

# Anthurium: A Caribbean Studies Journal

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Volume 3

Issue 2 *Calypso and the Caribbean Literary*

*Imagination: A Special Issue*

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Article 4

December 2005

## In the Battle for Emergent Independence: Calypsos of Decolonization

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### Recommended Citation

Funk, Ray (2005) "In the Battle for Emergent Independence: Calypsos of Decolonization," *Anthurium: A Caribbean Studies Journal*: Vol. 3 : Iss. 2 , Article 4.

Available at: <http://scholarlyrepository.miami.edu/anthurium/vol3/iss2/4>

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## Introduction

Earl Lovelace, in one of his essays notes, “Decolonisation ... to be the process by which the previously colonized wrestled to achieve some sense of self, some independence as they disengage from colonialism.”<sup>1</sup> In another of these essays Lovelace observes, “What characterized the calypsonian throughout his long fight for social acceptance has been his acute sense of his own freedom.”<sup>2</sup> This essay focuses on certain calypsos in the decades leading up to Trinidad’s independence in 1962 in which the calypsonian’s sense of his own freedom is manifested in calypsos that focus on the larger struggle for freedom and autonomy for his society. In these calypsos, there is a subversion of the status quo, a move from a respectful deference to colonial rule to a new postcolonial consciousness. These calypsos focus on changing attitudes toward the British Royal Family, a growing allegiance to a homeland other than Mother England and the major events during the Fifties as plans for a West Indian Federation develop and collapse.

## Griot to the British Crown

In tracing the African roots of Calypso and Carnival, commentators like Dr. Liverpool, Trinidad’s seven-time calypso monarch, have seen strong connections between the West African griot and the calypsonian. Griots were hired by African royalty to sing their praises, celebrate their lives and document their achievements. Applying such a loose definition, there are a goodly number of calypsos that seem to fit in this category in reference to the British government and its tangible symbol of the government, the Royal Family, for example: Roaring Lion’s “Coronation of Queen Elizabeth,” George Browne’s “I Was There At the Coronation,” Kitchener’s “Festival of London,” and the many calypsos supporting the war effort during World War II. Visits to the British Colonies by members of the Royal Family or visiting dignitaries like President Roosevelt resulted in calypsos and calypso contests to sing songs of praise.

Panther’s international career was launched by winning a contest for the visit to Trinidad in 1955 of Princess Margaret. In general these calypsos were reverential. For example, the first recorded calypso of this type, Atilla the Hun’s 1935 recording of “Duke and Duchess of Kent,” is typical of these commemorating the visit of the British Royal Family to Trinidad:

Trinidadians regard with pride  
The visit of the Prince and his bride.  
With banners flying happy and gay  
The whole island was on holiday  
And it seems everyone was bent  
On welcoming the Duke and Duchess of Kent.<sup>3</sup>

The message that they are to take back to King George is explicitly referenced in the song which hopes the Duke and Duchess “will speak of our loyalty” to the king.

In 1955, Princess Margaret visited Trinidad, the first such visit by a member of the Royal Family in twenty years. This led to the calypso competition won by the Mighty Panther, which led in turn to his coming to the United States and also caused some excitement in England. The *London Daily Express* published the text of Panther’s tribute to Princess Margaret and the *Express* offered a cash prize to the best British calypso on the same subject.<sup>4</sup> The newspaper reported that “thousands (mostly women)” entered the competition. The winning entry was far from memorable and its chorus went:

There is plenty to see and plenty to do.  
Everyone is happy and waiting for you,  
Our singing can be heard for miles around  
Because our lovely Princess Margaret is West Indian bound.<sup>5</sup>

