

Sélection de Bruno Blum

Caraïbes / États-Unis

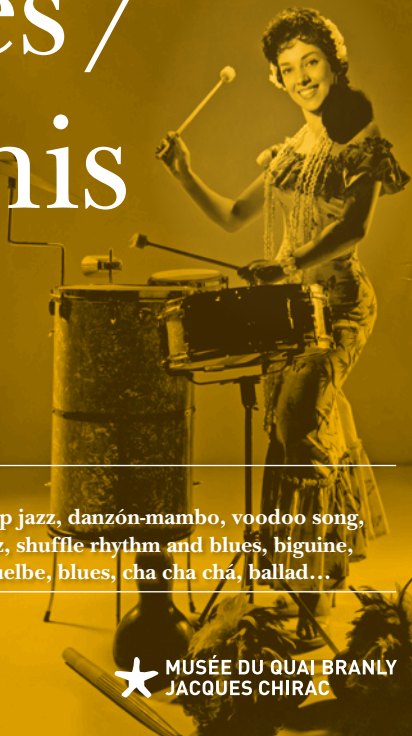
Du calypso au ska 1944-1972 :

Calypso, pregón, mambo, creole waltz, be-bop jazz, danzón-mambo, voodoo song, pop, goombay, mento, rhythm and blues, jazz, shuffle rhythm and blues, biguine, quadrille, latin jazz, television soundtrack, quelbe, blues, cha cha chá, ballad...

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JACQUES CHIRAC**





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LE LIVRE ATTENANT À CETTE ANTHOLOGIE 2 CD

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Caraïbes / États-Unis

Du calypso au ska

« La fusion musicale des Antilles et États-Unis a été la pionnière des mélanges culturels de notre temps. Regarder en face ce tableau musical est donc une essentielle leçon d'histoire. » **Bruno Blum**

« Si n'était tapie, dans cette inexplicable et inextinguible pulsion de vie, l'incommensurable force résiliente de la prière, de la musique, de la poésie, d'une cosmogonie inventée pour échapper à cet univers apocalyptique. (...) »

Christiane Taubira

Ex-Garde des Sceaux et Ministre de la Justice

Dans l'histoire américaine, les musiques des Caraïbes sont l'éléphant au milieu de la pièce. Elles sont l'évidence — mais tabou, passées sous silence. Les musiques américaines ont bouleversé le monde et doivent beaucoup aux Caraïbes. Pourtant, leur rôle crucial dans le développement de ces musiques est largement occulté. On connaît souvent les versions américanisées issues de la diaspora, mais le blues et le jazz caribéens, pourtant remarquables, restent méconnus. Pour joindre l'écoute à la lecture, chaque chapitre correspond à un coffret CD disponible chez Frémeaux et Associés.

Spécialiste des musiques des Caraïbes comme des États-Unis, Bruno Blum dévoile ici avec érudition une relecture radicale qu'une part très substantielle des musiques américaines modernes sont une émanation des Caraïbes : jazz, salsa, rap, soul, ska, funk, etc. qui ont des origines créoles communes de la Jamaïque à Cuba, de la Martinique à New York et de Haïti à la Nouvelle-Orléans. En retour elles ont été nourries par les musiques américaines dans un va-et-vient passionnant, éblouissant, raconté ici.

Patrick Frémeaux

Musicien, ex journaliste du magazine Best, Bruno Blum a vécu en Jamaïque et réalise plus de 80 coffrets CD pour les collections « Caraïbes » et « Rock » de Frémeaux et Associés. Historien de la musique, il est notamment l'auteur de « Le rap est né en Jamaïque » et « Le Reggae » (Le Castor Astral), Bob Marley & The Wailers 1967-1974 - Soul Revolution avec Roger Steffens et L. J. Pierson (Frémeaux).

www.fremeaux.com

Caraïbes/États-Unis

Du calypso au ska 1944-1972

Par Bruno Blum

SOFT POWER

Les récits historiographiques des États-Unis ont toujours minimisé l'importance artistique des Caraïbes ; à quelques exceptions près, ils écartent globalement son existence et, à la fois, les récupère, comme avec les modes calypso et mambo des années 1950.

Les musiques populaires américaines ont conquis la planète au XX^e siècle et influencé (ou fusionné avec) les musiques du monde entier : rock, soul, gospel, funk, jazz, pop, folk, rap, salsa, blues, techno... elles ont été cent mille fois racontées, analysées, rééditées, canonisées. Elles ont à leur tour nourri les Caraïbes dans un va-et-vient permanent.

Pourtant le rôle fondamental qu'ont joué les Caraïbes dans le développement de ces musiques américaines capitales, devenues planétaires, est toujours négligé. Or pour bien comprendre la musique américaine, il est utile de commencer par comprendre les musiques créoles des Caraïbes.

Cette anthologie vise à nous faire découvrir quelques exemples déterminants de ces interactions nord-sud. Qui connaît la version originelle trinitadienne par **Lord Invader** du succès américain **Rum and Coca-Cola** des **Andrew Sisters** ? Ou la dynamite de **Celia Cruz** (future « reine de la salsa »), le mambo fondateur de **Pérez Prado**, mille fois copié par les brillants Américains Xavier Cugat, **Cal Tjader** ou **Tito Puente**, qui plagia l'obscur **Chunchillo** cubain pour son cha cha chá **Oye Cómo Va** repris ensuite par Santana, dont la version s'est vendue par millions ?





R&B ET SKA

Inversement, à leur tour les Caraïbes et la Jamaïque en particulier ont assimilé le shuffle rhythm and blues américain de **Louis Jordan** (*Early in the Morning*), **Barbie Gaye** (*My Boy Lollipop*) ou **Fats Domino** (*Be My Guest*), dont la balade *It Keeps Raining*¹ a un goût étrange de reggae dix ans avant la

lettre; en 1963 le blues shuffle jamaïcain jazzy (*This Man Is Back* de **Don Drummond**) a muté en ska puis en reggae.

