

## **West Indian Gramophone Records in Britain: 1927-1950**

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British interest in documenting the history of African-American music in North America — in particular jazz and blues — has produced significant results over a long period: important biographies, interpretations and discographies. Despite considerable British record company involvement from the 1950s, however, enquiry has not spilled over into the music of the former British West Indies. Caribbean dance forms and the calypso are recognized as having influenced North American and British popular music but there has been little detailed exploration of musical interrelationships between the West Indies, North America and Britain. This is true especially for the period prior to World War II. The present survey of recorded West Indian music issued by British companies between September 1927 and March 1950 is offered as one stepping stone to a much needed and more comprehensive study.

### **Trinidad / USA: 1912-1920s**

Beginning in June 1912, with New York City recordings by Lovey's Trinidad String Band, made both for the Victor Talking Machine and Columbia Graphophone companies, British West Indian music has a long history on gramophone record.

Victor visited Port-of-Spain, Trinidad in 1914 for on-the-spot recordings of local music; subsequently issuing two examples entitled *Native Trinidad Kalenda* by Jules Sims (respectively each on one side of Victor 67033 and 67377). There were performances too, described as either *Double Tone* or *Single Tone Calipso*, by J. Resigna (chantwelle Iron Duke, leader of the White Rose masquerade band, whose true name was Henry Julian). These are the earliest known examples of such traditional song forms on record — occupying one side each of Victor 67033, 67362, and the coupling 67375. Victor also engaged Trinidad pianist and bandleader Lionel Belasco and began their many recordings of musical groups under his leadership.

In 1914, likewise, Lovey's Trinidad String Band travelled to the United States and made more recordings for Columbia.

Migration to the United States by British West Indians was a feature of the first twenty-five years of the twentieth century and Trinidad musicians, including Belasco and violinist Cyril Monrose, formed part of this émigré vanguard. By virtue of their careers of longstanding the most influential of these performers were Belasco himself, vaudeville singer-comedian Sam Manning and calypsonian Wilmoth Houdini (Frederick Wilmoth Hendricks). All settled for long periods in New York City.

### **USA / UK: 1927-1938**

The pre-World War II issue of West Indian recordings in Britain centres on a sequence of nine Parlophone 78-rpm couplings (R 3850 – R 3858) drawn from the Okeh West Indian series of their associate U.S. company, the General Phonograph Corporation. They were issued in the U.K. in 1927. Seven of these releases were by Sam Manning (made between 1924 and 1925), one by Slim Henderson (made in 1924) and one by Cyril Monrose's String Band (made in 1925); all were recorded in New York City. By 1931-32 confusion seems to have set in with Parlophone's categorization. Although there is a designation 'West Indian Music' in the catalogue for that year these records are lumped together with British issues from another Okeh line devoted to U.S. Old Time Music. They were listed in this way subsequently. Six (R 3853 – R 3858) remained available in 1938, indicating slow sales. In this period such releases were listed until the first pressing had sold out. Despite catalogue confusion, the 'West Indian Music' heading indicates their intended market. All were deleted in 1940.

Although he never performed in Britain, in the latter part of 1931 U.K. Brunswick issued a coupling by Wilmoth Houdini that had been recorded in New York City in August (1228). No publicity material has been traced for this release although it was issued in a block of four items (1226-1229) drawn from 1931 recordings made for U.S. Brunswick / Vocalion by black American jazz or vocal groups. This suggests its intended audience may have been British enthusiasts for 'hot music'.

Moving to Britain in 1931, Guyanese clarinet player Rudolph Dunbar had trained in the local police band before moving to New York City and then Paris to pursue his musical studies at a conservatoire. He made a living by playing in continental jazz aggregations, and via journalism. Dunbar's first recordings for Oriole in 1932 were not of idiomatic music (P.114); between 1932 and 1935, however, he organised an 'All British Coloured Band' or 'Rumba Coloured Orchestra'.

Almost certainly because of mobility established by their passports, most British West Indian migrants to the United States retained their Empire citizenship. Musicians, especially, gained from this advantage and when Sam Manning and Lionel Belasco disembarked at Southampton from the White Star liner *Majestic* on 27 June 1934, their right to travel to 'British Possessions' was not in question. Belasco told immigration officials he was a musician and his address would be the West India Club, London; Manning said he was an actor and would be residing at the premises of the West India Committee, 77 Charlotte Street, London. Because they were British subjects neither required work

permits and within a few weeks they had recorded together for U.K. Decca's foreign series (commencing 10 a.m., 9 August). Decca files show that Belasco was also based at 77 Charlotte Street. Manning sang on four of the twelve performances recorded by Belasco's Orchestra. All were issued, with titles in Spanish and English for export only (F 40443 – F 40448). The Spanish nomenclature, and composer credits to 'Don' Belasco on the recording sheet, suggest expected Latin American and, or Iberian sales.

It seems likely that the musicians used by Belasco on the Decca session were drawn from Dunbar's 'All British Coloured Band'. This combination is probable too for the musicians at another session that Belasco conducted for Imperial-Broadcast; here the vocalist was Juan Harrison, who performed with Dunbar's orchestra at this time (ME 101). Rudolph Dunbar and his African Polyphony accompanied vocalist Gladys Keep in two jazz sides recorded by Regal-Zonophone on 7 December 1934 (MR 1531). Following his trip to the U.K., Lionel Belasco returned to the United States where he recorded again in September 1935. Sam Manning remained in Britain touring with a show called 'Harlem Nightbirds' and in July 1935 recorded for Parlophone with his West Indian Rhythm Boys. He sang two 'West Indian' spirituals (E 4109) and another version of *Sweet Willie*, a song he had recorded for OKeh in 1925 (Parlophone R 3851 in the U.K.) It was coupled with *Ara Dada* – Pasea (E 4110) on which Gus Newton was the singer. A paseo is a Venezuelan dance form adopted in Trinidad and designated on many early calypso records. Both releases were distributed for export on Odeon (ON 103 – ON 104). Like the Parlophone West Indian issues, all were deleted in 1940. There is some biographical information on Isaac Augustus Newton (who was born in Trinidad). A drummer as well as a vocalist, he was in Britain in March 1930, when he is reported, in the *Star* for 21 March as a member of the British 'West Indian' band formed to circumvent work permit problems by Leon Abbey, the black-American violinist then resident in Paris. Rudolph Dunbar was another in this group. They were performing at the Deauville Restaurant, Regent Street when Abbey was prevented from participating because his lack of official permission. Augustus Newton, was also an actor and comedian, and played with various British-based West Indian groups into the 1940s.

Personal appearances were probably one means by which Sam Manning's records were sold. He remained in Britain until 1938 when he was cast as Sergeant Abiboo in the extravagant but short-lived musical 'The Sun Never Sets' at Drury Lane (9 June-9 July). He travelled to Jamaica in 1939, thence to the Bahamas, arriving in New York City by 1941 where he recorded again (December).

Five more couplings by Lionel Belasco's Orchestra, recorded specially for U.K. Decca's foreign series at a 1937 New York City session (F 40946 – F 40500), give some indication of the popularity of his band's previous issues. U.S. Decca, who supervised the recordings, also released them in their 17250 calypso line for export to Trinidad and selected local sales. At this time U.K. Decca retained financial control of its U.S. affiliate, which it had launched with United States partners in 1934.