But there was, almost from the beginning, a less reverent tone in certain calypsos. The most famous calypso on the royal family in the first half of the 20th Century was subversive rather than subservient. Lord Caresser’s 1937 calypso “King Edward VIII” is generally known by the hook line of its chorus, “Love Love Alone.” The subject was King Edward the Eighth’s Abdication of the Throne to marry the American divorcee Wallis Simpson. It became immensely popular and was sung throughout the Caribbean and beyond for decades to come. Harry Belafonte recorded it in 1957 during the Calypso Craze when his album called *Calypso* sold a million copies and launched a major hysteria when the American entertainment industry for six months thought it would kill rock n roll. Most recently, the American blues artist Taj Mahal recorded it.<sup>6</sup>

“Love Love Alone” is not a celebration of the king as the leader of the British Empire, no mightier-than-thou ruler of his subjects whose exploits in battle are being celebrated. This calypso was on his human nature rather than his kingliness. His abdication was itself a bold act of independence and this is what celebrated in Caresser’s song. The hook in its chorus made it memorable: “It’s love, love alone, / That caused King Edward to leave the throne.” The song celebrates the well worn theme of “love conquers all,” but what is unique was the King’s voluntary surrender of power and his decision to flaunt the power structure, “Oh, what a sad disappointment / Was endured by the British government,” and risk all, “And if I can’t get a boat to set me free / Well, I’ll walk to Miss Simpson across the sea.” By his abdication the king was set free, free of his kingly duties and indeed free of England for he immediately left Great Britain to live in exile. Edward attained a freedom the colonists would long for in the decades to come.

### Lord Kitchener, From Mother England to Mother Africa

If one looks at the calypsos of Lord Kitchener while he lived in England during the period from 1948 to 1962, this subversion, this striving for identity and freedom is clear. As Kitchener got off the *Windrush* in 1948 after making the journey from Jamaica to England, he was confronted by a newsreel crew and sang a new calypso that he wrote in anticipation of his arrival, "London is the Place for Me."<sup>7</sup> Kitch proclaimed his intentions in the chorus and in the second verse:

Well, believe me, I am speaking broadmindedly  
I am glad to know my mother country (chorus)  
To live in London you really comfortable  
Because the English people are very much sociable  
They take you here and they take you there  
And they make you feel like a millionaire  
London that's the place for me (2nd verse)

But this rosy view was not what he sang in the years to come, after he had actually lived in England not just fantasized about it. British subject or not, being a Caribbean person of color in cold, damp England was tough in the Fifties as Lord Kitchener was to learn and was to sing about extensively. As Donald Hinds who immigrated to England from Jamaica in 1955 wrote:

Despite the fact that in a few years thousands of West Indians had settled in Britain, the migrants' world was a lonely one. The crowded boat train is the only reminder that a large number of his countrymen are over here. Once the station is behind him, if he looks through the window of the taxi at the pedestrians hurrying quietly along, then he must realize that he is a long, long way from home. The streets are not lit with the vulgar brilliance of West Indian cities and towns; the vehicles do not hurtle along at breakneck speed with their headlamps blazing and horns blaring angrily at the mistakes of others. No one shouts at a friend on the street. It seems that the city is walking in its sleep.<sup>8</sup>

The experience of exile and separation was vividly portrayed at the time in the comic novels of Trinidadian Sam Selvon, especially his aptly titled *The Lonely Londoners*. The conditions were equally vivid in Lord Kitchener's calypsos. In "Sweet Jamaica" (1952), he didn't mince words:

Thousands of people are asking me  
How I spend the time in London City  
Well, that is a question I cannot answer  
I regret the day I left sweet Jamaica  
I mean you would pity my position  
Because I nearly die here from starvation

Kitchener went on to sing about the weather (“I can't stand the cold in winter / I want to buy an incubator), problems of getting transportation, difficulties of finding good housing. (“My landlady’s too rude / In my affairs she likes to intrude”) and his dislike of British food in his “Food from the West Indies”:

No, no, no, this wouldn't do  
Give meh rice I'm begging you  
Dorreen, Darling, if you please  
Give the Lord some rice from the West Indies

His famous song “Nora” which reflected a longing to go home to Trinidad was a classic of expatriate feeling.

