UNITED REGGAE MAGAZINE

#6 - March 2011

Lady Saw
Maikal X
Wayne Smith
Wayne Wonder

Earl 16
Andrew Tosh

Richie Spice
INTERVIEW

London's Passing Clouds
Ken Boothe and Big Youth in Paris
Jah Mason and Lyricson in France

Reggae Month 2011
EME Awards 2011

United Reggae Mag #6 - March 2011

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SUMMARY

1/ NEWS 3 - 21

2/ INTERVIEWS 23
- Richie Spice 28
- Maikal X 34
- Lady Saw 37
- Wayne Smith 43
- Andrew Tosh 47
- Earl 16

3/ REVIEWS 51
- The Small Axe Guide to Reggae 68-70 52
- Book Of Job by Richie Spice 53
- Tiger Most Wanted 54
- Heat by Little Roy 55
- Sheya Mission - Nine Signs and Heavy Bliss

4/ ARTICLES
- In The Spotlight: Bizot Bar Opens, RIDDIM speaks, LEGENDary Eats 57
- Wayne Wonder's Unplanned Hit 60

5/ PHOTOS
- Ken Boothe and Big Youth in Paris 63
- Giddeon Family, Natty and Babylon at London's Passing Clouds 64
- Reggae Month 2011 66
- EME Awards 2011 69
- Jah Mason and Lyricson in France 72

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18th Annual 9 Mile Music Festival

The Bob Marley Movement presents the 18th Annual 9 Mile Music Festival (formally the Caribbean Festival) and Food Drive on Saturday, March 12, 2011 at Bayfront Park, Downtown, Miami. The gates open at 1pm.

Every year the Festival collects canned food and donates it to a needy organization. Since the inception of the Festival over two million can of food has been collected! This humanitarian effort helps spread Bob Marley's message of peace, love and unity.

This years Festival will benefit Curley's House, an organization that provides bulk food products to underprivileged recipients.

This year's Festival will feature performances by Stephen Marley, Damian "Jr. Gong" Marley, Julian Marley, Ky-Mani Marley, Slightly Stoopid, Thievery Corporation, Major Lazer, Inner Circle, Kevens, DJ Hatcha, Mala of Digital Mystik, Juan Basshead and MC Jumanji. Gramps Morgan and Third World will be performing a song or two with the Marley crew. Protoje will be joining Ky-mani Marley onstage to perform their hit Rasta Love. Hosted by Michael Winslow of the Police Academy movies, Lance-O of Kulcha Shok Muzik and Vanessa James.

The Festival is one of the most successful musical events throughout South Florida. It is an event that entices people from around the United States, Canada and the Caribbean to attend.

Advance General Admission tickets are $55.00 (plus four cans of food) and are available at www.bobmarleymovement.com and other Caribbean outlets.

General Admission tickets start at 63.00, plus four cans of food.

Special VIP tickets are available for $183.00. This includes a special viewing area, food, drink and a commemorative t-shirt.

For more information go to bobmarleymovement.com or call the hotline: (305)740-7344.

Dont You Stop by Bazil

The 'hidden weapon' of Tiger Records, the impressive French born Bazil, returns with another big single for the label, Don't You Stop. The inspirational and uplifting tune channels through over an impressive CRISP backing track [which is apparently called the Richings Riddim].

"*Don't you stop*
Stick to your dream and ambitions
Stand firm, til you reach the top
There ain't no giving up now"

The tune is reportedly the first in a line expected to come from a full length Bazil album later in 2011 from Tiger Records called 'Stand Up Strong'. Until then, however, fans can pick up Don't You Stop exclusively at the official website of Tiger Records, right now.

Lyrikill - My All Wasn't Much and My All Version 2

Matthew Davis was born in Jamaica but moved to Atlanta, Georgia in the US at a young age. Now 30 at years old and under the pseudonym of Lyrikill for the past 3 years has been found chatting on the mic in various mc / deejay / singjay styles which resulted in the release of the album 'Constructive Seduction' on the French underground label Springline at the tail end of summer 2009, with the help of Flow Production revival riddims to compliment his original lyrics. His popularity in Atlanta appears to be growing -especially with the ladies- with a number of live appearances under his belt at Atlanta's infamous Apache club, plus he has displayed his versatility by hooking up with local hip hop crews and working with various well known underground hip hop producers such as ET Sounds Indeed last year classic Hip Hop label Def Jam expressed an interest in him. For now though he is firmly in his reggae guise with a new single titled My All Wasn't Much, again on a Flow Productions riddim. There are two versions of the song both of which are in a kind of Rub-A-Dub Lovers vein. Version 1 is the raw vocal mix whilst version 2 is a smoother balanced mix with a different vocal approach. Hopefully more will emerge from this promising talent soon. My All Wasn't Much is available now at leading download stores.