Tout comme l'accompagnement de « The Fat Man » de **Fats Domino** en 1949 a aidé à mettre en place le rock 'n roll, le rythme rebondissant de son succès de 1959 *Be My Guest* a participé à créer le ska¹.

- Chris Blackwell²

Même histoire pour le jazz afro-cubain de **Charlie Parker** (*Begin The Beguine*). Basé sur une biguine composée par Cole Porter il a fini par muter et inspirer d'extraordinaires improvisations *descarga* à Cuba même. Le jazz jamaïcain a lui aussi connu des sommets, notamment avec le remarquable guitariste **Ernest Ranglin** (ici sur le virtuose *Tenderly*, le très rasta *Exodus* et le fascinant *Serenade In Sound*). Le R&B jamaïcain a lui aussi été prolifique; proche du son de la Nouvelle-Orléans il est devenu soul dans les années 1960 (notamment sous une influence importante du duo de Louisiane **Shirley & Lee**) et des classiques comme *Fat Man* (bien distinct de la composition de **Fats Domino** du même nom) par le légendaire **Derrick Morgan** ont surgi. Quant à **Bob Marley**, ses deux premiers 45 tours de shuffle en 1962 étaient des reprises de musique country (populaire en Jamaïque), ici *One Cup of Coffee*.

1. « Be My Guest » et « It Keeps Raining » sont inclus dans le coffret de 6 CD *The Indispensable Fats Domino 1949-1962* dans cette collection.

2. CHRIS BLACKWELL WITH PAUL MORLEY, *The Islander, My Life in Music and Beyond*, p. 46. Nine Eight Books, London, 2022.

LES ANTILLES SUR LE CONTINENT

L'influence caribéenne sur les États-Unis fut plus grande encore. Quelques exemples : le célèbre **St. Thomas**, un sommet de l'immense saxophoniste **Sonny Rollins** (dont les parents venaient des Îles Vierges Américaines), est basé sur une chanson enfantine des Caraïbes interprétée ici par le Bahaméen **George Symonette** ; son **Sponger Money** est lui-même dérivé d'une vieille chanson anglaise, « The Lincolnshire Poacher ». Quant à **Zombie Jamboree**, reprise à succès du groupe américain The Kingston Trio, qui évoque le vaudou avec humour, elle avait été enregistrée maintes fois des Bermudes à la Trinité. Les versions de **Lord Lebby** (Jamaïque) et **Harry Belafonte** (New York) sont incluses ici en regard. **Shake Shake Señora**, repris par Harry Belafonte sous le nom de « **Jump in the Line** », a connu différentes versions caribéennes dont celles du chanteur de mento jamaïcain **Lord Flea**. Le calypso de la Trinité a inspiré un album à l'acteur **Robert Mitchum**. Son succès **Jean and Dinah** en est extrait ; la version trinitadienne d'origine par **The Mighty Sparrow** est incluse ici ainsi que le désopilant (et typiquement macho) **Marjorie's Flirtation** par son grand rival **Lord Kitchener**. Quand au virtuose de la guitare du Tennessee **Chet Atkins**, c'est tout naturellement qu'il a repris « El Manisero » (**The Peanut Vendor**), un classique du pregón cubain, pour son album *Caribbean Guitar*.

Des Caribéens se sont fixés aux États-Unis : c'est le cas de l'exquise chanteuse de **Siesta** et **Song of the Jumbies** (zombies) **Josephine Premice** (originaire de Haïti), du créateur d'extraordinaires mambos cubains novateurs **Pérez Prado** et de **Celia Cruz** (Cuba). D'autres, comme **Lord Kitchener** ont préféré l'Europe ; c'est le cas de l'excellent saxophoniste jamaïcain **Joe Harriott** dont la version de **Cherokee** gravée à Londres rivalise avec celle, plus célèbre, de **Charlie Parker** ; idem pour le clarinettiste martiniquais **Eugène Delouche**, installé à Paris comme le saxophoniste guadeloupéen de be-bop et biguine **Robert Mavounzy** et plus tard le chanteur jamaïcain **Derrick Morgan** parti pour Londres.



D'autres, d'origine antillaise par leurs parents comme **Sonny Rollins**, **Harry Belafonte** ou **Tito Puente** sont nés aux États-Unis où ils ont fait de brillantes carrières. Des évocations des Caraïbes et de l'Afrique par des musiciens américains (et pas seulement ceux aux racines caribéennes) sont réunies dans nos coffrets³. Le sentiment profond dans l'Amérique d'alors était que la quête de l'Afrique, bel et bien disparue sur le continent américain, était en revanche présente aux Caraïbes fantasmées, sexualisées, transmutées, idéalisées.

Selon **Duke Ellington** :

Tout un pan de musiciens antillais ont surgi et contribué à ce qu'on appelle le jazz. Ils descendaient virtuellement tous de la véritable scène africaine⁴.

Sa célèbre composition **Caravan**, dont une exceptionnelle version avec Charlie Mingus et Max Roach est incluse ici, a été composée avec le Portoricain Juan Tizol. Ellington a aussi créé un personnage caribéen, **Carribee Joe** et sa conquête la reine de beauté Madam Zaji dans l'album *A Drum Is a Woman* dont il fut aussi le narrateur. Il y évoque **Congo Square**, à la fois marché aux esclaves de la Nouvelle-Orléans et lieu de réunion des Afro-Caribéens et Afro-Américains qui y jouaient leurs musiques interdites partout ailleurs. Le vaudou, dont les mises en scène étaient à la mode exotique des années 1950, participaient largement à cette fascination, comme on le constate dans les paroles d'une version méconnue de **Bo Diddley**, dans le **Alligator Wine** du jeteur de sort **Screamin' Jay Hawkins**, dans le **Evil Eyed Woman** de **Terry Timmons** et bien sûr **Song of the Jumbies** et **Zombie Jamboree**.