#### **UK: 1938-1948**

One of Belasco's 1934 couplings (F 40444) was issued in the U.K. domestic catalogue in September 1938 (F 6739). It is not known what prompted the release of these two instrumentals. The Spanish subtitle was retained on the label of this pressing of *When You're In Love*. Also in 1938, U.K. Brunswick (a subsidiary of Decca) released six 78s drawn from U.S. Decca's 17250 calypso catalogue. Announcing them in the Brunswick supplement for September, the blurb notes 'Calypso singing is a feature of the West Indies and can perhaps be explained by likening the singers to old Elizabethan Troubadours'. This indicates the general audience at which they were aimed: as curios — a surmise supported by an article on the subject by Eric C. Child, published in the *Melody Maker* on 27 August that introduced both the genre and new releases to readers of that newspaper. All the sides had been recorded in New York City by visiting calypsonians with accompaniment by expatriate Gerald Clark and his Caribbean Serenaders. Featured were performances by Neville Marcano (The Growling Tiger), Norman Spann (King Radio) Raymond Quevedo (Atilla the Hun) Hubert Raphael Charles – later Rafael de Leon – (The Roaring Lion), and Egbert Moore (Lord Beginner). They were the first recordings by island-based Trinidad calypsonians to be issued in Britain. Three couplings were from 1935, including the first in U.S. Decca's calypso series (17250): *Dingo Lay* by the Keskidee Trio (Tiger, Atilla, Beginner) and *Young Girl's Touch* by Beginner and Atilla (Brunswick 02626). Two were from 1936, one containing Tiger's significant *The Gold In Africa* about the Italian-Ethiopian conflict (Brunswick 02623). Brunswick 02624 — *Intercolonial Tournament* (cricket), by Atilla; and *Sally Sally Water*, by Lion — was from 1937. It would seem that these issues did not have sufficient impact to encourage further British releases from the extensive U.S. Decca calypso catalogue.

Other West Indian émigrés in Britain made careers for themselves such as Guyanese dancer-bandleader Ken 'Snakehips' Johnson, who formed the Emperors of Jazz with Jamaican trumpeter Leslie Thompson in 1936. Johnson took over the band calling it his West Indian Orchestra; they first recorded commercially for Parlophone in 1937, although the titles were rejected — the initial releases by this all-Caribbean unit being issued by Decca in a novel 'British Swing Series' in 1938 (F 6854, F

6958). Johnson's West Indian Dance Orchestra cut three sessions for HMV in 1940, before his untimely death in an air raid on 8 March 1941, while he and his band were entertaining at the Café de Paris in London.

Cyril Blake, a Trinidad-born vocalist, guitarist and trumpeter had been another member of Leon Abbey's ill fated West Indian band in 1930. Blake appears to have moved back to England after this debacle (he had been playing on the continent for most of the 1920s, after arriving in Britain *circa* 1920). His band was recorded live at Jig's Club, St. Anne's Court, Wardour Street, London, by Parlophone in December 1941. Although their repertoire at this session was jazz orientated, most of the musicians were from either Trinidad or Guyana and they mixed calypsos and paseos with swing in their programme for dancing and general entertainment. The Jig's Club audience comprised West Indians — some recently arrived to assist in the War effort — and British jazz enthusiasts. The records were released by Regal-Zonophone (an associate label) in February (MR 3597) and April (MR 3623), in an innovative 'Popular Swing' series featuring 'high standard' current jazz at a bargain price to attract War-time custom. They remained in catalogue until 1948.

The blitzing of Ken Johnson in 1941, an event at which another of his band members, the Trinidadian saxophonist David 'Baba' Williams also died and several others were injured, caused great disruption among the coterie of black musicians playing in London during the Second World War. Small groups survived in the clubs, but larger units became difficult to sustain in the economic environment. In 1944, however, there was one occasion when a larger band was recorded, under the leadership of the Jamaican trumpet player Leslie 'Jiver' Hutchinson, but this session was not released and despite enthusiastic support in the music press, his 'all-star coloured orchestra' proved very difficult to sustain. It was not until the cessation of World War II that a wellspring of enthusiasts who frequented the clubs would meet with greater success in promoting jazz and West Indian performers, including recording sessions.

In another manifestation of the effects of the Second World War, the Trinidad baritone Edric Connor arrived in London in 1944 to study engineering and assist in the war effort. Establishing his reputation as a singer, in late 1945 Connor recorded two examples of black Trinidad folk music, in formal setting, for British Decca: a version of *The Lord's Prayer* coupled with the carol *The Virgin Mary Had A Baby Boy* (F 8581) — Boosey & Co. had published the words and music to both pieces earlier that year in *The Edric Connor Collection of West Indian Spirituals and Folk Tunes*. There were two further Connor sessions for Decca in 1946, but the repertoire was not specifically Trinidadian

#### **UK: 1948-March 1950**

Lionel Belasco paid another visit to Britain in 1948, recording three sessions for U.K. Decca (October-November). A coupling from these *Devotion* and *When Shadows Fall* was released in their domestic catalogue in March 1949 (F 9058) and another *Haitian Syncopation* (described as a Merang) and *Rita* (a Samba) in their foreign series (F 40575), for which the date of issue is unknown. 'Merang' (meringue) is a Haitian song and dance form; the Samba a Brazilian equivalent. Two more titles were paired separately and issued in the U.S.A. via the London 'Music Library' sequence (W 7366, W 7397). Unissued titles from these sessions are examples of other Caribbean dances, suggesting that Decca had intended the instrumentals for similar sales.

Independently, playing the Christmas 1947 – New Year 1948 season in Kingston, Jamaica, but on a joint tour of the Caribbean, two Trinidad calypsonians, Lord Beginner and Lord Kitchener, took the opportunity of assisted passage to travel to the U.K. from Jamaica on the MV *Empire Windrush* disembarking at Tilbury on 21 June 1948. Like their early twentieth-century counterparts in the United States, Beginner and Kitchener were in the vanguard of a British West Indian migration pattern, this time to the United Kingdom.

Late in 1948, Lord Kitchener (Aldwin Roberts) secured a recording session at the south London studio of R. G. Jones. It was sponsored by an entrepreneur named Renico Simmons (almost certainly from Trinidad), who issued eight sides (four couplings) on his Humming Bird label, a venture which seems to have been devised specially for exporting these sides to the Caribbean. Featured were three calypsos which had swept the Port-of-Spain Carnival of 1946 — *Chinese Memorial* (304), *Jump In The Line* (302) and *Steel Band* (306). Three more reflected on Kitchener's travels — *Sweet Jamaica* (300) *Take Me To Trinidad* [Guyana] (303) and *I Want To Join In Matrimony* (305) [Britain], the latter two dealing also with his romances. *Death Is Compulsory* (301) and *Blood Is Thicker Than Water* (307) philosophised on life itself. The records were almost certainly on sale in Trinidad before the 1949 Carnival on 28 February (Shrove Monday / *Lundi Gras*) and 1 March (Shrove Tuesday / *Mardi Gras*). A Carnival booklet featuring the lyrics to all of these songs advertised their availability in Port-of-Spain through the outlets of Hylton D. Rhyner, a tailoring business that doubled as a record retailer.