The First Rasta, the Movie

After several translations and numerous articles in the late 70's on Reggae and African music, journalist and writer Hélène Lee published in 1999 her second book in France. Translated into several languages, 'The First Rasta' is a thorough investigation of Leonard Percival Howell's life (1893-1981), the initiator and catalyst of the Rastafari Movement, considered by many as its founder. Ten years later, Hélène Lee went back to Jamaica with cameraman C. Farnarier on the trail of a forgotten and overlooked, yet central character in the history of this movement. With a mix of archival footage and interviews of the members of his first community, Hélène Lee directed a fascinating documentary, moving a times, describing the life and personality of a man who, beyond the founding of the first Rastafari community of Pinnacle, has really laid the foundation of one of the first globalized vision of a world of justice... 'The First Rasta' movie will be out on the 27th of April on French screens only. The DVD is planned for the fall and should include, in addition to an English version (audio and subtitles), an extensive bonus of original Rasta music and an interview with Hélène Lee.

Tempo explosion

Originally released in 1985 on the Black Victory label this rare album is to see the light of day again courtesy of Dug Out.

It's a one riddim album that plays on King Tubby's classic Tempo riddim and is hailed by many as being one of the best of its kind.

There are only eight short songs, but each one is sublime in its own way. The first four cuts are vocal versions from such respected artists as Willie Williams, Chris Wayne, Ras Menlik Dacosta and Sugar Minott, who also co-produced the album with Bullwackie and each of these artists brings their own distinct style to the table.

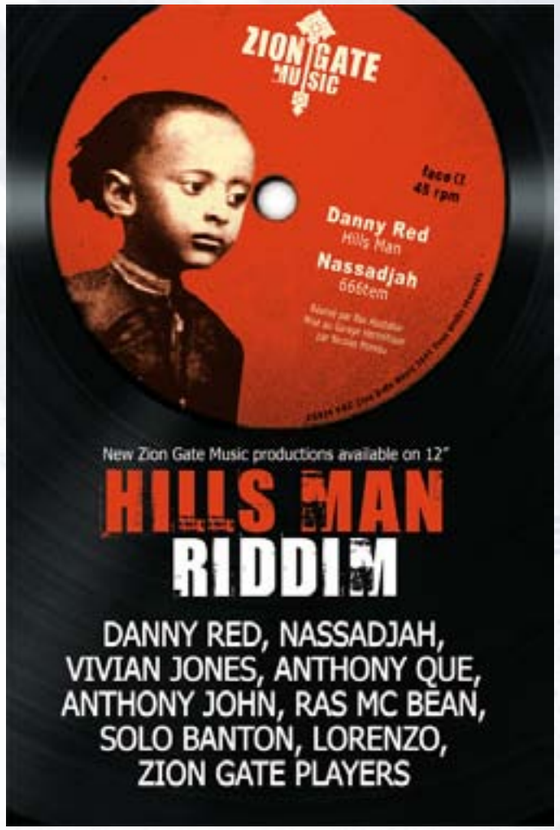
The final four are instrumental cuts with the smooth sax of Jerry Johnson, who more recently appeared on Burning Spear's 2009 Grammy award winning 'Jah Is Real' drifting on top of one while the other three are from The Black Roots Players who add real dread and menace with their 'Slow Tempo' version.

This album with its meticulous and mesmerising mix of electronic and analogue techniques is sure to appeal to fans and collectors of the digital revolution that took place within 1980's reggae.

The Hills Man Riddim by Zion Gate Music

After the tough stepper Determination Rock riddim released last August, French label Zion Gate is back with a brand new roots & culture release called the Hills Man riddim.