Bruno Blum
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3. Lire les livrets détaillés et écouter *Caribbean in America 1915-1962* FA5664, *Cuba in America 1939-1962* FA5648, *Jamaica-USA Roots of Ska* FA5396, *Anthologie des musiques de danse du monde vol. 2 disc 9 Calypso* FA 5342, *Voodoo in America 1926-1961* FA 5375, *Africa in America 1920-1962* FA5397 et d'autres (voir discographie).

4. DUKE ELLINGTON, *Music Is my Mistress* (Doubleday, Garden City, N.Y., 1973).





Caribbean-United States

From calypso to ska 1944-1972

By *Bruno Blum*

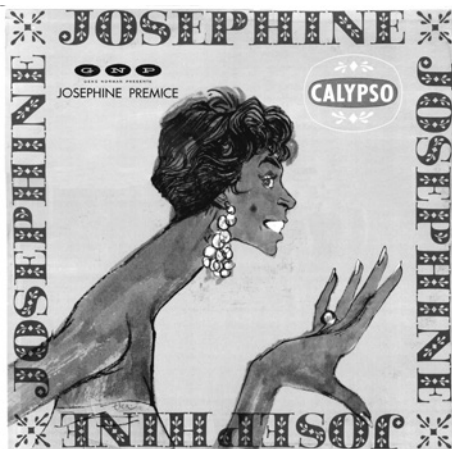
SOFT POWER

Historiographic narratives from the United States always minimised the artistic importance of the Caribbean; With a few exceptions, on the whole it tends to dismiss its existence and, at the same time, it seizes upon it as it did with the 1950s calypso and mambo trends.

American popular music conquered the planet in the twentieth century and influenced (or fusioned with) music from the entire world: rock, soul, gospel, funk, jazz, pop, folk, rap, salsa, blues, techno... their stories were told, analysed, reissued, canonised a hundred thousand times. In turn, they nourished the Caribbean in a constant back and forth movement.

However, the fundamental part the Caribbean played in developing those crucial American musics, which have become global, is always neglected. Now to understand American music well, it is useful to start with understanding creole Caribbean music.

This anthology aims at turning you on to some determining examples of such north-south interactions. Who has heard **Lord Invader's** original Trinidadian version of the **Andrew Sisters** American hit **Rum and Coca-Cola**? Or the dynamite music of **Celia Cruz** (who went on to become "The Queen of Salsa"), **Pérez Prado's** founding mambo, which was copied by brilliant Americans such as Xavier Cugat or **Tito Puente**, who plagiarised the obscure Cuban tune **Chunchillo** and turned it into his cha cha chá **Oye Cómo Va**, later recorded by Santana, who sold millions of copies of it?



R&B ET SKA

Inversely, in turn the Caribbean and Jamaica in particular assimilated American rhythm and blues shuffle by **Louis Jordan** (**Early in the Morning**), **Barbie Gaye** (**My Boy Lollipop**) or **Fats Domino** (**Be My Guest**), whose ballad **It Keeps Rainin'** is a strange foretaste of reggae ten years before its time; By 1963 jazz Jamaican shuffle blues (**Don Drummond's This Man Is Back**) would morph into ska then reggae.

"Just as the swing and backbeat of Fats Domino's 1949 song "The Fat Man" helped set up rock and roll, the bouncing beat of his 1959 hit "Be My Guest" helped create ska¹." - Chris Blackwell²

Same story with **Charlie Parker's** Afro-Cuban jazz (**Begin The Beguine**). Based on a beguine composed by Cole Porter it ended up mutating and inspiring some extraordinary improvisations in Cuba itself. Jamaican jazz also reached some peaks, notably with the remarkable guitarist **Ernest Ranglin** (heard here on the virtuoso **Tenderly**, a very rasta **Exodus** and the fascinating **Serenade In Sound**). Jamaican R&B was also very prolific; Close to the New Orleans sound at first, it became soul music in the 1960s (partly thanks to the important influence of Louisiana duet **Shirley & Lee**) and classics like the legendary **Derrick Morgan's Fat Man** (no relation to **Fats Domino's** composition of the same name). And as for **Bob Marley**, his first two shuffle singles of 1962 were country music (popular in Jamaica at the time) covers as heard here on **One Cup of Coffee**.

WEST INDIES ON THE CONTINENT

Caribbean influence on the United States was even greater. Here are a few examples: the famous **St. Thomas**, a jazz classic from the immense saxophonist **Sonny Rollins** (his parents were from the U.S. Virgin Islands) is based on a Caribbean nursery rhyme sung here by Bahamean **George Symonette**; His **Sponger Money** is itself derived from an old English song, "The Lincolnshire Poacher". As for **Zombie Jamboree**, successfully covered by the American group The Kingston Trio, which alludes to voodoo with humour, it had been recorded many times before, from Bermuda to Trinidad. Versions by **Lord Lebby** (Jamaica) and **Harry Belafonte** (New York) are both included here. Also recorded by Harry Belafonte as "**Jump in the Line**", **Shake Shake Señora** had been recorded several times by Caribbean artists such as **Lord Flea**. Trinidadian calypso inspired actor Robert Mitchum a full album. His hit record **Jean and Dinah** is taken from it, and you can also enjoy **Mighty Sparrow's** original version here as well as his great rival **Lord Kitchener's** hilarious (and typically macho) **Marjorie's Flirtation**. As for Tennessean guitar virtuoso **Chet Atkins**, he naturally picked Cuban pregón classic "El Manisero" (**The Peanut Vendor**) to include on his *Caribbean Guitar* album.

1. "Be My Guest" and "It Keeps Rainin'" are included on the 6-CD *The Indispensable Fats Domino 1949-1962* set in this series.
2. CHRIS BLACKWELL WITH PAUL MORLEY, *The Islander, My Life in Music and Beyond*, p. 46. Nine Eight Books, London, 2022.

