

WEST INDIAN GRAMOPHONE RECORDS IN BRITAIN:
1927-1950

John Cowley

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Occasional Papers in Ethnic Relations

- 1. John Cowley **West Indian Gramophone Records in Britain: 1927-1950**

Author Note

John Cowley, formerly employed in the British Government Information Service, recently completed a degree in Comparative American Studies at the University of Warwick. He has published a number of articles on black music and edited a series of 10 long-playing records of Library of Congress field recordings of black-American folk music (issued by Flyright Records, 1973-1980). His current interest is black-West-Indian music, in the Caribbean, Britain and the United States, from the end of World War I to the late-1950s. He would be very pleased to communicate with anyone who has knowledge of this period, and can be contacted via the Centre for Research in Ethnic Relations at the University of Warwick.

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West Indian Gramophone Records in Britain: 1927-1950

British interest in documenting the history of Afro-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, this interest has not spilled over into the music of the 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. This survey of recorded West Indian music issued by British companies between September 1927 and March 1950 is offered as one of the stepping stones to a much needed and more comprehensive study that requires to be undertaken.

Beginning in June 1912 with New York 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 records. Competitors, Victor and Columbia visited Trinidad in 1914 for on-the-spot recordings; the former subsequently issuing examples of Native Trinidad Kalenda by Jules Sims and Double Tone and Single Tone Calipso by J. Resigna (chantwelle Julian Whiterose). These are the earliest known recorded examples of these traditional song forms - respectively Victor 67033, 67362, and 67375. Victor also discovered and began their many recordings of Trinidad pianist and bandleader Lionel Belasco. A faint possibility exists that some of these recordings were released in Britain but at present this cannot be confirmed.

Migration to the United States by British West Indians was a feature of the first twenty-five years of this century and Trinidad musicians, including Belasco and his cousin violinist Cyril Monrose, formed part of the vanguard for these emigres. By virtue of their recording 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.

The pre-World War II issue of West Indian recordings in Britain centres on a series of nine Parlophone 78 rpm couplings (R3850-R3858) drawn from the Okeh West Indian catalogue of their associate U.S. company, the General Phonograph Corporation. 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. They were issued here in 1927. 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 of U.S. Old Time music from Okeh's catalogue. From then on they were

listed consistently in this way. Six (R3853-R3858) remained in catalogue in 1938, indicating slow sales. In this period such releases remained available 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 it seems 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 in August (1228). As yet 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 jazz enthusiasts.

Probably because of the advantage of mobility made possible by their British passports, most 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 'British Possessions' citizenship 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 titles recorded by Belasco's Orchestra. All were issued, with titles in Spanish and English for export only (F40443-F40448). The Spanish titles, and composer credits in the Decca files to 'Don' Belasco, suggest expected Latin American and, or Iberian sales. Belasco returned to the United States where he recorded again in September 1935. Manning had 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 (E4109) and another version of Sweet Willie, a song he had recorded for Okeh in 1925 (R3851, issued here in 1927). It was coupled with Ara Dada - Pasea (E4110) 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 also issued on Odeon (ON 103 - ON 104) for export. They and the Parlophone issues were deleted in 1940. There is some biographical information on Isaac Augustus Newton. 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. They were performing at the Deauville Restaurant, Regent Street. Newton 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. It seems he remained in Britain until at least 1938 when he performed the part of Sergeant Abiboo in the extravagant but shortlived musical 'The Sun Never Sets' at Drury Lane (9 June-9 July). He had returned to New York by 1941 where he recorded again (December).

Five more couplings by Lionel Belasco's Orchestra were released in U.K. Decca's foreign series (F40946-F40500) giving some indication of the popularity of his previous issues. They were chosen from a 1937 session for U.S. Decca that was released in the latter's 17250 calypso series for export to Trinidad and selected local sales. At this time U.K. and U.S. Decca were linked financially. For the British issues neither the date of release nor the intended export market is known. They were not generally available in Britain. However, one of Belasco's 1934 couplings (F40444) was issued in the domestic catalogue in September 1938 (F6739). It is not known what prompted the release of these two instrumentals although it is possible that Belasco had paid a return visit to Britain and the record was issued to coincide with personal appearances. The Spanish subtitle was also included 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 (02623-02628). Announcing them in the Brunswick records 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. All had been recorded in New York 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 Quevado (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 here. 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 (02626). Two were from 1936, one containing Tiger's important The Gold In Africa about the Italian-Ethiopian conflict (02623). 02624 by Atilla, Intercolonial Tournament (cricket), and Lion, Sally Sally Water, was from 1937. It would seem that these issues did not have sufficient impact to encourage further British releases from U.S. Decca's extensive calypso catalogue.