The team have voiced veteran artists such as Vivian Jones and Danny Red, singjays Solo Banton, Ras Mac Bean, Anthony Que, Lorenzo, Anthony John and French singer Nassadjah. Striclty conscious music out soon on three 12''. Note that the first 12 will be available this month, second next month and the third in two months.



1/ ZG020 produced by Ras Abubakar
Mixed by Nicolas Moreau at Garage Hermétique
Alpha side: Danny Red - Hillsman / Nassadjah - 666tem / Omega side: Anthony John - Step In The Futur / Zion Gate Players - Hills Man Version

2/ ZG021 produced by Ras Abubakar
Mixed by Nicolas Moreau at Garage Hermétique
Alpha side: Anthony Que - Rastafari Is The Way Discomix / Omega side: Ras Mac Bean - Jah Have The Key / Zion Gate Players - Hills Man Version

3/ ZG022 produced by Ras Abubakar
Mixed by Nicolas Moreau at Garage Hermétique
Alpha side: Lorenzo - Wake Up / Solo Banton - Revolution Time / Omega side: Vivian Jones - International Conspiracy / Zion Gate Players - Hills Man Version

Anthony 'Knowledge' Doyley Passes Away

It is with great sadness that United Reggae reports the passing of yet another fine roots reggae artist Anthony Doyley, who died on Saturday 26th February 2011 in London at the age of 55.

Anthony was one of the founding members and lead singer, songwriter of the group Knowledge. They formed in 1974 and included vocalists Delroy Fawlin, Earl MacFarlane and Michael Samuels plus guitarist Michael Smith.

Their early work was with the artist/producer Tappa Zukie, who looked on them as his protégés and after releasing a number of hits through Zukie's Stars label they signed to the major label A&M in 1978 where they released 'Hail Dread'. They also worked with producer Roy Cousin that released the great 'Stumbling Block' but the band unfortunately did not find the same significant commercial success as some of their peers and soon slipped back into relative anonymity.

Photos by Nicolas Maslowski

Opening of the first HELP Jamaica! Education Center in Cassava Piece

United Reggae has been a firm supporter of the HELP Jamaica! charity from the very start and now after two years of hard work they are proud to announce that on February 3rd their first Education Centre opened in Cassava Piece.

HELP Jamaica! stands for Help Establish Library Projects in Jamaica! and was establish in 2008/2009 as a non-profit and independent organization based in Germany and in Jamaica. The aim of the project is to give youngsters and adults alike the chance to broaden their minds and horizons not just through a modern and comprehensible collection books but also as a place where basic computer skills and the creative techniques necessary in a world dominated by modern media can be taught.

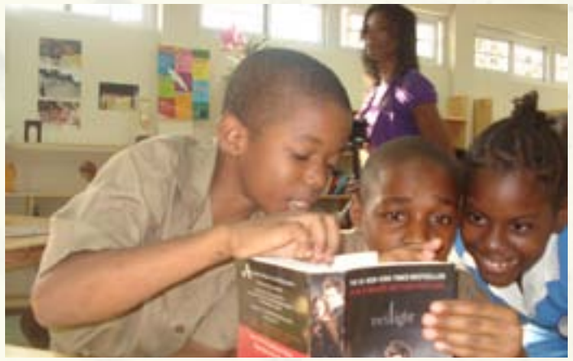
At the opening ceremony guests included The German Ambassador in Jamaica, Jürgen Engel whose country has been one of the major contributors to the fund for the reconstruction of the building with a grant of 1,2 million Jamaican Dollar (10.400,- €). The Jamaican Minister of Industry, Investment and Commerce the Honourable Karl Samuda also appeared and congratulated the organization and expressed how impressed he was with their achievements in the past year and a half since the idea of the project was first introduced to him. He lauded the progress and pledged his support especially since several attempts have been made to use the space occupied by the Centre for community activities.

Michael Lorne
Attorney at Law

Jürgen Engel
German Ambassador in Jamaica

Other Jamaican dignitaries present included Mr. Sydney Bartley, the Principal Director of Culture, who was representing Minister Olivia "Babsy" Grange along with Dr. Paulette Stewart the President of the Library & Information Association of Jamaica. Mr. Michael Lorne, Attorney-At-Law gave a keynote address on the relevance of the Education Centre, especially in a divided and marginalized community like Cassava Piece.