But besides documenting the harsh reality of life in the Mother Country, Kitchener was shifting his focus and his allegiance from England to what was for him the real mother country. Kitchener proclaimed his allegiance in his 1951 calypso, “Africa My Home:” “I want to come back home, Africa / Girl, I tried, roam, Africa.” Around this time, the BBC was broadcasting calypsos on the Overseas Service not just to the Caribbean but also to West Africa where they were proving immensely popular. Meanwhile, Kitchener was coming into contact with the expatriate population of Africans arriving in England. From Kitchener’s pen then came the first calypso to directly address the subject of a country receiving Independence from Great Britain in his 1956 “Birth of Ghana.” This song proved very popular. Indeed, a recording firm manager is quoted in the *Jamaica Gleaner* in October 1957, as stating that it had sold an amazing 300,000 copies.<sup>9</sup> Which would make this record a best-selling real calypso of its time. It is unlikely that these sales were largely in Britain but instead from export sales to Africa and the Caribbean.

Kitch’s description of Nkruma is somewhat prophetic of Eric Williams and revealed that Independence came only with struggle and a forceful leader:

Dr. Nkrumah went out his way  
To make the Gold Coast what it is today  
He endeavored continually  
To bring us freedom and liberty  
The doctor began as agitator  
He became popular leader  
He continued to go further  
And now he is Ghana's prime minister

Kitchener’s lyric points to the wider goal of getting out from under the yoke of colonial rule as Markus Coester wrote in a recent article that looked at both Kitchener’s “Birth of Ghana” and Laurel Aitken’s mento about Ghana’s Independence, “They Got It.”<sup>10</sup> Kitchener leaves no doubt that Nkrumah’s struggle was for the benefit of all “Africans” under colonial rule, be it in Africa or elsewhere, or be it only as a means of creating pan-African solidarity. He does not hesitate to

emphasize his identification with those who benefit from Nkrumah's achievement—Independence. Indeed, all subsequent calypsos in direct celebration of independence from British colonial rule owe a debt to Kitchener's song. Lord Kitchener himself returned to Trinidad not long after Independence. If one reviews the broad sweep of his calypsos over the prior decade and a half, one of the themes they reflect is a gradual disenchantment with life in England, a growing allegiance to his African roots, and a support for the decolonization of the British Empire.

### **Yankee Gone**

During the 1950s, while there was a move toward formal Independence from Great Britain, there was also one of independence from the United States. The military base at Chaguaramas that had been established during World War II had a profound effect on the life of most Trinidadians. For some Trinidadians the base offered job opportunities and increased wages not there previously, but there was also the sense that the country had been invaded by a second foreign power and the results were not all beneficial. Indeed, two of the best-known calypsos of all time are about the effects of the American occupation, specifically on prostitution in Trinidad. When Lord Invader in "Rum and Coca Cola" in 1943 proclaimed "Mother and daughter working for the Yankee Dollar," he did not mean handicrafts. The American base caused an enormous increase in Trinidadian women who were making their living as prostitutes with American soldiers as their clientele.

By 1956, things were starting to change with what would now be called downsizing at Chaguaramas, and Sparrow won the Calypso monarchy that year with "Jean and Dinah" proclaiming an end to the American domination of this sector of the local economy. The song was originally called in print and on its first record release, "Yankees Gone:"

All the girls in town feeling bad  
No more Yankees in Trinidad  
They going to close down the base for good  
Them girls have to make out how they could

The women "round the corner posing" are told, "Don't make no row / Yankee gone / Sparrow take over now," and "It's the Glamour Boys Again / We are going to rule Port of Spain." Sparrow's proclamation was putting the colony on notice of a new force in calypso, a new pride in throwing off the yolk of foreign control. Sparrow soon became the voice of the PNM and Eric Williams as he advocated support for the Doctor in a whole series of calypsos in the next few years.