In December 1949 U.K. Brunswick issued another coupling from U.S. Decca's pre-war 17250 calypso series: *M.C.C. vs. West Indies* by Beginner and *History of Carnival* by Atilla (04414). It would seem that these 1935 recordings were released to coincide with the presence in Britain of Lord Beginner, the

forthcoming cricket test series against the West Indies, and perhaps for export — in March 1950, the coupling received critical attention in the gramophone record pages of the *West African Review*.

Just after the arrival of the MV *Empire Windrush*, writer, radio presenter, and all-round promoter of jazz and other black music, Denis Preston travelled from the U.K. to New York City in July 1948, on an assignment for London Records, British Decca's post-war initiative to establish a presence in the U.S. market. He returned to Britain in the latter part of the year with his passion for the promotion of black music undiminished. Nurturing an established interest in calypso, Preston was delighted to discover the presence of Lord Kitchener and Lord Beginner in England. Emphasising the dearth of contemporary recordings in Trinidad, because of the currency crisis, and a consequent potential for exports, in the latter part of 1949 he made arrangements with EMI for the calypsonians' first recording session for Parlophone. Accompaniment was by Cyril Blake's band (featuring not his trumpet but his guitar playing). This January 1950 engagement marks a turning point for West Indian music in Britain. Triggered by changing social attitudes as well as the influx of West Indian migrants, the issue of Kitchener's and Beginner's Parlophone MP series records in March 1950 led to the recording of other calypsonians and British West Indian musicians resident or visiting the United Kingdom. Releases on Melodisc and other labels soon followed but these developments are not part of this survey.

One further U.K. Brunswick release (04720) must be mentioned, however, a Lord Beginner coupling issued in June 1951, presumably to cash in on local successes such as his celebration of the West Indian's 1950 cricketing achievements: *Victory Test Match* (Melodisc 1133) — better known as 'cricket lovely cricket'. The Brunswick release was recorded in 1945 and it is a recoupling from two issues in U.S. Decca's short-lived post-war 34000 calypso sequence. It had been released previously by U.K. Decca in their M 30700 series for export only. The latter was drawn from U.S. Decca masters and issued in the late 1940s in the post-war export drive. It contains a number of calypso items, all recouplings of original U.S. releases in the 17250 and 34000 series.

#### Conclusion

Certain observations can be made about these recordings. First, the small number of releases in the United Kingdom shows their limited appeal. The catch-all heading in Parlophone's pre-war catalogues gives only a general indication as to who purchased their West Indian issues. A fuller understanding of the role of this music in Britain in the late 1920s-early 1930s may never be known. Second, virtually all the idiomatic recordings are connected with musicians from Trinidad. Why this should be is not clear. In the period to 1950, Jamaica, the largest British West Indian island, was never visited by record company field units. Although Jamaican singers and bandleaders migrated to the U.S.A. and Britain, in this era they did not establish themselves alongside leading musicians from the southern tip of the Antillean archipelago (including mainland Guiana). Notwithstanding, the Jamaican song and dance form *mento*, or *mentor*, is represented in the name of the Cole Mentor Orchestra (who accompanied Sam Manning in 1926), and likewise describes the rhythm of *Jamaica Serenade* (Lionel Belasco's unissued 1949 recording). There are similarities between mento and calypso. This and other evidence, such as the presence of Jamaicans in London jazz / dance bands in the 1930s, indicates their commitment to the West Indian musical spectrum during the first half of the twentieth century.

As in New York City, where it was customary for the majority of accompanying groups playing idiomatic music to be West Indian, with a few exceptions, most musicians on the London sessions detailed here were almost certainly expatriates.

This revised version of a 1985 study is offered like its predecessor as a contribution to an important area of English-speaking popular music that has long been neglected.

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**APPENDIX 1: CHRONOLOGICAL DISCOGRAPHY OF WEST INDIAN RECORDS  
RELEASED IN BRITAIN — September 1927 – March 1950**

**Sam Manning**

- vo with Palmer's Orchestra: Cyril Monrose, vln; unknown, f; unknown, cuatro; Taffy Palmer, p.  
New York City, New York, U.S.A., 18 July 1924  
S 72672-B *Amba Cay La' (Under The House)* (Sam Manning) OK 65003, Pa R 3853  
S 72673-B *Susan Monkey Walk* (Sam Manning) OK 65003, Pa R 3853  
New York City, New York, U.S.A., 29 July 1924  
S 72708-B *My Little West Indian Girl* (Sam Manning) OK 65002, Pa R 3852  
S 72709-B *Baby* (Sam Manning) OK 65002, Pa R 3852

**Slim Henderson**

- vo with Fred Hall's Orchestra: possibly Carl Edlund, sax; possibly Tom Emerson, vln; possibly Albert Russo, bj; Fred Hall, p, leader, arranger; possibly Joseph Mayo, percussion  
New York City, New York, U.S.A., 30 July 1924  
S 72710-B *My Jamaica* (Monrose, Grainger) OK 65001, Pa R 3857  
S 72711-B *Goofer Dust John* (Monrose, Hogebe) OK 65001, Pa R 3857

**Sam Manning**

- vo with Cole Jazz Trio: possibly Rupert Cole, cl-1, alto sax-2; unknown, cuatro; unknown, guitar box  
beaten as percussion-3  
New York City, New York, U.S.A., 29 June 1925  
S 73485-A *Mabel (See What You've Done)* (Manning)-1 OK 65004, Pa R 3850

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(with factual corrections and refinements)

S 73486-A *Camilla (When You Go, Please Don't Come Back)* (Manning)-1 OK 65005, Pa R 3851  
S 73487-A *The Bargee* (Belasco)-2, 3 OK 65004, Pa R 3850  
S 73488-A *Sweet Willie* (Manning, Fred Hall)-2 OK 65005, Pa R 3851

vo with alto sax, g, cuatro

prob. New York City, New York, (?), U.S.A., August 1925

9268-B *Englerston Blues* (Englerstone Quartette) OK 65007, Pa R 3856  
9269-B *Home's Delight* OK 65007, Pa R 3856

### Monrose's String Band

own vln, unk cl, g, Lyle Lorieo vo

New York City, New York, U.S.A., September 1925

S 73650-B *And She Run, And She Run* (Merrick) OK 65006, Pa R 3858  
S 73651-B *The Song Of Cecilia* (Merrick) OK 65006, Pa R 3858

Pa R 3858 as **Montrose String Band**

### Sam Manning

vo with Cole Mentor Orchestra: unknown cl, possibly Rupert Cole, alt sax, unknown p, unknown bj

New York City, New York, U.S.A., c. 30 December 1925

S 73881-B *Sly Mongoose* (Belasco) OK 65008, Pa R 3854  
S 73882-A *Sweet Mama Ring-Ding-Ding* (Manning) OK 65009, Pa R 3855  
S 73883-A *Barbadoes Blues* (Manning) OK 65009, Pa R 3855  
S 73884-B *Brown Boy* (Manning) OK 65008, Pa R 3854

### Wilmoth Houdini

vo, scraper, with Gerald Clark's Night Owls: Walter Bennett-c, Walter Edwards-cl/ten sax, Berry Barrow-p, Joshy Paris-g, Gerald Clark-cuatro, Charlie Vincent-bj, Al Morgan-sbs

New York City, New York, U.S.A., 13 August 1931

E 37023-A *I Need A Man* (Wilmoth Houdini) Ba B-725, Br 7224, 80086, 01228,  
Me M 12903, Or O-725, Pe P-725, Ro R-725  
E 37024-A *Stop Coming And Come* (Wilmoth Houdini) Ba B-725, Br 7224, 80088, 01228,  
Me M 12903, Or O-725, Pe P-725, Ro R-725

**NOTE:** Br 80086 and 80088 are part of 78-rpm album B-1023 *Songs Of Trinidad: Calypso Classics Composed and Sung by Wilmoth Houdini*. U.K. Brunswick did not use the '0' prefix until issue 01500, though repressing of earlier releases were allocated the initial zero. It is used here to differentiate from U.S. Brunswick's four digit series.