Some Caribbeans moved to the USA; this was the case for the exquisite **Siesta** and **Song of the Jumbies** (zombies) singer **Josephine Premice** from Haiti. So did extraordinary, ground-breaking Cuban mambos creator **Pérez Prado** and **Celia Cruz** (Cuba). Others, including **Lord Kitchener**, preferred Europe, as did excellent Jamaican sax player **Joe Harriott**, whose version of **Cherokee** cut in London challenges the more famous one by **Charlie Parker**. The same goes for Guadeloupean be-bop and beguine sax player **Robert Mavounzy** who moved to Paris and Jamaican singer **Derrick Morgan** who later settled in London.

Others, of Caribbean origin through their parents, like **Sonny Rollins**, **Harry Belafonte** or **Tito Puente** were born in the USA where they enjoyed brilliant careers. American musicians (not only those of West Indian origins) alluding to the Caribbean and Africa are gathered in several of our box sets³. A deep feeling in America then was that the quest for Africa, which had literally disappeared from the American continent, was on the other hand present in the Caribbean in fantasised, sexualised, transmuted, idealised form.

According to **Duke Ellington** :

A whole strain of West Indian musicians came up who made contributions to the so-called jazz scene, and they were all virtually descended from the true African scene⁴.

His famous composition **Caravan** (an exceptional version of it with Charlie Mingus and Max Roach is included here), was composed with Puerto-Rican Juan Tizol. Ellington also created a Caribbean character named Carribee Joe and his conquest Madam Zaji for the album **A Drum Is a Woman**, which he also narrated. In it he alludes to **Congo Square**, which was the New Orleans slave market as well as a meeting spot for African-Caribbeans and African-Americans who played music forbidden elsewhere in the US there. Staging voodoo as part of the 1950s exotic trend was part of this fascination, as shown in the lyrics of a lesser-known version of **Bo Diddley**, in **Alligator Wine** by cast-speller **Screamin' Jay Hawkins**, in **Terry Timmons' Evil Eyed Woman** and of course **Song of the Jumbies** and **Zombie Jamboree**.

Bruno Blum

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3. Read the more detailed booklets and listen to *Caribbean in America 1915-1962* FA5664, *Cuba in America 1939-1962* FA5648, *Jamaica-USA Roots of Ska* FA5396, *Anthologie des musiques de danse du monde vol. 2 disc 9 Calypso* FA 5342, *Voodoo in America 1926-1961* FA 5375, *Africa in America 1920-1962* FA5397 and more (see discography).

4. DUKE ELLINGTON, *Music Is My Mistress* (Doubleday, Garden City, N.Y., 1973).

CD1 • CARIBBEAN

1. **RUM AND COCA COLA** - Lord Invader 2'28

(Rupert Westmore Grant aka Lord Invader)

[Trinidad & Tobago, calypso]

Rupert Westmore Grant as Lord Invader-v; bamboo sax; el g; p; d; bv.
 Note: "Rum and Coca-Cola" was wrongly credited to Morey Amsterdam, who plagiarised it before it became a hit for the Andrew Sisters in 1944 (see disc 2, track 1).

From *Trinidad Calypso* FA53482. **CAO CAO, MANÍ PICA** - Celia Cruz con La Sonora Matancera 3'48

(José Carbó Menéndez)

[Cuba, pregón]

Úrsula Hilaria Celia de la Caridad Cruz Alfonso de la Santísima Trinidad as Celia Cruz-v; Severino Ramos Betancourt as Severino Ramos-p, arrangement.

La Sonora Matancera:

Bienvenido Granda-v, coro, claves; Calixto Leicea-first tp; Pedro Knights-second tp; Pablo Vázquez Gobín as Bubú-ac bass; Ezequiel Lino Frías as Lino Frías: piano; José Rosario Chávez as Manteca-timbalitos, bongó, cencerro [campana]; Ángel Alfonso Furias as Yiyo-tumbadora [congas]; Rogelio Martínez-director; g, coro, bg v; Carlos Manuel Díaz Alonso as Caño-maracas, coro. Havana, December 15, 1950; Seeco 7076 A, 1950.

From *Cuba-Mambo* FA59153. **PIANOLO** - Pérez Prado Y Su Orquesta 3'39

(Dámaso Pérez Prado)

[Cuba, mambo batirí]

Orchestra may include: Bartolomé Moré Gutiérrez as Benny Moré-v; probably Maynard Ferguson-tp; Pete Candoli-tp; John H. Wanner-tb; Johnny Pacheco-perc; Alex Acuña-perc [later flute]; Armando Peralza-perc; Mongo Santamaría-perc; Leo Acosta-perc; Israel López Valdés as Cachao-ac bass. Mexico City, before June 29, 1950. RCA Victor, 23-5204-A.

From *Cuba-Mambo* FA59154. **CUBAN MAMBO** - Pérez Prado Y Su Orquesta 2'30

(Xavier Cugat)

[Cuba, mambo]

(Francisco de Asís Javier Cugat Mingall de Bru y Deulofeu aka Xavier Cugat)

Orchestra roughly same as above. Mexico (unknown city), before September 12, 1950. RCA Victor, MBS-092237.

From *Cuba-Mambo* FA59155. **TES YEUX - L'Orchestre Dels' Jazz Biguine**, Eugène Delouche 3'00

(Eugène Delouche)

[Martinique, valse créole]

Pierre Rassin-tb; Eugène Delouche-cl; Claude Martial-p; José Riestra-b; Bruno Sylvia Martial-d. Early November, 1951. Ritmo PART. 13.799, 1951.

From *Del's Jazz Biguine* FA53526. **MARJORIE'S FLIRTATION** - Lord Kitchener 3'36

(Aldwyn Roberts aka Lord Kitchener)

[Trinidad & Tobago, calypso]

Aldwyn Roberts as Lord Kitchener-v. With Fitzroy Coleman's Calypso Band. Musicians probably include Joe Harriott or Albon Timothy-sx; Freddy "Federico" Grant or Fitzroy Coleman-g; Brylo Ford-cuatro; Rupert Nurse-b; Reuben "Dreamer" François-congas. London, England. Melodisc (UK) 1300, 1954.