American departure was not as swift as Sparrow reported in 1956, and during the next few years, the calypsonians sang about the continued American ownership of the base in

Chaguaramus. There were a number of calypsos about it, and all were supportive of Eric Williams' efforts to get the Americans to depart. Cypher in his "The Chaguaramas Issue" (1959) sang:

We want Chaguaramas  
Say what thou like  
The Doctor is right  
We want Chaguaramas

These calypsos seem to be all part of the wrestle to be free and independent of foreign occupation.

While there was this tension with American occupation, a master calypsonian reached into American history for the subject of his calypso. Though it remains little known, there is a calypso written by Growling Tiger in the period leading up to Independence that reflects a yearning for freedom. In 1960, in the collection of the latest calypso lyrics, Tiger included his "Abraham Lincoln Speech at Gettysburg." He had already given up appearing in the tents and the song was not commercially recorded but he did sing it at the Newport Folk Festival in 1964.

Lincoln's historic speech given at Gettysburg  
Was an incentive the living and the dead had heard  
Eulogizing those who fought the civil war  
To defend the liberty of both rich and poor  
Some were wounded some were living many dead  
As Lincoln again in his oration said  
We are highly resolved again  
The men who have died  
Should not have died in vain  
Lincoln told them then  
That his word would never fall  
In this nation all men are created equal

Just as things are heating up for Independence in Trinidad, Growling Tiger went back to the famous American presidential address from a century before to draw inspiration. Was it the freeing of slaves or the concept of a civil war that attracted him? Certainly, Pretender's "God Made Us All" had in the Forties eloquently voiced the right to racial equality. For Tiger, when you consider this calypso, it is liberty, equality, and democracy, principles that men were dying to defend during the American Civil War, that he emphasized and found in Lincoln's speech to be the cause for the great celebration.

## Federation

The first plan for liberation of colonial rule in the Caribbean was a plan for Federation of the Caribbean colonies and there were a number of calypsos on different aspects of Federation in the Fifties.<sup>11</sup> I wish to point to but a few lines from a couple of the many written on this topic. One of the issues that were central to the eventual dissolution of the Federation was the placement of the capital in Trinidad which Jamaicans were especially unhappy with. In 1957, Sparrow was singing in the tent:

Bajans sorry but Sparrow glad  
We have the capital in Trinidad  
They try all kind of botheration  
To wreck West Indian Federation.<sup>12</sup>

Sparrow was hoping for the best but Federation was not to survive. Lord Melody asserted Trinidad's success and Jamaica's failure quite proudly in his calypso, "Capital Site," and is clearly chortling at Trinidad's success.<sup>13</sup>

All they got in Jamaica is plenty banana  
And poor people hungry  
They ain't got a penny  
5 shillings for ordinary chow  
Their life but I still wondering how  
They could say that they want supremacy  
And all they got is banana industry

The partisanship between Trinidad and Jamaica was a central failure in Federation planning.

Other countries were not on board either. King Fighter from British Guiana in the same tent in 1957 was extolling:

I really can't understand  
Why BG afraid of federation  
BG you're fooling yourself  
Why hide like a mouse upon the shelf  
You losing a progressive chance  
You'd better jump in the brew and dance<sup>14</sup>

Even as these calypsos reflected tensions in the process of trying to establish a West Indian Federation, they reflect a heightened implicit excitement in freedom from colonial rule. Mighty Bomber's "Federated Islands" spoke of the need for cooperation, "May the islands co-operate independently," and in the third verse, of the next step:

There's a task before us  
We must fight dominion status  
Free trade and free movement  
And have a sound devoted government  
So to speak we want to accomplish  
We must forget everything about racial business  
Giving our leaders their every need  
Regardless of color, their class or creed

Striker's "Ah Glad for Federation" focused on the hope that with Federation discrimination as to people from member countries would end. As Federation collapsed, renewed dreams of sovereign nations emerged and the process of decolonization continued.

