT OF SOME OTHER LATIN AMERICAN MUSICAL FORMS, BUT THE SIMILARITIES ARE ELUSIVE. THE HAITIAN MERINGUE IS UNIQUE. IT IS AS HAITIAN AS THE HAITIANS THEMSELVES. HERE AND THERE THE MODERN JAZZ STYLE MAKES ITS APPEARANCE, OR THE CUBAN RHUMBA SEEMS TO BE PRESENT, BUT THESE APPEARANCES ARE FLEETING. WHEN THE HAITIAN HEARS THE MERINGUE HE CAN DISTINGUISH IT FROM ALL OTHER MUSIC. IT IS FULL OF EXHUBERANCE AND SPIRIT THAT, DESPITE THE LONG MERINGUE TRADITION, SEEM TO BE FAR FROM THE POINT WHERE "FATIGUE" OFTEN OVERTAKES A POPULAR MUSICAL FORM.

THE BEGINNINGS OF THE MERINGUE ARE HIDDEN IN HAITIAN HISTORY. SOME PEOPLE THINK IT BEGAN IN THE CELEBRATIONS CONNECTED WITH THE ASCENT OF A NEW PRESIDENT. OTHERS BELIEVE IT ORIGINATED AS A FESTIVE ACTIVITY OF THE MACHETES — FREEBOOTING PEASANT SOLDIERS WHO HIRED OUT TO WHATEVER POLITICAL ADVENTURERS COULD PAY FOR THEIR SERVICES.

THE CLASSICAL MERINGUE HAS BEEN ALL BUT FORGOTTEN IN THE SURGE OF THE TIMES. IT WAS BALLROOM MUSIC, TO BE SURE, BUT PLAYED UNDER THE MOST PROPER CIRCUMSTANCES, WITH THE PROPER INSTRUMENTS, AND WITH A GRACE AND DELICACY INHERITED FROM THE FRENCH SALON. THE MELODIES WERE OFTEN SWEET AND HAUNTING, AS IS JEANNETTE, COMPOSED BY ANTOINE DUROBEAU, IN THIS ALBUM.

THE MODERN OR TRADITIONAL MERINGUE IS RELATED TO THE CLASSICAL MERINGUE ONLY IN THE BROAD CONCEPTION. IN THE PERFORMANCE IT HAS LITTLE TO REMIND ONE OF THE SALON. TYPICALLY, IT IS CHARACTERIZED BY WHAT MODERN JAZZ MUSICIANS CALL "DRIVE." WHEREAS THE CLASSICAL MERINGUE "APPEALS", THE MODERN MERINGUE "COMPELS". WHETHER DANCED ON A POLISHED FLOOR OR IN AN OPEN COURTYARD ON PACKED EARTH, THE MERINGUE, WHERE IT HAS NOT BEEN DILUTED TOO MUCH WITH MODERN MUSIC FROM OTHER COUNTRIES, HAS A DYNAMIC EFFECT UPON ITS LISTENERS.

THE JAZZ MAJESTIC ORCHESTRA, WHICH PERFORMED FOR FIVE PIECES IN THIS ALBUM, WAS ORGANIZED BY, AND IS UNDER THE DIRECTION OF, ANDRÉ CHARLES, OF PORT-AU-PRINCE, A YOUNG MAN IN HIS EARLY TWENTIES. WHEN HE WAS EIGHT YEARS OLD HE WAS PLAYING YOCOUN DRUMS WITH HIS FATHER AND OTHER MEN OF THE REGION OF MORNE L'HOPITAL, ONE OF THE BIG HILLS BACK OF THE CITY.

THE JAZZ MAJESTIC ORCHESTRA INCLUDES THE FOLLOWING MEMBERS: ANTOINE PIERRE, GUITAR; LOUIS DELAND, BANJO; CARMILUS MASSACRE, SAXOPHONE; DOGILI DORBAINYIL, TRAP DRUMS; GERARD CHARLES, CONGO DRUM; LIBER MÉTS, IRON PERCUSSION. VOCAL PARTS ARE TAKEN BY ANDRÉ CHARLES AND ANTOINE PIERRE.

WHILE THE MODERN AND TRADITIONAL MERINGUES PERFORMED BY THE JAZZ MAJESTIC ORCHESTRA ARE PLAYED WITHOUT BENEFIT OF WRITTEN SCORES, THE SAME IS NOT TRUE OF THE CLASSICAL MERINGUES. THE CLASSICAL MERINGUE IS A FORMAL COMPOSITION WRITTEN FOR PIANO OR ORCHESTRA, THOUGH IT MAY IN TIME FALL INTO THE PUBLIC DOMAIN AND UNDERGO CHANGE AND DEVELOPMENT AT THE HANDS OF POPULAR MUSICIANS.