Other West Indian emigres made careers for themselves in London such as dancier-bandleader Ken 'Snakehips' Johnson, whose West Indian Dance Orchestra made records for Decca and HMV, and, more important in the context of this discussion, Cyril Blake, a vocalist, guitarist and trumpeter, whose band was recorded live at Jig's Club, Wardour Street, London, by Parlophone during the Second World War (December 1941). Although their repertoire at this session was jazz orientated, there is evidence to show that most

of Blake's band were from either Trinidad or Guyana and that they played calypsos and paseos as well as their swing style for dancing. 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. This was the next significant event in recording indigenous West Indian music in Britain. It was not until after World War II, however, that jazz enthusiasts who frequented the Club would be involved in promoting jazz and West Indian performers, including recording sessions.

Lionel Belasco paid another visit to Britain in 1948, recording two sessions for U.K. Decca (October). A coupling from these Devotion and When Shadows Fall was released in their domestic catalogue (F9058) in March 1949 and another side Haitian Syncopation in their foreign series (F40575), for which the coupling and date of issue are unknown. The latter is designated as a 'Merang' (meringue), a Haitian song and dance form. Unissued titles from this session are examples of other Caribbean dances, suggesting that Decca originally intended these recordings for Caribbean sales.

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 Atila (04414). It would seem that these 1935 recordings were released to coincide with the first visit to Britain of Lord Beginner. He was probably accompanied by fellow calypsonian Lord Kitchener (Aldwyn Roberts). Like their pre-war counterparts in the United States, Beginner and Kitchener were in the vanguard of a British West Indian migration, this time to the United Kingdom. Beginner came in 1948 but the exact date of Kitchener's arrival is not known. In due course arrangements were made for their first recording session, for Parlophone. They were accompanied by Cyril Blake's band (though not his trumpet but rather his guitar playing) under the direction of Denis Preston, a jazz enthusiast of long standing. This January 1950 session marks a turning point in the recording of 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 particular story.

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 shortlived post-

war 34000 calypso series. It had been released previously by U.K. Decca in their M30700 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.

In 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 requires more specific investigation. Second, virtually all the 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 they migrated to both the U.S.A. and Britain, musicians from that island, certainly as recording artists, do not appear to have been as popular as those from the southern tip of the Antillean archipelago (including mainland Guiana). It must be noted, however, that 'Mentor' as in the Cole Mentor Orchestra who accompanied Sam Manning in 1926, and used to describe Lionel Belasco's unissued 1948 recording Jamaica Serenade is almost certainly the Jamaican song/dance form usually spelt mento. There are similarities between this style and calypso. This and other clues, such as the presence of Jamaicans in London jazz/dance bands in the 1930s, indicates they were part of the West Indian musical spectrum in this period. Further research would help paint a more complete picture as to the degree of their involvement. At present, nothing is known of the musicians who made up the Orchestra for Lionel Belasco's London sessions. It seems that in New York it was customary for the majority of these groups to be West Indians and Belasco's London musicians may well have been expatriates too. This observation holds for Sam Manning's 1935 session for Parlophone. The role of the West India Club/Committee could be a crucial factor in the assembly of these performers, certainly in the 1930s.

In the wider context of West Indian music generally, further data such as I have outlined, together with more specific details on releases and export markets for Odeon's ON 100, Decca's F40000 and post-war M30700 series would provide further useful information in interpreting pre- and immediately - post-war West Indian music in Britain and add substance to an important area of English-speaking popular music that has long been neglected.

SOURCES

'Bargain-Price Swing on Regal-Zonophone', Melody Maker, 24 January 1942, p.1.

'Blake Lead's New Jig's Band', Melody Maker, 17 May 1941, p.1.

'Calypso clambake', Melody Maker, 4 February 1950, p.3.

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Jim Godbolt, A History of Jazz in Britain, 1919-50, London, Quartet Books, 1984.

'"Lord Beginner" Airing Here', Melody Maker, 7 August 1948, p.5.

'Night-Club Recording On The Spot Is Parlophone Innovaton', Melody Maker, 13 December 1941, p.1.

Passenger list of White Star liner Majestic, arriving Southampton from New York City, 27 June 1934 : PRO ref : BT 26/1055. The Belasco (sic) and Manning extracts from this Crown Copyright Record in the Public Record Office appear by permission.