The day was not just about speeches and promises of support as "Rising Star" Romain Virgo gave a poignant performance along with local performer and this years second placed "Rising Star" Camaley. There was also an appearance by the Subkonshens Music Label artist Darrio and all three encouraged the youths to leave violence and negativity behind and focus on their education.



After all the formalities and the ribbons were cut guests and speakers along with about 200 kids were invited into the building where they saw at first hand the already impressive collection of books and computers supplied by "Food for the Poor" plus the designated Tiny Tots and the homework areas.

To keep people entertained throughout the afternoon there were many various activities-for the children like a bounce-about, mural painting and a great performance and drum class for the kids by the powerful and energetic Kingston Drummers.

In all it was reported that it was a great opening day for the centre and one in which chief librarian and project manager Fernette Williams shared her vision of this community library being seen as a central institution for the development of individual citizens as well as the community.

Makasound files for bankruptcy

There has been some rumors circulating that independent French reissue label Makasound has gone bankrupt. This news is sadly now official on the label's website, and co-founder and owner Nicolas Maslowski has also confirmed this in an interview with newspaper Jamaican Observer.

Makasound was founded in 2002 by Nicolas Maslowski and Romain Germa and has put out 28 reissues in eight years. According to Jamaican Observer, Makasound had an accumulated debt amounting to millions of Jamaican dollars.

The reason behind the bankruptcy is according to Nicolas Maslowski illegal downloading, and he notes that "French people are the biggest illegal downloaders in the world". Nicolas Maslowski also criticizes contemporary reggae and the Jamaican music industry as well as blaming the Jamaican government for not doing enough for keeping roots reggae alive. This is not the first reggae reissue label filing for bankruptcy. In 2007 the widely known Blood and Fire label closed its operations and in 2009 Motion Records did the same thing.

There are however some reissue labels left. Dug Out just put out the Tempo Explosion compilation and the single Sheriff John Brown by the late Sugar Minott. Pressure Sounds will release a new Lee "Scratch" Perry compilation in April and VP Records subsidiary 17 North Parade is putting out a regular stream of great reissues. There are also labels such as Soul Jazz, Rock A Shacka, Digikiller Records, Jamaican Recordings and Kingston Sounds.

Hopefully all of these will be able to remain their operations intact.

However, the world won't be the same without a label that has put out gems such as Black Roots' In Session, Knowledge's Straight Outta Trenchtown, Rastafarians' Orthodox, Leroy Brown's Color Barrier and the various artists compilation Rub a Dub Soldiers.

Tiger Records Contest And The Winner Is...

Earlier this year Sherkhan, the French producer from Tiger Records based in Kingston, set a mix contest to see who could come up with the best take on his latest riddim the Electricity Riddim.

Once the closing date of the compotion was reached the three judges DJ FLASH (TRINITY), ELMAR (SENTINEL) and CROSSFIRE (UNITY) sifted through the numerous entries looking for the most original and interesting mixes that had made good use of samples with meaning / messages etc, scratching, studdar effects and just about anything else that they had wanted to use to grab their attention. In the end the vote was unanimous with a young 16year old lady from Brooklyn, New York KAYLA G impressing the judges the most.

Livity Reggae Present Tempo Riddim

It would appear that this year is going to see the return of the King Tubby's Tempo riddim, made famous by Anthony Red Rose in 1985, in a big way, for following on from the recent re-release of 'Tempo Explosion' French production house Livity Reggae are releasing two 7" vinyl's that showcase the old and new of this classic riddim.

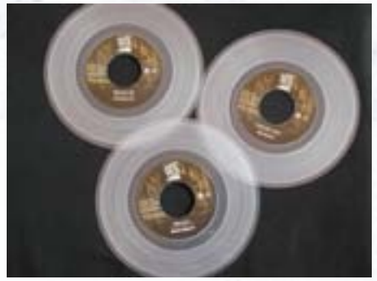
Peace Love and Harmony reissued by Kingston Connexion

The Kingston Connexion label out of Dijon, France, has released Peace Love and Harmony, another rare 7".