THE PIANO COMPOSITION JEANNETTE, WRITTEN BY ANTOINE DUROBEAU, IS PERFORMED HERE BY HIS BROTHER, FABRE DUROBEAU. THE DUROBEAU FAMILY HAS BEEN KNOWN IN PORT-AU-PRINCE FOR TWO GENERATIONS FOR ITS MUSICAL TALENTS. IT HAS PRODUCED SEVERAL EXCELLENT COMPOSERS IN THE CLASSICAL MERINGUE TRADITION, AND A NUMBER OF GIFTED PERFORMERS. FABRE DUROBEAU, LIKE HIS FATHER

AND SOME OF HIS BROTHERS, IS A MUSIC TEACHER. HE COMPOSES AS WELL AS PLAYS. THE DUROSEAU FAMILY HAS COMPOSED SO MANY MERINGUES, MANY OF THEM UNAVAILABLE IN WRITTEN FORM, THAT THEY SOMETIMES HAVE DIFFICULTY IN REMEMBERING WHO IS THE AUTHOR OF A SPECIFIC PIECE.

THESE ARE SOME OF THE MERINGUES YOU MAY HEAR IN PORT-AU-PRINCE TODAY, PLAYED IN A STYLE THAT ALL HAITIANS LOVE.

#### MÉNAGE QUI BELLE

ALA YUN MÉNAILLE QUI BELLE OH!  
MÉNAILLE-LÀ BELLE,  
OUI OUI TROP BELLE,  
ALA YUN MÉNAILLE QUI BELLE OH!

THERE WAS A SWEETHEART WHO WAS BEAUTIFUL!  
THAT SWEETHEART WAS BEAUTIFUL,  
YES, YES, VERY BEAUTIFUL,  
THERE WAS A SWEETHEART WHO WAS BEAUTIFUL, OH!

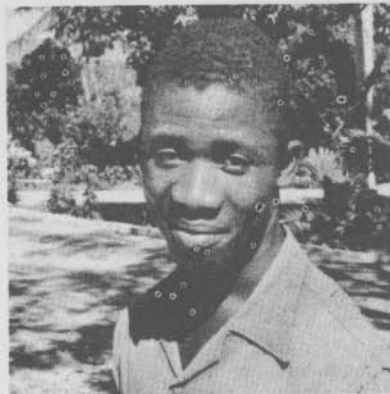
#### PANAMA'M TOMBÉ

PANAMA'M TOMBÉ,  
PANAMA'M TOMBÉ,  
PANAMA'M TOMBÉ, ÇA QUI DÈYÈ  
RAMASSÉ LI BA MOIN.

MY HAT FELL DOWN,  
MY HAT FELL DOWN,  
MY HAT FELL DOWN, WHOEVER IS BEHIND  
PICK IT UP FOR ME.

#### ANGÉLIQUE OH

ANGÉLIQUE, OH!  
ANGÉLIQUE, OH!  
ALLEZ CAILLE MAMAN OU! (BIS)  
TOUTES TI FILLES PAS CONNÉ  
LAVÉ PASSÉ,  
ALLEZ CAILLE MAMAN OU!  
TOUTES TI FILLES PAS CONNÉ  
FAI YUN BOUILLON POIS  
ALLEZ CAILLE MAMAN OU!  
ALLEZ CAILLE MAMAN CHER,  
ALLEZ CAILLE MAMAN CHER,  
ALLEZ CAILLE MAMAN CHERIE,  
POU' PAS BA MOIN DÉSAGRÈMENT!



ANDRE CHARLES

ANGÉLIQUE, OH!  
ANGÉLIQUE, OH!  
GO HOME TO YOUR MOTHER!  
ALL LITTLE GIRLS WHO DON'T KNOW  
HOW TO WASH AND IRON,  
GO HOME TO YOUR MOTHERS!  
ALL LITTLE GIRLS WHO DON'T KNOW  
HOW TO MAKE PEASOUP,  
GO HOME TO YOUR MOTHERS!  
GO HOME TO YOUR MOTHER, DEAR,  
GO HOME TO YOUR MOTHER, DEAR,  
GO HOME TO YOUR MOTHER, DEAR,  
AND DON'T GIVE ME ANY MORE TROUBLE.