Brian Rust, Jazz Records A-Z, 1897-1942, Chigwell, Storyville Publications, 1970.

Howard Rye, 'Visiting Firemen-8, (a) Leon Abbey And His Orchestra', Storyville, No.108, August-September 1983, pp.207-210.

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APPENDIX I: CHRONOLOGICAL DISCOGRAPHY OF WEST INDIAN RECORDS RELEASED IN BRITAIN - September 1927-March 1950

SAM MANNING

vo, with Palmer Orchestra
New York, 18 July 1924

s72672-A Amba Cay La' (Under The House)
(Sam Manning)
Ok 65003, Pa R3853

s72673-B Susan Monkey Walk (Sam Manning)
Ok 65003, Pa R3853

s72708-B My Little West Indian Girl
(Sam Manning)
New York, 29 July 1924

s72709-B Baby (Carnival Song) (Sam Manning)
Ok 65002, Pa R3852
Ok 65002, Pa R3852

SLIM HENDERSON

vo, with Fred Hall Orchestra
New York, 30 July 1924

s72710-B My Jamaica (Monrose-Grainger)
Ok 65001, Pa R3857

s72711-B Goofer Dust John (Monrose-Hogben)
Ok 65001, Pa R3857

SAM MANNING

vo, with Cole Jazz Trio : unk. cl-1, alt sax-2, g, uke
New York, 29 June 1925

s73485-A Mabel (See What You've Done)
(Manning)-1
Ok 65004, Pa R3850

s73486-A Camilla (When You Go Please
Don't Come Back) (Manning)-1
Ok 65005, Pa R3851

s73487-A The Bargee (Belasco)-2
Ok 65004, Pa R3850

s73488-A Sweet Willie (Manning-Fred Hall)-2
Ok 65005, Pa R3851

SAM MANNING

vo, with unk. alt sax, g, uke
New York?, August 1925

9268-B Englerston Blues (Englerston
Quartet)
Ok 65007, Pa R3856

9269-B Home's Delight
Ok 65007, Pa R3856

MONROSE STRING BAND

Lyle Lorieo vo, with Cyril Monrose-vln, unk. cl, g.
New York, September 1925

s73650-B And She Run, And She Run
(Walter Ernest Merrick)
Ok 65006, Pa R3858

s73651-B The Song Of Cecelia
(Walter Ernest Merrick)
Ok 65006, Pa R3858

Note: Parlophone release mistitled Montrose String Band.

SAM MANNING

vo, with Cole Mentor Orchestra: unk. cl, alt sax, p, bj, chimes-1.
New York, c.30
December 1925
Ok 65008, Pa R3854

s73881-B Sly Mongoose (Belasco)
Ok 65009, Pa R3855

s73882-A Sweet Mama Ring-Ding-Ding
(Sam Manning)
Ok 65009, Pa R3855

s73883-A Barbados Blues (Sam Manning)-1
Ok 65008, Pa R3854

s73884-B Brown Boy (Sam Manning)

WILMOTH HOUDINI

vo, scraper, with Gerald Clark's Night Owls: Walter Bennet-c, Walter Edwards-cl, Berry Barrow-p, Joshy Paris-g, Gerald Clark-cuatro, Charlie Vincent-bj, Al Morgan-sbs. New York, 13 August 1931

E37023-A	I Need A Man (Wilmoth Houdini)	Ba B-725, Br 7224, 80086, 01228, Me M12903, Or O-725, Pe P-725, Ro R-725
E37024-A	Stop Coming And Come (Wilmoth Houdini)	Ba B-725, Br 7224, 80086 01228, Me M12093, Or O-725, Pe P-725, Ro R-725

Note: Br 80086 is part of album B-1023; U.K. Brunswick did not use the '0' prefix until issue 01500, though repressings of earlier issues were allocated the zero. It is used here to differentiate from U.S. Brunswick's four digit series.

LIONEL BELASCO & HIS ORCHESTRA

own-p, Sam Manning-vo-1, unk. tp, cl, sbs, g, mar, dm.