### Rudolph Dunbar

cl acc Mary Lucas-p

London, Britain, 1932

352 *Rhapsody* (Mary Lucas) Or P.114  
354 *Arabesques* (Paul Jeanjean) Or P.114

### Lionel Belasco And His Orchestra

own p, unkown tp, cl, g, sbs, dm, mar; Sam Manning vo-1

London, Britain, 9 August 1934

TB 1454-1 *Habanerita – Rumba* (Belasco)-1 De F 40443  
TB 1455-2 *Sunset (Bajo El Sol) – Fox Trot* (Belasco)-1 De F 40443  
TB 1456-2 *When You're In Love (Cuando Esta En Amor) – Rumba* (Belasco) De F 40444, F 6739, FM 5952  
TB 1457-1 *Coquette – Rumba* (Belasco) De F 40444, F 6739, FM 5952  
TB 1458- *Sparks – Valse* (Belasco) De F 40445  
TB 1459- *Mariano – Rumba Paseo* (Belasco) De F 40445  
TB 1460-1 *Friendship (Amiga Mia) – Valse* (Belasco) De F 40446  
TB 1462-1 *Sweet Fanny (Fanny Dolce) – Danza* (Belasco) De F 40446  
TB 1463-1 *Sweet Child (Niña Simpatica) – Fox Trot* (Belasco)-1 De F 40447  
TB 1464-1 *Somebody Else (Otra Mujer) – Rumba* (Belasco)-1 De F 40447  
TB 1465-1 *Cynthia – Valse* (Belasco) De F 40448  
TB 1466-1 *Shadows (Las Sombras) – Valse* (Belasco) De F 40448

**NOTE:** two takes were recorded of each title. Matrix TB 1461 by Marion Harris was recorded on 2



August 1934 and is not associated with this session.

own p, other musicians unknown; Juan Harrison-vo-1

London, Britain, 1934

M.E. 2-2            *Caribbean Moonlight (La Luna Antilliana)* – Valse            I-B ME 101  
M.E. 5-2            *Habanerita* – Rumba-1            I-B ME 101

### **Gladys Keep**

vo, poss. p; pos. acc. by Rudolph Dunbar and the African Polyphony

London, Britain, 9 November 1934

CAR 3020-2        *Stay As Sweet As You Are*            RZ unissued  
CAR 3021-1        *Smoke Gets In Your Eyes*            RZ unissued

**NOTE:** this coupling was announced in the *Melody Maker* (24 November 1934, p. 1) for release by Regal-Zonophone on 1 December 1934, with, by implication, Dunbar's band in accompaniment. The disc was never issued. The newspaper article also establishes that Keep (a white vocalist from Reading) was a pianist as well as a singer.

vo, poss. p; acc. by Rudolph Dunbar and the African Polyphony: unknown t; Rudolph Dunbar cl; alto sax; ten sax; p; bj-g; sbs; dm

London, Britain, 7 December 1934

CAR 3098-1        *Dinah* (Lewis, Young & Akst)            RZ MR-1531, Twin FT 1783  
CAR 3099-1        *St. Louis Blues* (Handy)            RZ MR-1531, Twin FT 1783

### **Keskidee Trio**

Raymond Quevedo (Atilla The Hun), Egbert Moore (Lord Beginner), Neville Marcano (The Tiger)-vo;  
with Gerald Clark And His Caribbean Serenaders: Clark-g, Berry Barrow-p, unk tp,vln, cl, cuatro, sbs  
New York City, New York, U.S.A., 15 March 1935

39410-A            *Dingo Lay* (Raymond Quevedo, Egbert Moore,  
Neville Marcano)            De 17250, Br 02626, SA 1095

### **Beginner & Atilla**

vo with Gerald Clark And His Caribbean Serenaders

New York City, New York, U.S.A., 15 March 1935

39411-A            *Young Girl's Touch* (Egbert Moore, Raymond Quevedo)            De 17250, Br 02626

### **Beginner**

vo with Gerald Clark And His Caribbean Serenaders

New York City, New York, U.S.A., 15 March 1935

39414-A            *Anacaona*            De 17252, Br 02625

### **Atilla**

vo with Gerald Clark And His Caribbean Serenaders

New York City, New York, U.S.A., 15 March 1935

39415-A            *Good Will Flyers* (Raymond Quevedo)            De 17252, Br 02625

### **Beginner**

vo with Gerald Clark And His Caribbean Serenaders

New York City, New York, U.S.A., 15 March 1935

39416-A            *M.C.C. vs. West Indies* (Egbert Moore)            De 17253, Br 04414

### **Atilla**

vo with Gerald Clark And His Caribbean Serenaders

New York City, New York, U.S.A., 15 March 1935

39417-B            *History of Carnival* (Raymond Quevedo)            Br 04414

New York City, New York, U.S.A., 22 March 1935

39453-A            *Women Will Rule The World*            De 17265, Br 02627

### **Keskidee Trio**

vo with Gerald Clark And His Caribbean Serenaders

New York City, New York, U.S.A., 22 March 1935

39454-A            *Don't Le' Me Mother Know* (Raymond Quevedo,

Egbert Moore, Neville Marcano)

De 17265, M 30736, Br 02627

**Sam Manning's West Indian Rhythm Boys**

vo, with chorus-1

London, Britain, 18 July 1935

CE 7105-1 *Sweet Willie* (Sam Manning)

Pa E 4110, Od ON 104

CE 7107-1 *Help Me To Fly Over Jordan* (West Indian Negro Spiritual)

(arr. Sam Manning)-1

Pa E 4109, Od ON 103

vo, with chorus

London, Britain, 24 July 1935

CE 7106-3 *No Hidin' Place* (West Indian Negro Spiritual)

(arr. Sam Manning)

Pa E 4109, Od ON 103

**Gus Newton**

vo, with Sam Manning's West Indian Rhythm Boys

London, Britain, 24 July 1935

CE 7119-1 *Ara Dada – Pasea* (Sam Manning)

Pa E 4110, Od ON 104

**NOTE:** matrices CE 7108 – CE 7118 are not of West Indian interest

**Tiger**

vo, with Gerald Clark And His Caribbean Serenaders: Clark-g, unk tp, vln, cl, p, sbs

New York City, New York, U.S.A., 2 April 1936

60967-A *The Gold In Africa*

De 17271, 17327, Br 02623

**Lion**

vo, with Gerald Clark And His Caribbean Serenaders: Clark-g, unk tp, vln, cl, p, sbs

New York City, New York, U.S.A., 2 April 1936

60986-A *Fall Of Man*

De 17267, Br 02628

**Radio, Lion, Tiger**

vo, with Gerald Clark And His Caribbean Serenaders: Clark-g, unk tp, vln, cl, p, sbs