It's a sufferer's lament by the harmony group Earth Disciples, originally issued in 1979 on Tuff Gong's 56 Hope Road label, which aside from its Bob Marley connection, released collectors deep roots items such as Reggae George's Three Wicked Men and the poet Oku Onuora's Reflections In Red.

If you want this 45 it is only available from one source, Jamaican Roots who presumably have an exclusivity deal with Kingston.

The Mist Riddim



Originally released in 2009 through the digital medium, the Mist Riddim from the French based Soul Vybz Music is now showing up in a extremely limited collector's edition 7". Soul Vybz is 500 copies of the riddim - Which is split between tunes by Jamaican stars, Demarco, Busy Signal and Anthony B and, of course, clean versions of the riddim which is a fairly straight forward Hip-Hop piece.

The Mist Riddim Collector's Edition 7" series is currently available. Get them while they last.

The One Love Peace Festival Returns To The UK

It is 20 years since the last One Love Peace festival was held in the UK and now to celebrate the life and times of Bob Marley on the 30th anniversary of his death it returns to the Wembley Arena on Sunday 31st July.

This all-day festival at Wembley Arena will commemorate Bob Marley's untimely passing in 1981 aged just 36, and pay homage to his musical legacy with a series of themed sets from a host of international superstars.

Legendary rap star and global icon Busta Rhymes will headline the event in a UK festival exclusive, bringing a Hip-Hop climax to the Caribbean infused concert, performing explosive hits from an animated career that has spanned over two decades. Busta will be joined by Grammy-award-winning superstars Shaggy and Sean Paul and man of the moment Gyptian, as well as roots royalty Aswad, in an unprecedented music showcase this summer. Other artists performing at the all-day festival include John Holt, The Abyssinians, Third World, Natty King, Jamaican born DJ Trinity, Etana and Wayne Wade appearing in the UK for the first time. The event will also be interspersed with motivational talks from community leaders and anti-crime activists as part of an ongoing peace initiative.

The biggest highlight for reggae fans however must be the appearance of Marley's son Ky Mani Marley who will be performing a selection of his father's greatest hits including No Woman, No Cry and One Love. Ky Mani, who bares a striking visual and vocal resemblance to his father, has previously released critically acclaimed reggae albums including 'Like Father Like Son' and tribute track Dear Dad.

Ky-Mani had to say of the event: "I feel blessed to be part of The One Love Peace Festival. It is with great pride that I will pay homage to my father, Bob Marley, with some of his best loved songs. The festival's message of peace is a noble cause that I hold very dear to my heart and one that my father would have applauded. It is in giving truthfully of oneself, selflessly to benefit others that the soul finds satisfaction and great delight. London I'm coming to give you all that I've got with my music...past to present...it is my Destiny. The festival will be unforgettable to all of us who are present... Mystical proportions. 30 years after my father's passing and his legacy still lives on. One Love." It is hoped that the One Love Peace Festival, which was inspired by Jamaica's ONE LOVE PEACE CONCERT held in Kingston in 1978 where Bob Marley famously united opposing leaders on stage to bring an end to the country's political civil war, can strike accord with today's youth to end similar gang and community disputes and help reaffirm the 'Throw away your Guns, Throw away your Knives' ideals to help mend "Broken Britain". The festival also aims to reach out internationally with the One Love organization donating part of the proceeds from the 2011 festival to the Trench Town Development Association to aid the construction of a school, clinic and computer centre in Bob Marley's hometown.

Event organiser Dexter Ricketts commented: "We are honoured to be staging another One Love Peace Festival in a landmark year which marks 30 years since the passing of Reggae legend Bob Marley. For us the event is all about raising multicultural awareness and tolerance through the powerful medium of music. We hope that the One Love Peace Festival will act as a catalyst for change in Broken Britain by filling the capital with good vibes."

Tickets are now on sale and are available from Wembley Box office, ticketmaster.co.uk, seetickets.com, ticketline.co.uk, gigantic.com with prices starting at £35.

Playback With Collie Buddz

Best known for one of the biggest Reggae hits of 2006, the massive Come Around Bermy star, Collie Buddz, continues to make fans wait for the follow-up to his 2007 self-titled debut album, but to help with the [very] long wait he's made available a healthy seven track digital EP, 'Playback', FOR FREE. The project which features the hit title track as well as six other tunes - Including another previous single, the breezy Holiday, Hope alongside Demarco and the TJ produced Brush Me. 'Playback' is currently available completely of no cost -- Exclusively at Collie Buddz' official website CollieBuddz.com.