London, 9 August 1934

TB1454-(2)	Habanarita (Rhumba) (Belasco)-1	De F40443
TB1455-(2)	Sunset (Bajo el sol) (Fox Trot) (Belasco)-1	De F40443
TB1456-2	When You're In Love (Cuando esta en amor) (Rhumba) (Belasco)	De F40444, F6739
TB1457-1	Coquette (Rhumba) (Belasco)	De F40444, F6739
TB1458-(2)	Sparks (Valse) (Belasco)	De F40445
TB1459-(2)	Mariano (Rhumba Paseo) (Belasco)	De F40445
TB1460-(2)	Friendship (Amiga mia) (Valse) (Belasco)	De F40446
TB1462-(2)	Sweet Fanny (Fanny dulce) (Rhumba Danza) (Belasco)	De F40446
TB1463-(2)	Sweet Child (Nina simpatica) (Fox Trot) (Belasco)-1	De F40447
TB1464-(2)	Somebody Else (Otra Mujer) (Rhumba) (Belasco)-1	De F40447
TB1465-(2)	Cynthia (Valse) (Belasco)	De F40448
TB1466-(2)	Shadows (Las sombras) (Valse) (Belasco)	De F40448

note: matrix TB1461 is of no interest.

KESKIDEE TRIO

Atilla, Beginner, Tiger-vo, with Gerald Clark and his Caribbean Serenaders: Gerald Clark-g, prob. Berry Barrow-p, unk. tp, vln, cl, cuatro, sbs.

New York, 15 March 1935

39410-A	Dingo Lay (Raymond Quevado, Egbert Moore, Neville Marcano)	De 17250, Br 02626
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BEGINNER & ATILLA

vo, with Gerald Clark and his Caribbean Serenaders

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

vo, with Gerald Clark and his Caribbean Serenaders

39414-A	Anacaona	De 17252, Br 02625
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ATILLA

vo, with Gerald Clark and his Caribbean Serenaders

39415-A	Good Will Flyers (Raymond Quevado)	De 17252, Br 02625
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BEGINNER

vo, with Gerald Clark and his Caribbean Serenaders

39416-A	MCC vs West Indies (Egbert Moore)	De 17253, Br 04414
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ATILLA

vo, with Gerald Clark and his Caribbean Serenaders

39417-A,B	History of Carnival (Raymond Quevado)	De 17253, Br 04414
		New York, 22 March 1935

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

vo, with Gerald Clark and his Caribbean Serenaders

39454-A	Don't Let Me Mother Know (Raymond Quevado, Egbert Moore, Neville Marcano)	De 17265, Br 02627
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SAM MANNING'S WEST INDIAN RHYTHM BOYS

Sam Manning-vo-1, Gus Newton-vo-2, with unk. mixed chorus-3, g.

London, 18 July 1935

CE7105-1	Sweet Willie (Sam Manning)-1	Pa E4110, Od ON104
CE7107-1	Help Me To Fly Over Jordan (West Indian Negro Spiritual) (trad. arr. Sam Manning)-1,3	Pa E4109, Od ON103

London, 24 July 1935

CE7106-3	No Hidin' Place (West Indian Negro Spiritual) (trad. arr. Sam Manning) -1,3	Pa E4109, Od ON103
CE7119-1	Ara Dada (Pasea) (Sam Manning) -2,3	Pa E4110, Od ON104

note: matrices CE7108-CE7118 are of no interest

TIGER

vo, with Gerald Clark and his Caribbean Serenaders:
Gerald Clark-g, unk. tp, cl, p. sbs.

60967-A The Gold In Africa New York, 2 April 1936
De 17271, Br 02623

LION

vo, with Gerald Clark and his Caribbean Serenaders

60986-A Fall Of Man New York, 4 April 1936
De 17267, Br 02628

RADIO, LION, TIGER

vo, with Gerald Clark and his Caribbean Serenaders

60991-A Ask No Questions New York, 7 April 1936
De 17267, Br 02628
60992-A Monkey De 17271, Br 02623

ATILLA

vo, with Gerald Clark and his Caribbean Serenaders:
Gerald Clark-g, unk. tp, vin, cuatro, cl, sbs.

61962-A Intercolonial Tournament (Raymond Quevado) New York, 16 February 1937
De 17300, Br 02624

