caribbean rhythms

SIDE 1:
1. So Them Bad Minded (Calypso)
   Vocal by Agualdo Hooker
2. Congo Malata (Calypso)
   Vocal by Agualdo Hooker
3. Sound Bay Gal (Calypso)
   Vocal by "Sonny" Dilbert & Sandino Ellis
4. Donkey Race (Calypso)
   Vocal by Agualdo Hooker
5. Mami Te Digo (Bolero-Mambo)
   Vocal by Sandino Ellis
6. Stickman (Calypso)
   Vocal by Agualdo Hooker

SIDE 2:
1. Stone Cold Dead in the Market (Calypso)
   Vocal by Sandino Ellis
2. Avelina
   Vocal by Sandino Ellis
3. A Colombian Pasillo (Instrumental)
4. Al Oscuro
   Vocal by Sandino Ellis
5. Old Lady, You're Mashing Me Toe (Calypso)
   Vocal by Iva Dilbert & Sandino Ellis
6. Juancito Lucupi (Guaracha Instrumental)
7. Bagee (Calypso)
   Vocal by Aubon Baldonado
8. Colombian Pasillo (Instrumental)
Calypso, although popular, occupy a secondary position on the island. Although most of them are the product of importation from other English-speaking Caribbean islands, many in the tradition of this form are nonetheless adapted to the local scene and have become songs of allusion concerning local personalities and customs. The lyrics of "Small Boy Gal," for example, the song known throughout the Caribbean and to American calypso enthusiasts as "Mary Ann," refer to the practice of eating codfish, a food associated with the lower class, in a part of the island where the "poorer set" is said to live. Similarly, "So Them Bad Minded" serves as a form of social criticism of gossip, a universal aspect of life in small communities but believed by the people of San Andrés to be a problem peculiar to their island. The lyrics of several of the calypsos included in this record consist of simple, frequently repeated sentences and phrases, the musicians insisting upon deleting most of the lines, believing them to be too suggestive for an American audience.

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

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

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

Of the several conjuntos of part-time musicians on the island at the present time, the group led by Sandino Ellis known as "Mashup" throughout the community, is considered to be the best largely due to his virtuosity with the mandolin. The other instruments consist of from one to three guitars, maracas or rattles, occasionally a horse's jaw, and a "Shub," the last substituting for a string bass and requiring considerable technical skill. Agualindo Hooker and Aubon Baldonado, of local fame as calypso singers, have been influential in maintaining interest in this form on the island.
SIDE I, Band 1: SO TH'EM BAD MINDED (Calypso)
Vocal by: Aguinaldo Hooker

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

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

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

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

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

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

SIDE 1, Band 2: CONGO MALADA (Calypso)
Vocal by: Aguinaldo Hooker

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

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

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

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

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

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

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

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

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

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

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

They had me in dread,
Of that something resemble a snake head;
Wobbling 'round behind me, Mercy!
Like I dead already;
I study me head,
I won't look back if they kill me dead;
I can't get a break,
Watching every move that king cobra made;
I can't get a break,
Watching every move that king cobra made.
SIDE I, Band 5: MAMI TE DIGO (олово-Мамбо)  
Vocal by: Sandino Ellis

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

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

SIDE I, Band 6: STICKMAN (Калыпсо)  
Vocal by: Aquinaldo Hooker

There was a big confusion,  
A certain preacher nigh rob a stickman;  
What's the big confusion,  
A certain preacher nigh rob a stickman;  
And when the question nigh rob pop up,  
The stickman decide to kill the preacher,  
The preacher say let him come let him come I have no fear,  
I'm gonna beat him set on my way,  
And they shouted whosoever,  
Say what the preacher sermon,  
Preacher beat his try an' the stickman  
Three hand jumpin' like a red bee boiling in pot.

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

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

Singing

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

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

CHORUS:

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

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

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

Avelina me esta matando, (3)  
Avelina you are killing me,

Esta tan boba,  
You are so foolish,

Dame un beso,  
Give me a kiss,

Que te adoro.  
Because I love you.

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

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

Al oscuro me di' al mar,  
In the darkness told to me  
by the sea,

Al oscuro me dijo que  
In the darkness told to me,

Al oscuro me di' al mar,  
In the darkness told to me  
by the sea,

Al oscuro me dijo que  
In the darkness told to me,

Me di' mama,  
Mother told me,

Me di' papa,  
Father told me,

Me di' pa' 'lla,  
Told to me over there,

Me di' papá,  
Father told me,

Me di' mamá,  
Mother told me,

Me di' pa' 'lla.  
Told me over there,

Me di' pa' ca.  
Told me here.
SIDE II, Band 5: OLD LADY, YOU'RE MASHING ME TOE
(Calypso)
Vocal by: Iva Dilbert and Sandino Ellis

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

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

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

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

SIDE II, Band 6: JUANITO LUCIFU (Guarracha instrumental)

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

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

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

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

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

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

CHORUS

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

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