#### TROIS FOIS TROIS

AI, TROIS FOIS TROIS,  
C'EST TROIS BAGAILLE  
QUI FAI FEMME NÀ RAIMAIN NOMME LI!  
L'ARGENT YUN,  
CARESSE DEUX,  
DORMI COLET  
QUI FAI FEMME NÀ RAIMAIN NOMME NI!

AI, THREE TIMES THREE,  
THERE ARE THREE THINGS  
WHICH MAKE A WOMAN LOVE A MAN!  
MONEY FIRST,  
CARESSES SECOND,  
AND SLEEPING CLOSE  
MAKE A WOMAN LOVE A MAN!

#### CÉLÈBRITE

THIS IS AN IMPRESSION OF A CELEBRITY, RENDERED LARGELY BY BARNYARD SOUNDS.

## NOUS ALLONS DODO

THIS IS AN OLD MERINGUE WHICH DATES BACK TO THE DAYS OF PRESIDENT HYPOLYTE, WHO DIED IN 1896. IT HAS UNDERGONE MANY TRANSMUTATIONS SINCE THAT TIME, PARTICULARLY WITH THE DEVELOPMENT OF THE MODERN MERINGUE STYLE, BUT IT IS ESSENTIALLY THE SAME TUNE THAT WAS VERY POPULAR MORE THAN FIFTY YEARS AGO. VICTOIRE, WHO IS MENTIONED IN THE CHORUS, WAS THE SWEETHEART OF HYPOLYTE.

VINI TENDÉ YUN CHANSON,  
Y SOIT POU' YUN JEUNE GA'ÇON.  
PREMIER FOIS MOIN CONTRÉ LUCAS  
LI COMPREND POU' BA'M TRAKA.  
OU WÈ M'AL PRALLÉ COUCHÉ,  
C'EST LUCAS M'APE SONGE,  
AI, C'EST LI QUI TOUT À MOIN,  
MAIS BONDIEU VOYÉ' L BA MOIN.  
MA DODO POU' CACHÉ LI.  
MA JOLI, NOUS LI SOUFRI.  
MAIS' M SIM TA VA MOURI,  
NOMME À MOIN TA VA VINI.  
NOUS ALLONS DODO,  
NOUS ALLONS DODO,  
NOUS ALLONS DODO CE SOIR,  
C'EST LA BELLE VICTOIRE.

COME LISTEN TO A SONG  
ABOUT A YOUNG MAN.  
THE FIRST TIME I MET LUCAS,  
SHE KNEW SHE TROUBLED ME.  
YOU SEE I AM GOING TO SLEEP,  
IT IS LUCAS I WILL DREAM ABOUT,  
AI, SHE IS EVERYTHING TO ME,  
IT IS GOD WHO SENT HER TO ME.  
I WILL SLEEP TO REMEMBER.  
BEAUTIFUL ONE, I SUFFER.  
BUT IF I DIE  
MY SOUL WILL RETURN.  
WE ARE GOING TO SLEEP,  
WE ARE GOING TO SLEEP,  
WE ARE GOING TO SLEEP TONIGHT,  
IT IS THE BEAUTIFUL VICTOIRE.

## JEANNETTE

THIS CLASSICAL-STYLE MERINGUE WAS COMPOSED SOME YEARS AGO BY ANTOINE DUROSEAU. THIS TYPE OF PIECE WAS POPULAR SALON AND BALLROOM MUSIC IN THE "OLD DAYS." ITS RELATION TO THE FRENCH MUSIC OF THE SAME PERIOD IS APPARENT.

# CALYPSO

INTRODUCTION BY  
FREDERIC RAMSEY JR.

WOULD YOU LIKE TO KNOW WHAT CALYPSO IS?  
IT WAS SUNG BY THE CREOLES YEARS AGO  
IT WAS DANCED BY THE AFRICAN DRUMS IN A  
BAMBOO TENT  
AND SUNG IN PATOIS FOR AMUSEMENT  
NOW IT IS PLAYED IN TONE  
ON A GRAMOPHONE.

SO BANG LORD EXECUTOR WHEN ASKED FOR A DEFINITION OF CALYPSO. YET THIS EXPLANATION DOESN'T SOLVE THE REALLY BAFFLING MYSTERY SURROUNDING THE WORD "CALYPSO". IN HOMER'S "ILIAD", CALYPSO WAS A NYMPH WHO KEPT ULYSSES ON HER LITTLE ISLAND, OGYGIA, FOR SEVEN YEARS. HOW DID SHE FIND HER WAY TO TRINIDAD, A TINY COLONY OF THE BRITISH WEST INDIES, SIX MILES OFF THE COAST OF VENEZUELA?