Eloquent and Keke I in The HandCart Market

If you haven't previously connected with the work of the Jamaican/French based label, The HandCart Market, perhaps now would be an excellent opportunity to do just that as the label has recently exploded with a trio of very strong singles from artists Eloquent and Keke I which are available now. The late Eloquent delivers the chilling and truly big tune, Corey, a tune which seems somewhat eerie after Eloquent would meet his own end in 2009 in another very "sad story". Eloquent was extremely talented and he left the Reggae world with certified gems of which Corey is clearly one.

"Corey dead now, Corey gone , And everybody still ah wonda how di gun reach inna Corey palm"

The up and coming and well talented Keke I serves up two tracks for The HandCart Market, She's So Special and World Crisis. The former is a STERLING old school vibed track about the special woman in Keke I's life, while the lively World Crisis is a heavy social commentary of the current scope of the world. Keke I is a name to keep an eye on in the coming years and with material like such, hopefully he continues to work with this label. Distributed through industry leader, VP Records, all three tunes from The HandCart Market are currently available.

Tony Tuff and Anthony John meet Blackboard Jungle and RockDis

French roots activists strike hard once more ! The roots reggae band Rockers Disciples and sound system and label Blackboard Jungle, both from West of France, have teamed up with Jamaicans Tony Tuff and Anthony John to offer a fresh new 12'' in a roots rockers style.

Out now, the disco release features Anthony John's Love & Pray, previously played by sound systems as a dubplate and Tony Tuff's Livity. Both cuts are on a riddim by Rootical45 & RockDis, played by RockDis all stars (aka The Rockers Disciples). This new rootsy 12 is the first release in a series of vinyl discos, co-produced by Blackboard Jungle and the band RockDis.

For each production, one riddim, 2 vocal parts and 2 dub versions, featuring "singers from different areas, representing different styles and cultures" said Rock Dis and Blackboard. A CD, compiling all the 12'' vocal content has also been announced. Stay tuned !

Dem Talking Riddim

Should you be currently searching for a very strong and vibrant Roots Reggae

riddim [and you are], you may just want to direct your attentions to Barcelona, Spain, where Genis 'Genious' Trani and co. at Reggaeland Records are currently serving up the lovely Dem Talking Riddim and it is sure to give you what you're looking for.

Reggaeland actually constructed the Dem Talking Riddim in Spain, but were apparently so confident with the results (and justly so) that they didn't hesitate to carry it to Jamaica, thus, the artists voicing the riddim are some pretty serious talents. Sizzla Kalonji, Ginjah, Chezidek, Norris Man, Jahmali and Anthony Que are just some of the big names voicing the Dem Talking and they are joined by the solid likes of Singer Jah, Malijah [Jahmali and Malijah on the same riddim!] [wow] and even Spanish artist Jah Nattoh.

Interested? Of course you are. You need not wait to get your fix as the Dem Talking Riddim, courtesy of Reggaeland Records can be found on fine etailers across the globe.

Fuss and Fight riddim

One year after releasing the Zion Gate riddim, one of the best of 2010 producer John John is back. For his new production, King Jammy's son decided to relick the great Fuss and Fight riddim.

It features Italian singjay Alborosie on Worlds Inna Trouble, Louie Culture on No Watch Man and also Tarrus Riley, Pressure and Sizzla.

On-U Sound Celebrates 30th Birthday

This year marks the 30th anniversary of the On-U Sound label and to mark this achievement they will be reissuing a number of classic On-U albums along with a selection of new releases that will include contemporary remixes of Lee Perry's On-U Sound output, the long-awaited On-U produced Little Axe album and a New Age Steppers long-player plus an extensive box-set with sleeve-notes from Adrian Sherwood, rare and un-released tracks from their archive, a collection of classic tracks and a selection of some of Adrian's finest remixes. To compliment all of this there will also be renewed live activity from the labels many artists.