New York City, New York, U.S.A., 7 April 1936

60991-A *Ask No Questions*

De 17267, Br 02628

60992-A *Monkey*

De 17271, Br 02623

**Ken "Snakehips" Johnson & His West Indian Orchestra**

instrumentation and personnel unknown, but probably similar if not the same as in subsequent session

London, Britain, 4 February 1937

CE 8932-1 *Goodbye*

Pa unissued

CE 8933-1 *Remember*

Pa unissued

**NOTE:** file cards give matrix numbers and no titles; stamped 'Destroyed 21 December 1942'

**Atilla**

vo, with Gerald Clark And His Caribbean Serenaders: Clark-g, unk tp, vln, cuatro, sbs

New York City, New York, U.S.A., 16 February 1937

61962-A *Intercolonial Tournament* (Raymond Quevedo)

De 17300, Br 02624

**Lion**

vo, with Gerald Clark And His Caribbean Serenaders: Clark-g, unk tp, vln, cuatro, sbs

New York City, New York, U.S.A., 16 February 1937

61963-A *Sally Sally Water* (Hubert Raphael Charles)

De 17300, Br 02624

**Lionel Belasco's Orchestra**

own p, unk 2 cl, g, sbs, dm, mar, clv

New York City, New York, U.S.A., 12 September 1937

62601-A *After Midnight – Rhumba* (Lionel Belasco)

De 17334, F 40498, Y 5235

62602-A *Will You Sweetheart – Rhumba* (Lionel Belasco)

De 17333, F 40499, Y 5236

62603-A *Someday – Rhumba* (Lionel Belasco)

De 17333, F 40498, Y 5235

62604-A *Lola – Rhumba* (Lionel Belasco)

De 17332, F 40500, Y 5237



|         |  |                           |
|---------|--|---------------------------|
| 62605-A | <i>Trinidad</i> – Rhumba (Lionel Belasco)              | De 17336, F 40497, Y 5234 |
| 62606-A | <i>Not Tonight Josephine</i> – Rhumba (Lionel Belasco) | De 17337, F 40496, Y 5233 |
| 62607-A | <i>Butterfly</i> – Rhumba (Lionel Belasco)             | De 17336, F 40501, Y 5238 |
| 62608-A | <i>Thelma</i> – Rhumba (Lionel Belasco)                | De 17332, F 40497, Y 5234 |
| 62609-A | <i>Moonlight Carnival</i> – Rhumba (Lionel Belasco)    | De 17335, F 40501, Y 5238 |
| 62610-A | <i>Pompadour</i> – Rhumba (Lionel Belasco)             | De 17334, F 40500, Y 5237 |
| 62611-A | <i>Chiquita</i> – Rhumba (Lionel Belasco)              | De 17335, F 40496, Y 5233 |
| 62612-A | <i>Wait And See</i> – Rhumba (Lionel Belasco)          | De 17337, F 40499, Y 5236 |

**NOTE:** recording cards indicate that this session was ‘Made specially for Decca, London’

#### **Ken “Snakehips” Johnson & His West Indian Dance Orchestra**

Ken ‘Snakehips’ Johnson ldr; Dave Wilkins t, Leslie ‘Jiver’ Hutchinson t, Wally Bowen t, Lad Busby tbn, Carl Barriteau cl/as; Bertie King cl/as; George Roberts as/ts; David ‘Baba’ Williams as/ts; Errol Barrow p; Joe Deniz g; Pops Clare sbs; Tom Wilson dms; with male chorus-1

London, Britain, 22 September 1938

|           |   |                                  |
|-----------|---|----------------------------------|
| DR 2937-1 | <i>Exactly Like You</i> – Fox Trot (Fields, McHugh)-1         | De F 6854, Y 5287                |
| DR 2938-1 | <i>The Sheik Of Araby</i> – Fox Trot (Snyder, Smith, Wheeler) | De F 6958, Br A-82073, Od 283307 |
| DR 2939-1 | <i>My Buddy</i> – Fox Trot (Donaldson, Khan)                  | De F 6958, Br A-82073, Od 283307 |
| DR 2940-1 | <i>Snakehips Swing</i> – Fox Trot (Adrian de Hass)            | De F 6854, Y 5287                |

#### **Ken “Snakehips” Johnson & His West Indian Dance Orchestra**

Ken ‘Snakehips’ Johnson ldr; Dave Wilkins t, Leslie ‘Jiver’ Hutchinson t, Lad Busby tbn, Carl Barriteau cl/as; Bertie King cl/as; George Roberts as/ts; David ‘Baba’ Williams as/ts; Errol Barrow p; Joe Deniz g; Pops Clare sbs; Tom Wilson dms; with male vo and chorus; instrumental-2

London, Britain, 29 January 1940

|            |  |             |
|------------|--|-------------|
| OEA 8467-1 | <i>Seventeen Candles</i> – Fox Trot (Strauss)            | HMV BD 5559 |
| OEA 8468-1 | <i>Goodnight My Beautiful</i> – Fox Trot (Yellen)        | HMV BD 5560 |
| OEA 8469-1 | <i>Give Me My Ranch</i> – Quick Step (Costello, Uranga)  | HMV BD 5560 |
| OEA 8470-1 | <i>I’m In Love For The Last Time</i> – Fox Trot (Parker) | HMV BD 5559 |

#### **Ken “Snakehips” Johnson & His West Indian Dance Orchestra**

similar personnel to the band’s previous session

London, Britain, 27 February 1940

|            |  |             |
|------------|--|-------------|
| OEA 8479-1 | <i>A Small Cafe By Notre Dame</i> – Fox Trot (Mills) | HMV BD 5568 |
| OEA 8480-1 | <i>Tuxedo Junction</i> – Quick Step (Hawkins)-2      | HMV BD 5576 |
| OEA-8481-1 | <i>Careless</i> – Fox Trot (Quadling)                | HMV BD 5568 |
| OEA-8482-1 | <i>Ida</i> – Fox Trot (Leonard)                      | HMV BD 5576 |

#### **Ken “Snakehips” Johnson & His West Indian Dance Orchestra**

similar band personnel, with Al Bowly and the Henderson Twins vo-3

London, Britain, 23 April 1940

|            |  |                       |
|------------|--|-----------------------|
| OEA-8581-1 | <i>It’s A Blue World</i> – Slow Fox Trot (Wright)            | HMV BD 5593           |
| OEA-8582-1 | <i>Blow, Blow Thou Winter Wind</i> – Fox Trot (Young)-3      | HMV BD 5592, EA 28761 |
| OEA-8583-1 | <i>It Was A Lover And His Lass</i> – Fox Trot (Young)-3      | HMV BD 5592, EA 28761 |
| OEA-8584-1 | <i>Sing A Round-Up Song (Yippy-I-Ay)</i> – Fox Trot (Pelosi) | HMV BD 5593           |

#### **Cyril Blake and His Jig’s Club Band**

Cyril Blake tp/ldr/vo-1, Freddy Grant-cl, Colin Beaton-p, Lauderic Caton g, Brylo Ford sbs, Clinton Maxwell dm