LION

vo, with Gerald Clark and his Caribbean Serenaders

61963-A Sally Sally Water De 17300, Br 02624

LIONEL BELASCO & HIS ORCHESTRA

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

62601- After Midnight (Rhumba) (Lionel Belasco) New York, 12 September 1937
De 17334, F40498
62602-A Will You Sweetheart (Rhumba) (Lionel Belasco) De 17333, F40499
62603-A Some Day (Rhumba) (Lionel Belasco) De 17333, F40498
62604- Lola (Rhumba) (Lionel Belasco) De 17332, F40500
62605- Trinidad (Rhumba) (Lionel Belasco) De 17336, F40497
62606- Not Tonight Josephine (Rhumba) (Lionel Belasco) De 17337, F40496
62607- Butterfly (Rhumba) (Lionel Belasco) De 17336
62608- Thelma (Rhumba) (Lionel Belasco) De 17332, F40497
62609- Moonlight Carnival (Rhumba) (Lionel Belasco) De 17335
62610- Pompadour (Rhumba) (Lionel Belasco) De 17334, F40500
62611- Chiquita (Rhumba) (Lionel Belasco) De 17335, F40496
62612- Wait And See (Rhumba) (Lionel Belasco) De 17337, F40499

CYRIL BLAKE & HIS JIG'S CLUB BAND

own-t, vo-1, Freddy Grant-cl, Colin Beaton-p, Lauderic Caton-g, Brylo Ford-sbs, Clinton Maxwell-d, Harry Parry sp-2, Bill Elliot sp-3

Recorded live at Jig's Club, London 12 December 1941

CAR6237-1 Cyril's Blues (Cyril Blake)-2 RZ MR3597, Co MR3597 MZ-433
CAR6238-1 Frolic Sam (Ellington-Bigard) RZ MR3597, Co MR3597 MZ-433
CAR6239-3 Rhythm Is Our Business (Lunceford-Cahn-Kaplan)-1,3 RZ MR3623, Co MZ-418
CAR6240-1 Blue Skies (I. Berlin)-1 RZ MR3623, Co MZ-418

BEGINNER

vo, with Lionel Belasco Orchestra : Lionel Belasco-p, unk. tp, cl, sbs, dm

New York, 25 May 1945

W72899-A Black Market (Egbert Moore) De 34004, M30733, B 04720
W72902-A Mama Me Belly Ah Hurt Me (Egbert Moore) De 34003, M30733, B 04720

LIONEL BELASCO & HIS ORCHESTRA

own-p, with unk. tp, cl, f, sbs, dm, el g.

London, 20 October 1948

DR12823-(2) My Doo Doo (Beguine) (Lionel Belasco) De unissued
DR12824-(2) Cirillo (Samba) (Lionel Belasco) De unissued
DR12825-2 Devotion (Calypso) (Lionel Belasco) De F9058
DR12826-(2) Jamaica Serenade (Mentor) (Lionel Belasco) De unissued

* tempo designation changed to Danza on 22 October, but this was issued as a Calypso.

London, 22 October 1948

DR12837-(2) Haitian Syncopation (Merang) (Lionel Belasco) De F40575
DR12838-(2) When Roses Are Blooming* (Calypso) (Lionel Belasco) De unissued
DR12839-2 When Shadows Fall (Rhumba) (Lionel Belasco) De F9058
DR12840-(2) Will You Marry Me (Rhumba) (Lionel Belasco) De unissued

* title changed from 'I Want To Be Happy'

KITCHENER

vo, with Cyril Blake's Calypso Serenaders : vo chorus, Freddy Grant-cl, Cyril Blake-g, Fitzroy Coleman-g, Brylo Ford-cuatro, Neville Boucarut-sbs, 'Dreamer'-conga drum

London, 30 January 1950

CE12840-1 Nora (Lord Kitchener) Pa MP102
CE12842-1 The Underground Train (Lord Kitchener) Pa MP103

BEGINNER

vo, with Cyril Blake's Calypso Serenaders

CE12841-1	I Will Die A Bachelor (Lord Beginner)	Pa MP102
CE12843-1	The Dollar And The Pound (Lord Beginner)	Pa MP103

Abbreviations

alt sax	alto saxophone	mar	maraccas
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 ISSUES IN U.K. DECCA'S M30700 SERIES