### **1962 Independence Calypso Competition**

Success was finally at hand in 1962, and with the pending celebration of Independence, a calypso competition was put together by the Celebration Committee. Thirty-six calypsonians were chosen to audition at Radio Trinidad on August 9 and featured all the leading calypsonians of the time. Twelve were chosen for the final to be held at the new Town Hall on August 15, and the event was broadcast on Radio Trinidad.<sup>15</sup> The first prize was \$1,000, which was a substantial in light of other competitions at the time. The competition proved a very popular event as the *Guardian* noted: "Hundreds packed the auditorium of the Port-of-Spain Town Hall where the competition was being staged. Nearby Woodford Square was filled to capacity as loudspeakers relayed the proceedings from the Town Hall."<sup>16</sup>

A young singer, a relative outsider, won the competition. Kade Simon, Lord Brynner, took his sobriquet from the fact that he was bald and was a reference to the famous American actor Yul Brynner. All the songs from that radio broadcast survive in only the poorest quality of tape recording with a terrible hum and have largely slipped into oblivion. That is, except for two which were commercially recorded. They are the contest winner Brynner's piece and Sparrow's entry. Brynner's song was issued as a single on RCA and not long after was featured on his first album called *Mr. Calypso* and the song is re-titled as "Our nation's calypso" (1962). Lord Brynner sang:

Because this is your land, just as well as my land  
This is your place and also it is my place  
So let we put our heads together  
And live like one happy family  
Democratically, educationally,  
We'll be independently.

.....

Conscientiously, Independence  
And constitutionally, Independence  
Forget all this lousy rumor about racial equality  
If you are an East Indian and you want to be an African  
Just shave your head like me  
Then they can't prove your nationality

The most interesting and bizarre conceit in the song is the foreshadowing of racial tension that continues to plague Trinidad and Tobago, that the East Indian population should conclude that racial unity is only a “lousy rumor” and that Indians should all pretend to be of African decent by shaving their heads. A simplistic solution but one that is the kind of exaggerated idea that sparks controversy and some thought, like Cro Cro’s solution to kids not learning that their arms be cut off in the calypso that brought him to the Big Yard that year, or Singing Sandra’s “Equaliser” from several years ago that advocated castration for all sex offenders.

Bryunner beat the Mighty Sparrow who had been the 1962 Calypso Monarch and came in second. The *Guardian* noted:

Sparrow, with his wine-coloured coat, white shirt and black trousers, was “Mr. Showman” himself. He was as a schoolmaster lecturing his audience, with a word of advice for foreigners: “You people who are foreigners, Spread the word where you pass, There is a Model Nation at last.”<sup>17</sup>

Sparrow’s song “Our Model Nation” was featured on both a single and his latest album and ultimately has had a more lasting history as a well known calypso in part because Sparrow himself has gone on to be recognized as the country’s greatest living calypsonian, while Bryunner like so many other calypsonians died in poverty with little recognition.

Trinidad and Tobago will always live on  
Colonialism gone Our Nation is formed  
We go follow our leaders they always do their best  
We want to achieve so we're going to aspire  
And we bound to be a success.

It is a miracle all these different people  
Can dwell so well  
You see we are educated to love  
And forget hatred  
You see tis so  
You people who are foreign  
I've got a message to give you when you're going  
Spread the word anywhere you pass  
Tell the world there's a Model Nation at last

Sparrow's calypso like Brynner's looks to past leaders and is a celebration, a griot's homage to a remarkable achievement, but these calypsos celebrate the achievement of becoming free and independent of the kingly rule by a foreign power that had preceeded.

## **Jamaica**

Kitchener sang of independence in Africa and many calypsonians sang of Trinidad's independence. But there were others who sang calypsos as Britain granted independence to other former colonies in the Caribbean. Jamaica was made independent in August 1962 as well. As in Trinidad, the joyful event was celebrated by a number of songs in local pre-reggae styles that reflected American RnB, for example, Al T. Joe's "Rise Jamaica," or more ska and mento sounds, for example, Derrick Morgan's "Forward March." But while these songs might have had some popularity, it was a song by a recent immigrant from Trinidad, Kenrick Patrick, that was the hit song in Jamaica. Under his sobriquet Lord Creator he recorded a classic calypso called "Independent Jamaica." Indeed, it was the first hit for record producer Vincent "Randy" Chin who would go on to produce hundreds of records after this success. It was reportedly the first single issued by British record producer Chris Blackwell on his Island label that would later have many worldwide hits with Bob Marley.