London, Britain, 12 December 1941

|            |   |                                   |
|------------|---|-----------------------------------|
| CAR 6237-1 | <i>Cyril’s Blues</i> (Cyril Blake)                        | RZ MR 3597, Co MR 3597, Co MZ 433 |
| CAR 6238-1 | <i>Frolic Sam</i> (Ellington, Bigard)                     | RZ MR 3597, Co MR 3597, Co MZ 433 |
| CAR 6239-3 | <i>Rhythm Is Our Business</i> (Lunceford, Cohn, Kaplan)-1 | RZ MR 3623, Co MZ 418             |
| CAR 6240-1 | <i>Blue Skies</i> (Irving Berlin)-1                       | RZ MR 3623, Co MZ 418             |

**NOTE:** recorded during a performance at the club

### Leslie 'Jiver' Hutchinson And His All-Star Coloured Band

Leslie 'Jiver' Hutchinson tp/ldr; Frank Williams tp; Bertie King as; George Roberts as; Freddy Grant ts; Joe Appleton ts; Harry Roche tb; Joe Deniz g; York de Souza p; Coleridge Goode sbs; Clinton Maxwell dms; Pinkie Mackenzie vo-1\*

London, Britain, 31 July 1944

|             |   |             |
|-------------|---|-------------|
| DR 8061-(2) | <i>Swing Low Sweet Chariot</i> (Trad.)        | De unissued |
| DR 8062-(2) | <i>More Than You Know</i> (Vincent Youmans)-1 | De unissued |
| DR 8063-(2) | <i>Big Top Boogie</i> †                       | De unissued |
| DR 8064-(2) | <i>Cherokee</i> (Ray Noble)                   | De unissued |

\* Personnel from *Melody Maker*, 15 April 1945, p. 5

† *Melody Maker*, 12 August 1944, p. 2 reports this session noting that the group was augmented by Harry Roche and the vocalist was Pinkie Mackenzie. The same article notes *Jivin' With Jiver* composed by Dave Wilkins was recorded but there is no trace of this title in the Decca files.

### Lord Beginner

vo with Lionel Belasco's Orchestra: Belasco p, unk tp, alt sax, cl, sbs, dm, mar

New York City, New York, U.S.A., 25 May 1945

|           |  |                             |
|-----------|--|-----------------------------|
| W 72899-A | <i>Black Market</i> (Egbert Moore)             | De 34004, M 30733, Br 04720 |
| W 72902-A | <i>Mama Me Belly Ah Hurt Me</i> (Egbert Moore) | De 34003, M 30733, Br 04720 |

NOTE: label copy on Br 04720 is 'Mamma' but M 30733 reads 'Mama'.

### Edric Connor

vo acc Eugene Pini and his Orchestra.

London, Britain, 17 October 1945

|           |  |           |
|-----------|--|-----------|
| DR 9732-2 | <i>The Lord's Prayer</i> (arr. Max Saunders)         | De F 8581 |
| DR 9733-2 | <i>The Virgin Mary Had A Baby Boy</i> (trad. Connor) | De F 8581 |

NOTE: these songs are printed in Edric Connor, coll. and ed., *The Edric Connor Collection of West Indian Spirituals and Folk Tunes*, arr. for voice and piano by Max Saunders and Hal Evans, London, Boosey & Co., 1945.

### Edric Connor

vo acc Eugene Pini and his Orchestra.

London, Britain, 15 June 1946

|            |   |           |
|------------|---|-----------|
| DR 10393-2 | <i>Crucifixion</i> (arr. Johnson)                   | De F 8721 |
| DR 10394-2 | <i>Carry Me Back To Old Virginny</i> (Bland)        | De F 8668 |
| DR 10395-2 | <i>If I Can Help Somebody</i> (Andruzzo arr. Zabra) | De F 8668 |
| DR 10396-2 | <i>Mister Banjo</i>                                 | De F 8721 |

### Edric Connor

vo acc Eugene Pini and his Orchestra.

London, Britain, 18 October 1946

|            |                                       |             |
|------------|---------------------------------------|-------------|
| DR 10781-1 | <i>Ol' Man River</i> (Kern)           | De F 8761   |
| DR 10782-1 | <i>Water Boy</i> (trad. arr. Robeson) | De F 8761   |
| DR 10783-1 | <i>My Journey's End</i>               | De unissued |

### Lionel Belasco and his Orchestra

ldr/own p, unk. tp, cl, f, sbs, dm, el g

London, Britain, 20 October 1948

|            |   |                          |
|------------|---|--------------------------|
| DR 12823-  | <i>My Doo Doo</i> – Beguine (Lionel Belasco)      | De unissued              |
| DR 12824-2 | <i>Cirillo</i> – Samba (Lionel Belasco)           | London W 7397            |
| DR 12825-2 | <i>Devotion</i> – Calypso (Lionel Belasco)        | De F 9058, London W 7397 |
| DR 12826-  | <i>Jamaica Serenade</i> – Mentor (Lionel Belasco) | De unissued              |

NOTE: a file annotation indicates that the tempo for matrix DR 12825 was changed from 'Calypso' to 'Danza' on 22 October, but the title was released as a 'Calypso.' Two takes were recorded of each title.

London, Britain, 22 October 1948

|           |   |                                    |
|-----------|---|------------------------------------|
| DR 12837- | <i>Haitian Syncopation</i> – Merang (Lionel Belasco)      | De F 40575,<br>prob. London W 7366 |
| DR 12838- | <i>When Roses Are Blooming</i> – Calypso (Lionel Belasco) | De unissued                        |

DR 12839-2      *When Shadows Fall* – Rumba (Lionel Belasco)      De F 9058  
DR 12840-      *Will You Marry Me?* – Rumba (Lionel Belasco)      De unissued

**NOTE:** the original title for matrix DR 12838 was *I Want To Be Happy*. Two takes were recorded of each title.

London, Britain, 24 November 1948

DR 12980-      *Rita* – Samba (Lionel Belasco)      De F 40575  
DR 12981-      *Venezuelan Moonlight* – Bolero (Lionel Belasco)      De unissued  
DR 12982-      *Don't Touch Me* (Lionel Belasco)      De unissued

**NOTE:** two takes were recorded of each title. The London issues were in a 'Music Library' sequence issued only in the United States.

### **Aldwin Roberts (Lord Kitchener)**

vo with his Steel Band Chorus Boys, acc. Rupert Nurse and his Trinidadian Troubadours: poss. Rannie Hart tp and another tp; Rupert Nurse ? sax-1; prob. Fitzroy Coleman, gtr; poss. Rupert Nurse ? sbs; p; dm

Morden, London, Britain, *circa* late 1948

RGJ 300 [RGJ 4] *Sweet Jamaica*      Humming Bird 300  
RGJ 301 [RGJ 3] *Death Is Compulsory*      Humming Bird 301  
RGJ 302      *Jump In The Line*      Humming Bird 302  
RGJ 303      *Take Me To Trinidad*      Humming Bird 303  
RGJ 304      *Chinese Memorial*      Humming Bird 304  
RGJ 305      *I Want To Join In Matrimony*      Humming Bird 305  
RGJ 306      *The Steel Band*      Humming Bird 306  
RGJ 307      *Blood Is Thicker Than Water-1*      Humming Bird 307

**NOTE:** a 78-rpm test pressing exists of the first two titles and the matrix numbers shown in square brackets are from this source. A dub of the test pressing is held at the British Library National Sound Archive in London. Both sides are labelled *Sweet Jamaica*. The recording studio is identified on the label as being that of R. G. Jones of Morden. *Jump In The Line*, *Chinese Memorial* and *Steel Band* are reported in the *Trinidad, Guardian* (26th January 1949, p. 3) as having been recorded by Kitchener in Britain. Further details are from pressings of the records, which use side numbers coupled in the sequence above — 300 with 301, 302 with 303, 304 with 305 and 306 with 307. Each label bears the statement 'Renico Simmons Presents'. A Carnival booklet, *circa* 1949, advertises all these songs as by Lord Kitchener and his Steel Band Chorus Boys on Humming Bird records.