From *Trinidad-Calypso* FA53487. **JEAN AND DINAH** [aka Yankee's Gone] - The Mighty Sparrow 3'48

(Slinger Francisco aka Mighty Sparrow)

[Trinidad & Tobago, calypso]

Mighty Sparrow, Cyril Diaz and His Orchestra. Port-Of-Spain, 1954. Kay (UK) CRS 008, 1956.

Note: originally released as "Yankee's Gone".

Previously unreleased in this series. More calypso available on *Trinidad Calypso* FA5348

8. **CHEROKEE** - Joe Harriott Quartet

(Raymond Stanley Noble aka Ray Noble)

[Jamaica, be-bop jazz]

Joseph Arthurin Harriott as Joe Harriott-as; Dillwyn Owen Paton Jones as Dill Jones-p; Jack Patrick Fallon as Jack Fallon-b; Philip William Seamen as Phil Seamen-d. London, February 1954. Melodisc (UK) 1278.

From *Jamaica-Jazz* FA56369. **EL BOMBÍN DE PERUCHO** - Israel "Cachao" López y su Orquesta Cubana 4'29

(Israel López Valdés aka Cachao)

[Cuba, descarga jazz]

Alejandro Vivar aka El Negro, Armando Armenteros-tp; Generoso Jiménez García aka Tojot-b on 9 & 10; Niño Rivera-tres on 13; Orestes López Valdés-piano on 10, 14, 15, 16; Israel López Valdés aka Cachao-music direction, b, p on 9; Federico Aristides Soto Alejo aka Tata Güines or Ricardo Abreu aka Los Papines-congas; Guillermo Barreto-timbales. Radio Progreso Studios, La Habana, Cuba, 1957-1959.

From *Cuba-Jazz - Jam Sessions - Descargas* FA 5722

10. **CHANCHULLO** [Oye Cómo Va] - Antonio Arcaño Y Sus Maravillas 2:50
[Israel López aka Cachao]
[Cuba, danzón-mambo]
Antonio Arcaño Betancourt-dir.; Eulogio Ortiz-fl. Gema (Cuba) G 1003 B, 1957.

From Cuba-Cha Cha Cha FA 5925

11. **SIESTA** - Josephine Premice 2'21

(Josephine Mary Premice)

[Haiti-USA, pop song]

Josephine Mary Premice as Josephine Premice-v; Rudy Kerpays-p; possibly Don Prell-b; Norman Shobey-bongos; Armstead Shobey-bongos; bv. Produced by Gene Norman. GNP 24, 1957. **From Caribbean in America FA5664**

12. **SONG OF THE JUMBIES** - Josephine Premice 3'04

(Josephine Mary Premice)

[Haiti-USA, voodoo song]

Josephine Mary Premice as Josephine Premice-v; Barney Kessel-g; Ben Tucker-b; fl. Verve MGV-2067, 1957.

From Voodoo in America FA5375

13. **SPONGER MONEY** - George Symonette 2'40

(George Symonette)

[Bahamas, goombay]

George Symonette-v, p; Jack Roke-g; Harold McNair-fl; Leonard Dillet-d; Dennis Donaldson-d; Berkeley "Peanuts" Taylor-goombay drum. Nassau, Bahamas, 1957. Bahama Records BC-XII-336-10491 A, 1957.

From Bahamas-Goombay FA5302

14. **SHAKE SHAKE SEÑORA** [Jump in the Line] - Lord Flea 2'23

[Jamaica, mento]

(Samuel Manning)

Norman Thomas as Lord Flea-v, g, fl; "Pork Chops"-bj; "Fish Ray"-b; "Lord Largie", "Prince Charles"-perc; Count Spoon-bongos. Recorded in the USA, possibly Hollywood, 1957. Capitol (Argentina) T842.

From Jamaica-Mento FA5275

15. **ZOMBIE JAMBOREE** [as "Back to Back, Belly to Belly"] - The Montego Bay Hotel Calypso Band aka The Jamaican Calypsonians With Lord Lebby 3'11

[Jamaica, mento]

(Winston O'Conner aka Lord Intruder)

Noel Williams as Lord Lebby-g, v, bj; maracas; rumba box; b backing v. Recorded at the Montego Beach Hotel circa 1957. Montego Beach Hotel Gift Shop LOML502 (SMOL.103, Made in England).

Previously unreleased in this series. More mento available on Jamaica-Mento FA5275

16. **FAT MAN** - Derrick Morgan with Trenton Spence and His Band 2'23

(Derrick Seymour Morgan)

[Jamaica, rhythm and blues]

Derrick Morgan-v; Trenton Spence-as; Theophilus Beckford-p; Cluett Johnson-b; Arkland Parks aka Drumbago-d. Produced by Simeon L. Smith. Blue Beat (UK) 45 BB7, 1960.

From Jamaica-Rhythm and Blues FA5338

17. **TENDERLY** - The Ernest Ranglin Trio 8'39

(Walter Gross)

[Jamaica, jazz]

Ernest Ranglin-g; Thaddeus Mowatt as Thaddy Mowatt-ac b; Clarence Bean as Tootsie Bean-d. Produced by Chris Blackwell, spring of 1961. Recorded by Desmond Elliott at Federal Studio, Kingston, Jamaica. Island Records C.B. 23, 1961.

From The Indispensable Ernest Ranglin 1958-1962 FA5920

18. **SERENADE IN SOUND** - Cecil Lloyd Group 4'22

(Donald Drummond as Don Drummond)

[Jamaica, jazz]

Billy Cooke-t; Roland Alphonso-ts; Tommy McCook-ts; Donald Drummond as Don Drummond-tb; Ernest Ranglin-g; Cecil Lloyd Knott as Cecil Lloyd-p; Lloyd Mason-b; Carl McLeod-d. Produced by Clement Seymour Dodd aka Coxson. From *Jamaica Jazz From the Workshop*. Port-O-Jam P/L 01. Kingston, Jamaica, 1962.