CARNIVAL SEASON IN TRINIDAD IS TRADITIONALLY GAY. IT IS ANTICIPATED FOR MONTHS IN ADVANCE, AND REACHES ITS CLIMAX ON THE SHROVE TUESDAY PRECEDING ASH WEDNESDAY. MANY OF THE SIGNS LINKING THESE CELEBRATIONS TO THE PAST ARE FAST DISAPPEARING. THE JOUSTERS, OR STICK MEN, ARE STILL THERE IN THE YARD ALLOTTED TO THEM, PRETTY MUCH AS THEY APPEAR IN AN EARLY PRINT BY THE FRENCH ARTIST PONCE, PUBLISHED IN 1791. THE PRETTY ISLAND GIRLS IN COLORFUL HEADRAGS AND LONG, FLOWING SKIRTS OPENING IN FRONT TO REVEAL LACED AND BERIBBONED PETTICOATS ARE STILL THERE, TOO. BUT THE 'GRAN TAMBOUR' WHICH FIGURED IN AFRICAN DRUM MUSIC IS MISSING, AND SO ARE OLDER DANCES LIKE THE "CALINDA" AND THE "LEGO".

LIFE IN THE WEST INDIES HAS CHANGED GREATLY SINCE THE DAYS OF SLAVERY, AND CALYPSO HAS CHANGED WITH IT. ONCE SINGING AND DANCING WAS ACCOMPANIED FOR THE MOST PART BY DRUMS, RATTLES, AND STICKS. AT ANOTHER TIME, THE BRITISH BANNED ALL PUBLIC DANCING. TOWARD THE LATE TWENTIES, A SIGNIFICANT CHANGE TOOK PLACE. CALYPSONIANS, BAND AND ALL, MOVED INDOORS. AT CARNIVALS, INSTEAD OF MIXING IN THE PUBLIC SQUARE WITH THE STICK MEN, WHO FOUGHT FOR THEIR ISLAND CHAMPIONSHIP BARE TO THE WAIST, WEARING RED SASHES AND CREAM-COLORED TROUSERS, THE CALYPSONIANS ERECTED "TENTS" OF BAMBOO POLES COVERED WITH THATCHED ROOFING. HERE THEY COULD CHARGE ADMISSION TO GROWING CROWDS OF PATRONS. THE FIRST TENTS SEATED ONLY FROM FIFTY TO SIXTY PERSONS.

## CARNIVAL IS BACCHANAL

CARNIVAL IS A BACCHANAL,  
SO WE DON'T CARE.  
ITS A CREOLE FEST, THAT WE CAN'T FORGET TO DO,  
WE DON'T CARE.

WE GOING TO START THE AMUSEMENTS IN THE TENT,  
SO WE DON'T CARE,  
WITH A BOTTLE AND SPOON WHEN I PLAY THE TUNE,  
WE DON'T CARE.

CARESSER AIN'T NO MILLIONAIRE  
BUT WE DON'T CARE.  
I'M A YOUNG CREOLE SO BRAVE AND BOLD  
SO WE DON'T CARE.

WHEN THE TRUMPET PLAYS, YOU GOING TO HEAR ME SAY,  
WE DON'T CARE;  
SOME PEOPLE SAY AIN'T NO HOLIDAY,  
WE DON'T CARE.

I'M GOING TO HAVE ME DAY, I AIN'T WORKING NO WAY  
WE DON'T CARE,  
DRINKING ME RUM WHEN I'M FEELING NUMB,  
WE DON'T CARE.

## COUSIN FAMILY

DON'T BOTHER MISS MATILDA,  
TO LAY THAT JIVE ON LORD INVADER;  
DON'T BOTHER MISS MATILDA,  
TO LAY THAT JIVE ON LORD INVADER.

CHORUS: 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. CHO.

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. CHO.

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". CHO.

## MARY ANN

V-DAY WAS A HOLIDAY SO  
COLORED AND WHITE START TO 'BREAK'AWAY.(2)

EVERYBODY JOIN IN THE BACCHANAL  
PLAY IN THE ROYAL CARNIVAL.

SINGING: ALL DAY ALL NIGHT MISS MARY ANN  
WHEN BY THE SEASIDE AND SIFTING SAND  
EVEN LITTLE CHILDREN JOIN IN THE BAND  
ALL DAY ALL NIGHT MISS MARY ANN.

I WAS NOT THERE BUT I READ AND HEARD  
THAT THE STEEL BAND WAS THE FIRST ON THE ROAD.