To get these celebrations underway African Head Charge will be releasing a new album on March 28th called "Voodoo Of The Godsent". The album will again see On U founder Adrian Sherwood teaming up with percussionist Bonjo Iyabinghi Noah where they will also be joined by Skip McDonald, Crocodile and the Crispy Horns together with contributions from legendary bassist George Oban, Dancehall pioneer Jazzwad and electronic wizard Adamski to produce a heady mix of dub, psychedelia, trance, Afro and tribal rhythms that create their own unique sound. As a bonus Adrian Sherwood will personally sign all pre-ordered copies.

Following on from this April will herald the re-release of 3 seminal On-U Sound albums: Creation Rebel's "Starship Africa", African Head Charge's "Off the Beaten Track" and The New Age Steppers' eponymous first album that was also the first ever LP released on the On-U Sound label.

For further info checkout their website at www.onu-sound.com/

The H Project

A cause not a charity is the strap line of The H Project, whose mission is to create an EP of individual tracks to be released in aid of Haiti.

It has been over a year now since the devastating earthquake hit that country but still aid is needed to help these people get back to something of a normal life. The proceeds generated from each sale will be donated to a chosen parenting charity that the project deems can act most efficiently with the donated funds and therefore hopefully help ensure that these funds reach the right people.

A song idea, titled Sticky Situation, has been devised with a common chorus written by IJ Chris aka Irie Jah Chris to which four or five artists will add their own verse lyrics. So far artists who have pledged support are, from Jamaica Junior Kelly, Purpose, Kym Hamilton (formerly Gaza Kim), Winston Benjamin, Sheldon Senior and Mackie Consious while from the rest of the world you have Jeck Pilpil from the Pilippines, Steele Mobs from Canada, Stuart Wilson from the Caymen Isles plus Kehv, Empress Riley and Niki Saletta from the USA and Lovella Ellis and Adele Harley from the UK.

There is planned to be four initial reggae versions of the song released digitally through iTunes etc with a CD following around two months later. Each version will be blended so as to match each group of artists style and sub genre of reggae i.e. roots, dub-step, while there are also plans for one or two remix versions for the club/dance market. This will be released around 2-3 months after the initial EP and be supported by a video featuring the UK dance group Flawless (Step Up movies).

No official release date has yet been announced, but be sure to look out for more soon on this exciting and praiseworthy project.

Smiley Culture Dies in Police Raid

British deejay pioneer Smiley Culture has died on Tuesday during a police raid in Surrey in the south east of England according to BBC News. He died of a suspected stab wound when police officers from the Serious and Organised Crime Command carried out an arrest warrant at his home. Smiley Culture was due to face trial next week accused of conspiracy to supply cocaine.

Smiley Culture rose to fame in 1984 when his debut - the hilarious Cockney Translation - hit the streets. The single made fun of the cockney dialect and was an instant hit. His other hit song was titled Police Officer.

He was part of several talented British deejays, or MCs as they preferred to be called, that was popular in the early and mid eighties. This period is deeply explored on Nice Up the Dance – UK Bubblers (1984 - 1987) released last year.

Smiley Culture, whose real name was David Emmanuel, recently appeared in the BBC4 documentary Reggae Britannia. He was 48 years old at the time of the incident.

Gorilla Riddim

Necessary Mayhem producer Curtis Lynch is apparently taking things up a notch in 2011. In January he dropped an EP from Chantelle Ernandez as well as a reworking of the classic riddim Pass the Kouchie and two 12" from Dennis Brown and Brinsley Forde respectively. February saw the lovers rock album 'The Love Directories' that compiled both released and previously unreleased material.

Now he has come up with a new riddim called The Gorilla that is – according to the press release – "the best riddim so far on the Necessary Mayhem label". And it certainly is a great one with efforts from a broad variety of artists.

Tarrus Riley, Omar Perry, Franz Job and veterans Macka B and Chukki Starr have all voiced this dub infused bass heavy riddim that will make you shake your hip and move your feet.

It's available on Monday March 14th on vinyl and legal download.

Trojan's Latest Heavyweight, Strictly Limited 7" Single

The latest in Trojan's range of heavyweight, strictly limited, hand numbered 7" singles is to be by Al Barry & the Aces.