From Jamaica-Jazz FA5636

19. **EXODUS** - Cecil Lloyd Group 2'58

(Ernest Gold, born Ernst Sigmund Goldner)

[Jamaica, jazz]

Billy Cooke-t; Roland Alphonso-ts; Tommy McCook-ts; Donald Drummond as Don Drummond-tb; Ernest Ranglin-g; Cecil Lloyd Knott as Cecil Lloyd-p; Lloyd Mason-b; Carl McLeod-d. From *Jamaica Jazz From the Workshop*. ND Records. Produced by Clement Seymour Dodd aka Coxson. Kingston, Jamaica, 1962.

From Jamaica-Jazz FA5636

20. **ONE CUP OF COFFEE** - Bob Marley 2'34

(Claude Gray)

[Jamaica, shuffle rhythm and blues]

Robert Marley and the Beverley's All Stars: Bob Marley as Bobby Martell-v; Jerome Haines aka Jah Jerry-g; fl, p, el. p; Roland Alphonso-ts; Don Drummond-tb; Charlie Organaire-harmonica; Lloyd Brevett-b; Arkland Parks aka Drumbago-d. Beverley's (Jamaica) LM 052. Recorded by Buddy Davidson, produced by Leslie Kong. Federal Studio, Kingston, Jamaica, circa April, 1962. Note: the original country music version was titled "I'll Just Have a Cup of Coffee (Then I'll Go)".

From Jamaica-USA Roots of Ska FA5396

21. THIS MAN IS BACK - Don Drummond 1'57

[Jamaica, shuffle rhythm and blues]

(Donald Drummond aka Don Drummond)

Donald Drummond as Don Drummond-tb; Roland Alphonso-ts;
Aubrey Adams or Jackie Mittoo-p; Lloyd Brevett-b; Lloyd Knibb-d.
Produced by Cleent Seymour Dodd aka Coxson. Studio One
CS0172, 1962.

Previously unreleased in this series.

**More Jamaican R&B available on *Jamaica-USA Roots of Sha* FA5396
and *Jamaica Rhythm and Blues* FA5358**

22. NOUS LES CUISINIÈRES - Robert Mavounzy 4:45

[Guadeloupe, biguine]

(inconnu)

Orchestre Traditionnel de la Guadeloupe: Manuela Pioche-v; Robert
Mavounzy-cl; Alain Jean-Marie-p; Donnadié Monpierre-b; Théomèle
Ursule-d; Charly Chomereau-Lamotte-congas. Pointe-à-Pitre, fin 1966.

From *Album D'Or de la Biguine* FA5259

23. PANTALON - Ensemble de Quadrille Guadeloupéen 3'01

[Guadeloupe, quadrille avec commandeur]

(inconnu)

Ensemble de Quadrille Guadeloupéen: Ambroise Gouala-v
"commandeur"; Elie Cologer-v; Donnadié Monpierre-b; g. perc.
Pointe-à-Pitre, 1972.

From *Album D'Or de la Biguine* FA5259

CD2 • USA

1. RUM AND COCA COLA - The Andrew Sisters With Vic Schoen
and His Orchestra 3'09

(Rupert Westmore Grant aka Lord Invader)

LaVerne Andrews, Maxene Andrews, Patty Andrews-harmony vocals;
Vic Schoen and His Orchestra. Decca 18636, 1944.

Note: the song is wrongly credited to Morey Amsterdam

**From *Anthologie des musiques de danse du monde vol. 2 disc 9 Calypso*
FA 5342**

2. EARLY IN THE MORNING - Louis Jordan & His Tympany Five
3'24

(Leo Hickman, Louis Thomas Jordan, Dallas Emmet Bartley)

Louis Thomas Jordan-as,v, dir.; Aaron Izenhall-tp; Edwin Johnson as
Eddie Johnson-ts; Wild Bill Davis-p; Carl Hogan-g; Dallas Bartley-b;
Chris Columbus-d; The Calypso Boys-maracas, claves. New York,
April 23, 1947. Decca 24155, 1947.

**From *Louis Jordan 1938-1950* FA5017. More Louis Jordan available
on *Jamaica-USA Roots of Sha* FA5396**

3. RAN-KAN-KAN - Tito Puente y Su Conjunto 2'59

(Ernesto Antonio Puente, Jr. aka Tito Puente)

Tito Puente-timbales, orch. RCA Victor 23-1470-A, 1950.

[original version]

**Previously unreleased in this series. More mambo available on *Cuba-
Mambo* FA5915**

4. I'M GONE - Shirley & Lee 2'20

(Dave Bartholomew, Leonard Lee)

Dave Bartholomew and His Orchestra: Shirley Mae Goodman-v;
Leonard Lee-v; Dave Bartholomew-tp; Joe Harris-as; Clarence
Ford-b; Herb Hardesty-ts; Salvador Doucette-p; Ernest McLean-g;
Frank Fields-b; Earl Palmer-d. Produced by Cosimo Matassa. J&M
Recording Studio, Rampart Street, New Orleans, June 24, 1952.
Aldaddin 3153, 1952.

**Previously unreleased in this series. More New Orleans rhythm and
blues available on *New Orleans Roots of Soul* FA5633.**

5. BEGIN THE BEGUINE - Charlie Parker 3'15

(Cole Porter)

Charlie Parker-as; Benny Harris-tp; Walter Bishop-p; Teddy Kotick-b;
Maxwell Lemuel Roach as Max Roach-d; Luis Miranda-congas.
Produced by Norman Granz. New York City, January 23, 1952.
Mercury MGC-513, 1952.