JOHN WILLIAMS WITH HIS ORCHESTRA  
MADE BACCHANAL LIKE FIRE.

YOU COULDN'T TELL THE OLD FROM THE YOUNG  
EVERYBODY SHAKING AROUND.

SINGING

THE UNITED STATES PRESIDENT  
SAID HE DIDN'T WANT ANY EXCITEMENT

BECAUSE AMERICA WAS AT WAR,  
SO WE COULDN'T HAVE OUR AMUSEMENTS AS BEFORE.

I REALLY MISS MY BACCHANAL  
I WISH I WAS IN TRINIDAD FOR THE CARNIVAL,

SINGING

DRUSCILLA

DRUSCILLA YOU TREAT ME BAD,  
DRUSCILLA YOU DRIVE ME MAD,  
YOU WON'T ACT RIGHT, WE MAY HAVE A FIGHT,  
YOU BETTER GO WAY.

CHORUS: GO WAY FROM MY DOOR, DRUSCILLA  
DON'T WANT YOU NO MORE,  
YOU RUNNING AROUND  
YOU BRINGING ME DOWN.  
YOU'RE SPOILING MY NAME  
YOU'RE MAKING ME SHAME.  
YOU WON'T SLEEP AT NIGHT,  
WE MAY HAVE A FIGHT.  
GO WAY FROM MY DOOR, GAL  
DON'T WANT YOU NO MORE GAL.

I TRIED TO GIVE YOU A GOOD LIFE,  
BY MAKING YOU MY WIFE,  
BUT I'VE CHANGED MY MIND, IT WAS A WASTE OF TIME,  
YOU BETTER GO NOW. CHO.

I TRIED TO MAKE YOU A LADY,  
BUT YOUR PAST WAS SHADY,  
OH, DRUSCILLA HOW YOU'RE BRINGING ME DOWN,  
YOU BETTER LEAVE TOWN. CHO.

I HAVE A REPUTATION,  
I CAN'T TAKE IT BABY,  
I AM THE DUKE OF IRON,  
DEFYING ALL PRETENDERS.

DON'T WANT YOU NO MORE.  
GO WAY FROM MY DOOR.

DOROTHY, ONE MORNING

I WENT ON A SPREE, ONE MORNING,  
I WENT TO SEE DOROTHY, ONE MORNING,  
BUT I MET IN A COLLISION;  
IT WAS ME AND A POLICEMAN, ONE MORNING.  
I KNOCK THE DOOR WITHOUT ANY FEAR,  
I SAID "DOROTHY DARLING ARE YOU THERE?"  
BUT I PUT MYSELF IN A CALALOU,  
THE POLICE WAS KNOCKING THE BACK DOOR TOO, ONE MORNING.

SHE GOT RIGHT UP AND SHE TURN THE LOCK,  
BUT AT THE BACK DOOR WAS A DIFFERENT KNOCK,  
IN MARCH IN THE BRANCH OF THE LAW,  
AND SAID, "MACBETH, WHAT YOU COME FOR?", ONE MORNING.

I SAID, "I COME HERE TO CUT MY SHINE,"  
BUT HE SAID YOU COME HERE FOR WHAT IS MINE.  
I HAD TO APPEAL TO SWEET DOROTHY  
SHE SAID TONIGHT LET US SLEEP IN THREE, ONE MORNING.

HE SAID, MY BOY DON'T YOU CONTEMPLATE,  
FOR DOROTHY IS A HEAVY WEIGHT,  
AND IF YOU ARE STRONG YOU CAN WIN THIS FIGHT,  
BUT I'M GOING TO BOX LIKE LOUIS, TONIGHT, ONE MORNING.

SO I WENT IN A DREAM IN THE MIDDLE OF THE NIGHT,  
I FEEL SOMETHING WAS HOLDING ME TIGHT.  
I GOT UP AND MAKE A WAY DOWN CARESS,  
AND I FOUND MY HEAD ON THE POLICE CHEST, ONE MORNING.

THERE IS ONE THING FRIENDS I WOULD LIKE TO KNOW,  
WHY DOROTHY TREAT MACBETH SO,  
SHE HAD PACHEGO UNDER THE BED,  
AND THE DUKE OF IRON HIT HIM IN HIS HEAD, ONE MORNING.

LISTEN, MY FRIENDS AND THIS AIN'T NO LIE,  
I WISH I HAD WINGS, AT NIGHT I COULD FLY,  
THE PEOPLE LIE DOWN ON SIDE THE ROAD,  
AND DOROTHY HOLLER COME OFF THE ROAD!, ONE MORNING.