### **Lord Kitchener**

vo. acc. Cyril Blake's Calypso Serenaders: vo chorus, Freddy Grant, cl; Cyril Blake, ldr/g; Fitzroy Coleman, g; Brylo Ford, cuatro; Neville Boucarut, sbs; 'Dreamer' (Reuben François) conga dm.

London, Britain, 30 January 1950

CE 12840-1      *Nora* – Calypso (Lord Kitchener)      Pa MP 102, PA 109  
CE 12842-1      *The Underground Train* – Calypso (Lord Kitchener)      Pa MP 103, PA 109

### **Lord Beginner**

vo acc. Cyril Blake's Calypso Serenaders: vo chorus, Freddy Grant, cl; Cyril Blake, ldr/g; Fitzroy Coleman, g; Brylo Ford, cuatro; Neville Boucarut, sbs; 'Dreamer' (Reuben François) conga dm

London, Britain, 30 January 1950

CE 12841-1      *I Will Die A Bachelor* – Calypso (Lord Beginner)      Pa MP 103, PA 110  
CE 12843-1      *The Dollar And The Pound* – Calypso (Lord Beginner)      Pa MP 102, PA 110

vo and speech† acc. Cyril Blake's Calypso Band prob.: Freddy Grant, cl; Cyril Blake, ldr/g; Fitzroy Coleman, g; Brylo Ford, cuatro; Neville Boucarut, sbs; 'Dreamer' (Reuben François) conga dm

London, Britain, 8 March 1950

CE 12874-1      *Housewives* – Calypso (E. Moore)      Pa MP 104, PA 111  
CE 12871-1      *General Election* – Calypso (E. Moore) †      Pa MP 104, PA 111

### **Cyril Blake's Calypso Band**

probably: Freddy Grant, cl, and fl\*; Cyril Blake, ldr/g; Fitzroy Coleman, g; Brylo Ford, cuatro; Neville Boucarut, sbs; 'Dreamer' (Reuben François) conga dm

London, Britain, 8 March 1950

CE 12872-1 *Iere* – March Calypso (Cyril Blake)\* Pa MP 109, B 71211  
CE 12873-1 *Glendeena* – Castellene (Fred Grant) unissued

### **Cyril Blake's Calypso Band**

probably: Freddy Grant, cl; Cyril Blake, g; Fitzroy Coleman ('Stork'), g, and vo-1; 'The Iron Duke' (Brylo Ford), cuatro, and vo-2; Neville Boucarut, sbs; 'Dreamer' (Reuben Francois), mar; Lord Beginner, second vo-3

London, Britain, 29 March 1950

CE 12896-1 *The French President Visit Great Britain* (Coleman, Preston)-1 unissued  
CE 12897-1 *Man Smart And Woman Smarter* (E. Moore, N. Span)-2, 3 Pa MP 109, B 71211

### **Abbreviations**

|          |                 |                                       |                 |
|----------|-----------------|---------------------------------------|-----------------|
| alto sax | alto saxophone  | mar                                   | maracas         |
| bj       | banjo           | p                                     | piano           |
| c        | cornet          | sbs                                   | string bass     |
| cl       | clarinet        | ten sax                               | tenor saxophone |
| clv      | claves          | tp                                    | trumpet         |
| dm       | drums           | uke                                   | ukulele         |
| el g     | electric guitar | vln                                   | violin          |
| f        | flute           | vo                                    | vocal           |
| g        | guitar          | Other instruments are not abbreviated |                 |

### **APPENDIX 2: KNOWN 'CALYPSO' RELEASES IN UK DECCA'S M 30700 EXPORT SERIES**

|         | matrix    | title   | performer     | original<br>US release | recording<br>location / date |
|---------|-----------|---|---------------|------------------------|------------------------------|
| M 30728 | 91370-A   | <i>The More They Try To Do Me Bad</i>         | Caresser      | 17353                  | T: 23/2/38                   |
|         | 91379-A   | <i>I Am Going To Buy A Bungalow</i>           | Lion          | 17348                  | T: 25/2/38                   |
| M 30729 | 68899-A   | <i>Old Lady You Mashing My Toe</i>            | Growler       | 17649,                 |                              |
|         | 68946-A   | <i>An Excursion To Grenada</i>                | Growler       | 18145<br>17467         | NY: 2/4/41<br>NY: 8/4/41     |
| M 30730 |           |   |               |                        |                              |
| M 30731 | W 72878-  | <i>Dock Site Baby</i>                         | Invader       | 34001                  | NY: 21/5/45                  |
|         | W 72892-  | <i>Go Far It</i>                              | Radio         | 34000                  | NY: 7/6/45                   |
| M 30732 | W 72880-A | <i>Carenage Water</i>                         | Invader       | 34002                  | NY: 21/5/45                  |
|         | W 72887-A | <i>Small Island</i>                           | Invader       | 34005                  | NY: 21/5/45                  |
| M 30733 | W 72899-A | <i>Black Market</i>                           | Beginner      | 34004                  | NY: 25/5/45                  |
|         | W 72902-A | <i>Mama Me Belly Ah Hurt Me</i>               | Beginner      | 34003                  | NY: 25/5/45                  |
| M 30734 | W 72879-A | <i>The Soldiers Came And Broke Up My Life</i> | Invader       | 34001                  | NY: 21/5/45                  |
|         | W 72903-A | <i>Madame, Take Back You Basket</i>           | Radio         | 34008                  | NY: 25/5/45                  |
| M 30735 | W 72890-A | <i>Old Time Cat O' Nine</i>                   | Invader       | 34009                  | NY: 22/5/45                  |
|         | W 72906-A | <i>Mothers Who Supporting Your Children</i>   | Radio         | 34010                  | NY: 25/5/45                  |
| M 30736 | 39454-A   | <i>Don't Le' Me Mother Know</i>               | Keskidee Trio | 17265                  | NY: 22/3/35                  |
|         | 61973-    | <i>Maracas Falls</i>                          | Caresser      | 17478                  | NY: 18/2/37                  |
| M 30737 | 91478-A   | <i>Calypso Behind The Wall</i>                | Growler       | 17380                  | T: 15/3/38                   |
|         | 91479-    | <i>Too Bothenation</i>                        | Growler       | 17390                  | T: 15/3/38                   |
| M 30738 | 91601-A   | <i>Bosie Darling</i>                          | Growler       | 17400                  | T: 25/1/39                   |
|         | 91602-A   | <i>Trinidad Loves To Play Carnival</i>        | Growler       | 17401                  | T: 25/1/39                   |
| M 30739 | 91603-A   | <i>The Coldness Of The Water</i>              | Growler       | 17402                  | T: 25/1/39                   |