From *The Complete Charlie Parker-Back Home Blues* FA1340

6. EVIL EYED WOMAN - Terry Timmons with Howard Biggs'
Orchestra 2'34

(Lincoln Chase)

Howard Biggs' Orchestra: Teresa Walker as Terry Timmons-v;
Howard Biggs-director; Nax Gusak-t; Henderson Chambers,
Theodore Kelly, George Matthews-tb; Eddie Barefield, George
Berg, Artie Drellinger-saxes; René Hall-g; Bill Doggett-p; Jimmy
Crawford-d. Chicago, November 26, 1952. RCA Victor 47-5227, 1953.

From *Voodoo in America* FA5375

7. BO DIDDLEY - Bo Diddley 2'52

(Ellas McDaniel aka Bo Diddley)

Ellas McDaniel as Bo Diddley-g,v; William Arnold aka Billy Boy
Arnold-hca; Otis Spann-p; Willie Dixon-b; Clifton James-d; Jerome
Green-maracas. Universal Recording, Chicago, March 2, 1955.

Previously unreleased in this series.

8. DAY-O (aka "The Banana Boat Song") - Harry Belafonte 3'03

(Harry Belafonte, Irving Burgie as Lord Burgess, William Attaway,
arranged by Tony Scott)

Harold George Belafonte Jr. as Harry Belafonte-v; Milton Hinton,
bass; Alexander Cambrelen, congas; Mario Castillo, conga; Ossie
Johnson, drums; Herbert Levy, flute; Irving « Lord Burgess » Burgie,
Charles Colman, J. Hamilton Grandison, Joseph Lewis, Broc Peters,
Sherman Sneed, Herbert Stubbs, John White and Gloria Wynder:

vocal chorus; Tony Scott, leader. Produced by Herman Diaz Jr., recorded at Webster Hall, New York City, October 20, 1955.
 Note: "Day-O" was adapted from "Day Dah Light" available on *Jamaica Mento* FA5275 and *Les Musiques des Caraïbes - du vaudou au ska* FA 5799.
From *Harry Belafonte - Calypso Mento Folk* FA5234

9. **CARRIBEE JOE** - Duke Ellington 3'57
 (Edward Kennedy Ellington aka Duke Ellington, Billy Strayhorn)
 Edward Kennedy Ellington as Duke Ellington-narrator; Joya Sherill-lead v; Margaret Tynes, Ozzie Bailey-v; Edward Kennedy Ellington as Duke Ellington-p; Paul Gonsalves-lead ts; Russel Procope-lead cl; Clark Terry, Willie Cook, Cat Anderson-tp; Ray Nance-tp, vln; Quentin Jackson-Britt Woodman-lead tb; John Sanders-tb; Jimmy Hamilton-ts, cl; Johnny Hodges, Rick Henderson-as; Harry Carney-bar, cl, b-cl; Jimmy Woode-b; Sam Woodyard, Terry Snyder-d; Candido Camero-bongos. Edward Kennedy Ellington as Duke Ellington, Billy Strayhorn-arr.
 New York City, September 17-28, October 22, 23 or December 6, 1956.
Previously unreleased in this series.

10. **CONGO SQUARE** - Duke Ellington 4'55
 (Edward Kennedy Ellington aka Duke Ellington, Billy Strayhorn)
 Same as above. Russel Procope-lead cl; Paul Gonsalves-lead ts.
From *Africa in America* FA5397

14. **ZAJJ'S DREAM** - Duke Ellington and his Orchestra
 (Edward Kennedy Ellington aka Duke Ellington, Billy Strayhorn)
 Edward Kennedy Ellington as Duke Ellington-narrator, p; Joya Sherill-lead v; Margaret Tynes, Ozzie Bailey-v chorus; William Alonzo Anderson as Cat Anderson, lead tp; Willie Cook-tp; Ray Nance-tp, vln; Quentin Jackson-Britt Woodman-lead tb; John Sanders-tb; Jimmy Hamilton-ts, cl; Johnny Hodges, Rick Henderson-as; Harry Carney-bar, cl, b-cl; Betty Glamann-harp; Jimmy Woode-b; Sam Woodyard, Terry Snyder-d; Candido Camero-bongos; Edward Kennedy Ellington aka Duke Ellington, Billy Strayhorn-arr. Columbia CL 951. New York City, September 17-28, October 22, 23 or December 6, 1956. Featuring Clark Terry.
From *The Beat Generation - Hep Cats, Hipsters and Beatniks 1936-1962* FA5644

12. **ST. THOMAS** - Sonny Rollins 6'49
 (Walter Theodore Rollins aka Sonny Rollins)
 Walter Theodore Rollins as Sonny Rollins-ts; Tommy Flanagan-p; Doug Watkins-b; Maxwell Lemuel Roach as Max Roach-d. Produced by Bob Weinstock. Van Gelder Studios, Hackensack, New Jersey, June 22, 1956. Prestige LP 7079, April, 1957.
 Note: Sonny Rollins' "St. Thomas" was adapted from the traditional English song "The Lincolnshire Poacher", which had also become the traditional Bahamian folk song "Sponger Money" (included on disc 1), also a pan-Caribbean nursery rhyme in the Virgin Islands, where Rollins' parents were from.
From *Caribbean in America* FA5664

13. **MY BOY LOLLIPOP** - Barbie Gaye 2'20
 (Robert Spencer aka Bobby Spencer, John Roberts aka Johnnie Roberts)
 Barbara Gaffney as Barbie Gaye-v; Leroy Kirkland-g, arr; Al Sears-ts; possibly Lloyd Trotman-b; Panama Francis-d. Darl R-1002. New York, 1956. Darl R-1002, 1957.
 Note: this is the original version of the song covered by Millie Small on the 1964 smash ska hit. On some Barbie Gaye later pressings and Millie Small's version, the song was fraudulently credited to Robert Spencer and Morris Levy.
From *Jamaica-USA-Roots of Ska* FA5396

14. **PEANUT VENDOR** [original Cuban title: "El Manisero"] - Chet Atkins 2'20
 (Moisés Simóns)
 Chester Burton Atkins as Chet Atkins-g, prod; whistle, b, perc. Nashville, Tennessee, 1957. RCA LSP-2175, 1960.
Previously unreleased in this series. More Chet Atkins available on *The Indispensable Chet Atkins 1948-1962* FA5920

15. **JEAN & DINAH** - Robert Mitchum With Calypso Band 2'42
 (Slinger Francisco aka Mighty Sparrow)
 Robert Charles Durman Mitchum as Robert Mitchum, v. Musicians unknown. Capitol T-853, 1957.
 Also listen to the original Lord Invader version on disc 1.
From *Anthologie des musiques de danse du monde vol. 2 disc 9 Calypso* FA 5342.