Known for his calypso "Evening News," he had spent a few years in the tents in Trinidad and went on a tour in 1961 through the islands. He ended up in early 1962 at the Club Havana in Kingston and sought out Chin, owner of Randy's Record Store to record. In a *Jamaica Gleaner* interview a few years ago he described how this song came about: "It was January, but Chin asked me to make an Independence song for him in tribute to the independence referendum that was approved by the people. I did the song, then I left Jamaica to complete my tour, he explained."<sup>18</sup> It was while on the next leg of his tour that an excited Chin called him and informed him that the song "Independent Jamaica" was selling like "hot bread."

Jamaica getting their independence  
And everyone is happy  
So I will now to tell the story  
So please listen carefully  
Manley called up a referendum  
For you to make up your own decision  
So the people voted wisely  
Now everyone is happy  
There's no more federation  
These two men came from England  
They came the very same day  
On two different planes that stopped Montego Bay

They separated down to Kingston  
But still we are very pleased  
But they got independence  
The first in the West Indies (Lord Creator, "Independent Jamaica")

Although Creator did record a "Jamaican Anniversary Calypso" for the next year, he abandoned calypso and instead made his name singing ska and ballads. Lord Creator seems to have abandoned any loyalty he might have had to Trinidad in the song. In his embrace of the collapse of Federation, which was more favorably viewed in Trinidad that had been picked as the capital, and was something that stuck in the craw of many Jamaicans at the time, Creator emphasized that this was one of the issues that led to the collapse. In addition, the song emphasizes that Jamaica was made independent August 6, 1962, a couple weeks before Trinidad. It is not likely that line would have made him any fans in Trinidad.<sup>19</sup>

### **Coda: Patriotism and Post-Colonialism**

But to get back to Trinidad, with Independence there would be many other patriotic calypsos that would catch the fancy of the new nation. Best known of these are Sniper's "Portrait of Trinidad" from 1965 and Lord Baker's "God Bless Our Nation" in 1967. With Independence, the Brain Drain of great calypsonians who had gone to England was reversed. Lord Kitchener, Lord Beginner, Roaring Lion and the Mighty Terror came home. Several Independence calypso competitions have been held since the first, most notably for the tenth and twenty-fifth anniversary in 1972 and 1987, and another just recently in 2005.

If there is any song that represents a different attitude toward the "Mother Country" and more specifically the Royal Family as a symbol of the former British Empire, it is Sparrow's perennially popular calypso, "Philip My Dear," about the break-in at Buckingham Palace by a thirty two year old laborer Michael Fagan on July 9, 1982. Queen Elizabeth woke to find Fagan sitting on her bed. Sparrow, who had in 1956 proudly declared the "Yankee Gone," and who in 1962 proclaimed Trinidad the "Model Nation," was now comfortably referring to what was the Mother Country as just "good old England" with no reverence or really even any respect at all, and to the Queen as being a not unreceptive subject to a bedroom intrusion by someone who was younger, stronger, harder than the Prince of Wales. The calypsonian's consciousness is clearly postcolonial and his Independence from the Mother Country seems by such a calypso to be complete.