	Matrix	Title	Artist	U.S. Issue No.	Recording Location: Date
M30728 :	91370-A	<u>The More They Try To Do</u>	Caresser	17353	T:23/2/38
	91379-A	<u>Me Bad</u> <u>I Am Going To Buy A Bungalow</u>			
M30729 :			Lion	17348	T:25/2/38
M30730 :					
M30731 :	w72878- w72892-	<u>Dock Site Baby</u> <u>Go Far It</u>	Invader Radio	34001 34000	NY:21/5/45 NY:7/6/45
M30732 :	w72877-A w72880-A	<u>Small Island</u> <u>Carenage Water</u>	Invader Invader	34002 34005	NY:21/5/45 NY:21/5/45
M30733 :	w72899-A w72902-A	<u>Black Market</u> <u>Mama Me Belly Ah</u> <u>Hurt Me</u>	Beginner Beginner	34004 34003	NY:25/5/45 NY:25/5/45
M30734 :					
M30735 :	w72890-A w72906-A	<u>Old Time Cat-O-Nine</u> <u>Mothers Who Supporting</u> <u>Your Children</u>	Invader Radio	34009 34010	NY:22/5/45 NY:25/5/45
M30736 :	61973- 39454-A	<u>Maracas Falls</u> <u>Don't Le' Me Mother</u> <u>Know</u>	Caresser Keskidee Trio	17478 17265	NY:18/2/37 NY:22/3/35
M30737 :	91478-A 91479-	<u>Calypso Behind the</u> <u>Wall</u> <u>Too Bothereation</u>	Growler Growler	17380 17390	T:15/3/38 T:15/3/38
M30738 :					
M30739 :	91603-A 91604-A	<u>The Coldness Of The</u> <u>Water</u> <u>In The Morning</u>	Growler Growler	17402 17403	T:25/1/39 T:25/1/39
M30740 :	91625-A 91637-A	<u>I Don't Want No</u> <u>Calaloo</u> <u>Matilda</u>	Growler Radio	17409 17410	T:30/1/39 T:1/2/39
M30741 :	91660-A 91639-A	<u>High Brown</u> <u>It's The Rhythm</u> <u>We Want</u>	Growler Radio	17423 17415, 17420	T:6/2/39 T:1/2/39
M30742 :	91624-A 91638-A	<u>In The Dew And Rain</u> <u>Leave Me Alone</u> <u>Dorothy</u>	Growler Destroyer	17425 17435	T:30/1/39 T:9/2/40

M30743 :	91977-A	<u>Harold Change Your Mind</u>	Growler	17440	T:12/2/40
	91950-A	<u>I Send My Wife To The Market</u>	Lion	17454	T:10/2/40
M30744 :					
M30745 :	39412-A	<u>One Morning</u>	Beginner	17251	NY:15/3/35
	39418-A	<u>Money Is King</u>	Tiger	17254	NY:15/3/35
M30746 :	39422-A	<u>St. Peter's Day At Teteron Bay</u>	Beginner	17256	NY:18/3/35
	39450-A	<u>Marian Le' Go Me Man</u>	Keskidee Trio	17263	NY:22/3/35
M30747 :	60994-A	<u>Bam See Lam Bay</u>	Lion	17277	NY:7/4/36
	61032-A	<u>Don't Break It I Say</u>	Radio,Lion, Tiger	17280, 17237	NY:11/4/36
M30748 :	61959-A	<u>Edward The VIII</u>	Caresser	17298	NY:16/2/37
	61031-A	<u>We Ain't 'Fraid Nobody</u>	Radio,Lion, Tiger	17285, 17326	NY:11/4/36
M30749 :	61966-A	<u>Roosevelt In Trinidad</u>	Atilla	17302	NY:16/2/37
	61967-A, B	<u>Out The Fire</u>	Lion	17302	NY:16/2/37
M30750:	69008-A	<u>Don't Hide Behind The Door</u>	Growler	17473	NY:16/4/41
	91369-A	<u>Madam Khan</u>	Caresser	17352	T:23/2/38
M30950 :	64609-A	<u>Sly Mongoose</u>	Jack Sneed	7566, 48058	NY:9/9/38
	64610-A	<u>West Indian Blues</u>	Jack Sneed	7566, 48058	NY:9/9/38

Note : T - Trinidad; NY - New York; Dates in the order - day/month/year.

KEY TO RECORD LABELS

U.S.A.

Banner	(Ba)	B-703--B-771	West Indian : export?/domestic
Brunswick	(Br)	7000-7233 80000--	Race : domestic Popular? : domestic
Decca	(De)	7000-7910 17250--17484 34000--34010 45000--	Race : domestic West Indian : export/domestic West Indian : export/domestic? International : export?

Melotone	(Me)	M12000--	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
<u>U.K.</u>			
Brunswick	(Br)	(0)1001--	Popular : domestic
Columbia	(Co)	MR MZ	unknown Popular? : Swiss
Decca	(De)	F(four digit) F(five digit) M30700--	Popular : domestic Popular? : export Popular? : export
Odeon	(Od)	ON 100--	Popular? : export
Parlophone	(Pa)	E R MP	Popular : domestic Popular : domestic International : export/domestic?
Regal Zonophone	(RZ)	MR	Popular : domestic