16. **MAMBO AT THE M** - Cal Tjader 4'41
 (Luis Kant)
 Callen Radcliffe Tjader, Jr. as Cal Tjader-vibraphone; Vince Guaraldi-p; Eugene Wright-b; Luis Kant-congas, d; Bayardo Velarde-timbales. Los Angeles, 1957. *Cal Tjader Goes Latin*, Fantasy 8030, 1957.
From *Cuba in America* FA5648

17. **DON'T BLAME IT ON ELVIS** - The Fabulous Mc Clevertys 2'34
 (Samuel L. Manning)
 Carl Mc Cleverty-v; Johnny Mc Cleverty-as; Gus Mc Cleverty-g; Cornelius Mc Cleverty-p; unknown-b; David Mc Cleverty-d; various Mc Cleverty-backing vocals. Verve MG V-2034, February 1957.
From *Virgin Islands-Quebe & Calypso* FA54043

18. **ALLIGATOR WINE** - Screamin' Jay Hawkins 3'04
 (Jalacy Hawkins aka Screamin' Jay Hawkins)
 Romeo Penque-ts; Moe Wechsler-p; Kenny Burrell-g, Everett Barksdale or Al Casamenti-g; Milt Hinton-b; David Albert Davis as Panama Francis-d. New York City, March 29, 1958. Okeh 7101, 1958.
From *Voodoo in America* FA5375

19. **BE MY GUEST** - Fats Domino 2'19

(Antoine Dominique Domino, Jr. aka Fats Domino, Sidney Thomas Boyce aka Tommy Boyce, John S. Marascalco aka John Marascalco) Antoine Dominique Domino, Jr. aka Fats Domino-v, p; Roy Montrell-g; unknown-b; Cornelius Coleman aka Tenoo-d; David Louis Bartholomew aka Dave Bartholomew-gp; Herbert Hardesty as Herb-ts; Robert Hagens aka Buddy-ts; Clarence Ford-bs. Cosimo Recording Studio, 523 Governor Nicholls Street, New Orleans, September 26, 1959. Imperial X5629, 1959.

From *The Indispensable Fats Domino* FA5692

20. **IT KEEPS RAININ'** - Fats Domino 2'49

(Antoine Dominique Domino, Jr. aka Fats Domino, David Louis Bartholomew aka Dave Bartholomew, Robert Charles Guidry aka Bobby Charles)

Antoine Dominique Domino, Jr. aka Fats Domino-v, p; possibly Roy Montrell-g; unknown-b; Cornelius Coleman aka Tenoo-d; possibly Robert Hagens aka Buddy-ts; Clarence Ford-bs. Cosimo Recording Studio, 523 Governor Nicholls Street, New Orleans, December 28, 1960. Imperial X5753, 1961.

From *The Indispensable Fats Domino* FA5692

21. **ZOMBIE JAMBOREE** - Harry Belafonte 3'36

(Winston O'Conner aka Lord Intruder)

Harold George Belafonte Jr. as Harry Belafonte-v; Orch. New York, 1962. RCA Victor LSP-2574, 1962. See also Lord Lebby's Jamaican version on disc 1.

Previously unreleased in this series. More Harry Belafonte available on *Harry Belafonte - Calypso Mento Folk* FA5234



22. **CARAVAN** - Duke Ellington 4'16

(Edward Kennedy Ellington as Duke Ellington, Juan Tizol Martínez as Juan Tizol, Isadore Minsky as Irving Mills) Edward Kennedy Ellington as Duke Ellington-p; Charles Mingus Jr. as Charlie Mingus-b; Maxwell Lemuel Roach as Max Roach-d. Produced by Alan Douglas. New York, September 17, 1962. United Artists Jazz UAJ5 15017, 1962.

Previously unreleased in this series. More Duke Ellington available on *The Quintessence vol. 1 1926-1942* FA204, *The Quintessence vol. 2 1928-1950* FA236, *Duke at His Very Best - Legendary Works 1940-1942* FA5869, *Plaisir d'Ellington - The Duke and His Men 1899-1999* FA170, and *Duke Ellington Live in Paris Oct. Nov. 1958* FA5682

23. **OYE CÓMO VA** - Tito Puente 4'33

(Ernesto Antonio Puente Jr. aka Tito Puente)

Pedro Manuel Calzado as Rudy Calzado-lead v; Santos Colón-chorus; Yayo el Indio-chorus; Chirivico Dávila-chorus Ernesto Antonio Puente Jr. as Tito Puente: bv, timbales, leader; Jimmy Frisaura-tp; Pedro Bouloug as Puchi Bouloug-tp; Pat Russo-gp; Barry Rogers-tr; Shep Pullman-bs; Rafael Palau as Tata Palau-ts; Jesús Caunedo-ts; Al Abreut-s; Pete Fanelli-as; Johnny Pacheco-fl; Gil López-p; Pupi Legarreta-vln; Bobby Rodríguez: ac b; Juan Cadavieco as Papi Cadavieco-congas; José Mangual Sr.-bongos; Tico SLP-1086, 1962.

From *Cuba-Cha Cha Chá* FA5925





FA5348



FA5636



FA5722



FA5375



FA5664



FA5397



FA5302



FA5396



FA5234