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(with factual corrections and refinements)

|         |         |   |                    |        |             |
|---------|---------|---|--------------------|--------|-------------|
|         | 91604-A | <i>In The Morning</i>                   | Growler            | 17403  | T: 25/1/39  |
| M 30740 | 91625-A | <i>I Don't Want No Calaloo</i>          | Growler            | 17409  | T: 30/1/39  |
|         | 91637-A | <i>Matilda</i>                          | Radio              | 17410  | T: 1/2/39   |
| M 30741 | 91639-A | <i>It's The Rhythm We Want</i>          | Radio              | 17415, |             |
|         |         |   |                    | 17420  | T: 1/2/39   |
|         | 91660-A | <i>High Brown</i>                       | Growler            | 17423  | T: 6/2/39   |
| M 30742 | 91624-A | <i>In The Dew And Rain</i>              | Growler            | 17425  | T: 30/1/39  |
|         | 91638-A | <i>Leave Me Alone Dorothy</i>           | Destroyer          | 17435  | T: 9/2/40   |
| M 30743 | 91950-A | <i>I Send My Wife To The Market</i>     | Lion               | 17454  | T: 10/2/40  |
|         | 91977-A | <i>Harold Change Your Mind</i>          | Growler            | 17440  | T: 12/2/40  |
| M 30744 | 69020-  | <i>Cousin Family</i>                    | Destroyer          | 17474  | NY: 18/4/41 |
|         | 69025-A | <i>Another [sic] Love</i>               | Destroyer          | 17473, |             |
|         |         |   |                    | 18142  | NY: 18/4/41 |
| M 30745 | 39412-A | <i>One Morning</i>                      | Beginner           | 17251  | NY: 15/3/35 |
|         | 39418-A | <i>Money Is King</i>                    | Tiger              | 17254  | NY: 15/3/35 |
| M 30746 | 39442-A | <i>St. Peter's Day At Teteron Bay</i>   | Beginner           | 17256  | NY: 18/3/35 |
|         | 39450-A | <i>Marian Le' Go Me Man</i>             | Keskidee Trio      | 17263  | NY: 22/3/35 |
| M 30747 | 60994-A | <i>Bam See Lam Bay</i>                  | Lion               |        | NY: 7/4/36  |
|         | 61032-A | <i>Don't Break It I Say</i>             | Radio, Lion, Tiger | 17280, |             |
|         |         |   |                    | 17237  | NY: 11/4/36 |
| M 30748 | 61031-A | <i>We Ain't 'Fraid Nobody</i>           | Radio, Lion, Tiger | 17285, |             |
|         |         |   |                    | 17326  | NY: 11/4/36 |
|         | 61959-A | <i>Edward The VIII</i>                  | Caresser           | 17298  | NY: 16/2/37 |
| M 30749 | 61966-A | <i>Roosevelt In Trinidad</i>            | Atila              | 17302  | NY: 16/2/37 |
|         | 61967-A |   |                    |        |             |
|         | -B      | <i>Out The Fire</i>                     | Lion               | 17302  | NY: 16/2/37 |
| M 30750 | 91369-A | <i>Madam Khan</i>                       | Caresser           | 17352  | T: 23/2/38  |
|         | 69008-A | <i>Don't Hide [Him] Behind The Door</i> | Growler            | 17473  | NY: 16/4/41 |
| M 30751 | 91443-A | <i>Archie Boulay</i>                    | Atila              | 17362  | T: 10/3/38  |
|         | 91476-A | <i>Old Man</i>                          | Growler            | 17357  | T: 15/3/38  |
| M 30752 | 91367-A | <i>Don't Touch Me</i>                   | Harmony Kings      | 17355  | T: 24/2/38  |
|         | 91440-A | <i>Play Mass, Don't Do Me That</i>      | Al Philip          | 17372  | T: 10/3/38  |
| M 30920 | 72735-A | <i>Rum And Coca-Cola-Pt. 1</i>          | Houdini            | 23394  | NY: 9/2/45  |
|         | 72736-A | <i>Rum And Coca-Cola-Pt. 2</i>          | Houdini            | 23394  | NY: 9/2/45  |
| M 30950 | 64609-A | <i>Sly Mongoose</i>                     | Jack Sneed         | 7566,  |             |
|         |         |   |                    | 48058  | NY: 9/9/38  |
|         | 64610-A | <i>West Indian Blues</i>                | Jack Sneed         | 7566,  |             |
|         |         |   |                    | 48058  | NY: 9/9/38  |

**NOTE:** T – Port-of-Spain, Trinidad; NY – New York City, New York, U.S.A.  
Dates in the order – day/month/year

**KEY TO RECORD LABELS**

**Australia**

Decca

(De)

Y (four digit)

Popular: domestic

|                     |       |  |   |
|---------------------|-------|--|---|
| HMV                 |       | EA   | Popular: domestic   |
| <b>Brazil</b>       |       |  |   |
| Odeon               | (Od)  | 283.   | Popular?: domestic  |
| <b>Germany</b>      |       |  |   |
| Brunswick A         | (Br)  | A-800  | Popular?: domestic  |
| <b>India</b>        |       |  |   |
| Twin                |       | FT   | Popular?: domestic  |
| <b>Italy</b>        |       |  |   |
| Parlophone          | (Pa)  | B<br>PA  | Popular?: domestic<br>Popular?: domestic  |
| <b>South Africa</b> |       |  |   |
| Brunswick           | (Br)  | SA   | Popular: domestic   |
| Decca               | (De)  | FM   | Popular: domestic   |
| <b>U.K.</b>         |       |  |   |
| Brunswick           | (Br)  | (0)1001 —  | Popular: domestic   |
| Columbia            | (Co)  | MR<br>MZ   | unknown<br>Popular? / Swiss   |
| Decca               | (De)  | F (four digit)<br>F (five digit)<br>M 30700            | Popular: domestic<br>Popular?: export<br>Popular?: export   |
| HMV                 |       | BD   | Popular: domestic   |
| Humming Bird        |       | 300  | export  |
| Imperial-Broadcast  | (I-B) | ME   | export  |
| London              |       | W  | Music Library: export   |
| Oriole              | (Or)  | P  | Popular: domestic   |
| Odeon               | (Od)  | ON 100   | Popular?: export  |
| Parlophone          | (Pa)  | E<br>R<br>MP   | Popular: domestic<br>Popular: domestic<br>International: export   |
| Regal-Zonophone     | (RZ)  | MR   | Popular: domestic   |
| <b>U.S.A.</b>       |       |  |   |
| Banner              | (Ba)  | B-703 – B 771  | West Indian: export? / domestic   |
| Brunswick           | (Br)  | 7000 – 7233<br>80000 —                                 | Race: domestic<br>Popular?: domestic  |
| Decca               | (De)  | 7000 – 7910<br>17250 – 17484<br>34000-34010<br>45000 — | Race: domestic<br>West Indian: export / domestic<br>West Indian: export / domestic?<br>International: export? |
| Melotone            | (Me)  | M 12000 —  | Popular: domestic   |
| OKeh                | (OK)  | 65001-65011  | West Indian: export? / domestic   |
| Oriole              | (Or)  | O-702 – O-771  | West Indian: export? / domestic   |
| Perfect             | (Pe)  | P-700 – (P) 799  | West Indian: export / domestic  |
| Romeo               | (Ro)  | R-702 – R-771  | West Indian: export? / domestic   |

#### Bibliographical Note

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