Meanwhile, Independence is never far from the calypso consciousness in Trinidad. Remaining issues of freedom from England like the use of Britain's Privy Council for the final appeal of legal appeals has continued to be the subject of calypsos railing at this last vestige of colonialism. Independence is also a frequent touchstone for calypsos that seek to gauge the progress of the country. This year in the Calypso tents Marvelous Marva and Singing Sandra

both sang calypsos of outrage at an incident last fall involving a nun who was principal of a Catholic school and who refused to let a young student attend school because of her dreadlocks.<sup>20</sup> Marva's calypso, "42 Years Gone," which I got to hear at Kaiso House only a few months ago during the height of the 2005 calypso season, harkens back to Independence as part of her outrage, finding such lack of tolerance unacceptable in a country that has come so far since 1962:

42 Years Gone  
We are independent now  
It's we who are running our own affairs  
While we still have issues with Rasta hair

The calypsonian is not finished with wrestling to achieve a sense of self, personal independence and nation building as the disengagement from colonialism continues.

## Notes

<sup>1</sup>Earl Lovelace, “Dignity Without Apology,” *Growing in the Dark* (47).

<sup>2</sup>Earl Lovelace, “Watch, Your Freedom is in Jeopardy,” *Growing in the Dark* (65).

<sup>3</sup>Reissued on the CD, *Roosevelt in Trinidad: Calypsos of Events, Places and Personalities, 1933-1939*, Rounder Select 1142, 1999.

<sup>4</sup>“Offer to U. K. Calypsonians,” *Trinidad Guardian*, Feb. 6, 1955: 1.

<sup>5</sup>“Prizewinning Calypso – London Style,” *Trinidad Guardian*, February 10, 1955: 3.

<sup>6</sup>You can hear the live recording that Duke of Iron, Lord Invader and Macbeth the Great sang at Town Hall in 1946 on the *Calypso: A World Music* website, [www.calypsoworld.org/noflash/audio.htm](http://www.calypsoworld.org/noflash/audio.htm)

<sup>7</sup>Lord Kitchener later recorded “London is the Place for Me,” Melodisc 1163, 1950, and it was reissued on anthology *London I the Place for Me, Trinidadian Calypso in London, 1950 – 1956*, Honest Jon’s Records HJRCD2, 2002.

<sup>8</sup>Donald Hinds. *Journey to an Illusion: The West Indian in Britain*. London: Bogle L’ouverture, 2001 (48). Originally published, London: Heinemann, 1966.

<sup>9</sup>Londoner (sic), “West Indian Table Talk,” *Jamaica Daily Gleaner*, October 15, 1957 (16).

<sup>10</sup>Markus Coester “Ghana is the Name We Wish to Proclaim’ - Two Popular Caribbean Voices and the Independence of Ghana” *Ntama Journal of African Music and Popular Culture*, [ntama.uni-mainz.de/content/view/92/29/](http://ntama.uni-mainz.de/content/view/92/29/)

<sup>11</sup>See Gordon Rohlehr, *A Scattering of Islands: Essays on Calypso*, for an extended discussion on a wider range of calypsos related to Federation (25-42).

<sup>12</sup>“Jump to the Tune”, *Trinidad Guardian*, February 12, 1957 (1).

<sup>13</sup>*Calypso Carnival 1958*, Balisier HDF 1003, 1958

<sup>14</sup>“Jump to the Tune,” *Trinidad Guardian*, February 12, 1957 (1).

<sup>15</sup>“Calypso Finals Tonight,” *Trinidad Guardian*, August 15, 1962 (1).

<sup>16</sup>“Lord Brynner – Boy Who Wanted to Be Somebody,” *Trinidad Guardian*, August 26, 1962 (8).

<sup>17</sup>“Independence Crown to Brynner,” *Trinidad Guardian*, August 16, 1962 (1).

<sup>18</sup>Claude Mills, “Lord Creator has a Passion for Ballads, *The Sunday Gleaner*, April 12, 1998 (3E).

<sup>19</sup>Albert Ribero, AKA Lord Hummingbird and another Trinidadian expatriate, recorded a calypso that celebrated the Bahamas independence a few years later, and my guess is that calypsos were sung as Guyana, Bermuda and Barbados among others became independent, but so far my search has not located these.

<sup>20</sup><http://www.africaspeaks.com/articles/2004/23092.html>

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