Barrington Howard (aka Al Barry) and Carl Blake were originally part of Desmond Dekker's Aces and after the group had gone their separate ways at the close of the '60s, Barry and Carl returned to Jamaica where they turned their talents to production duties and oversaw a number of productive sessions at Coxsone Dodd's esteemed Studio One with the aid of his in-house session crew, the Sound Dimension plus leading singers, Ken Parker and Joe White. Despite this array of talent for some reason only very few of these works made release, but now some 40 years on the previously unissued 'Treat Me Good' flipped with 'Down We Go', which has been unavailable since it was issued in strictly limited numbers in 1971 are to be issued.

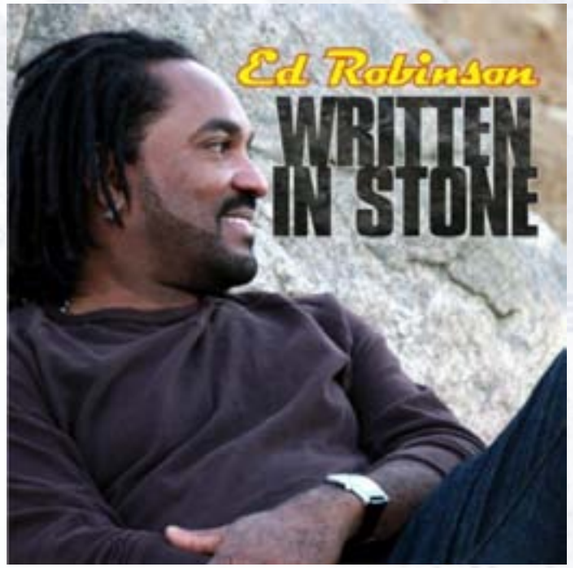
As with all previous releases in this series numbers are is strictly limited with only 435 copies being made available, so if you are a lover of quality early Reggae sounds or a Studio One aficionado then you should be looking to pre-order from here now as release date is set for 14th March.

Ed Robinson is Written In Stone

Fresh off a 2010 which saw him score what was probably the single biggest hit of his long and venerable career as well as one of the biggest tunes of the entire year from anyone, Reggae veteran Ed Robinson is now set to release what is also the most anticipated album of his career, 'Written In Stone'. Garnering the most attention from the album will certainly be the big previously alluded to tune Our Heroes which found Robinson paying a powerful and moving [but not stale] tribute to some of the legends of Reggae music. Despite being less than a year old, the tune is already somewhat of a classic of its own and it is sure to bring the fans to the album to hear the full set.

Ed Robinson's music is no mystery at this point and you can look forward to a very healthy Roots Reggae and Lover's Rock piece from an artist who finally begin to get the respect and attention from the highest level of the music - Should the album deliver in the fullest, it may be a level which he continues to enjoy for years to come.

Ed Robinson's 'Written In Stone' is released by Push Broom Gang Productions Inc. and is in stores on March 17.



Lloyd Brown Announces JINGLE FOR JAPAN Campaign

The singer Lloyd Brown has made an important announcement via his Facebook page asking everyone to create their own jingle to help the people of Japan.

"I know that amongst the entertainers who have had the priviledge and honour to perform in Japan, I feel truly heartbroken over the catastrophic events that has affected the country.

In my frantic attempts to link my friends

located in Tokyo, Osaka and of course Sendai, I received a sigh inducing message from my friend Leo from Direct Impact, letting me know that he was fine.

He asked me to voice a jingle to pledge support and to help uplift the Japanese Reggae Community and Japan as a whole.

He didn't have to ask me twice, and with that I have taken it upon myself to pass on his request to not only the world's reggae community but all communities.

All I ask is thirty seconds of your time in expressing your support, condolences, prayers and best wishes for Japan's recovery by way of voicing a jingle, the quality of the file is of no importance, its the effort in conveying the message that is.

Please send your 30 second or less jingle to lloydbrownmusic@hotmail.com or directimpactmusic@hotmail.co.jp

I'm more than sure that your PERSONAL messages will help to uplift the beautiful people of Japan in truly unimaginable circumstances which will continue for months to come.

Please pass on and share.
Thanking you in advance.

Lloyd Brown"

Other members of the reggae community have also shown their support for the country. The group TOK recorded a video tribute. We urge you to join the campaign and help lift the spirits of people affected by this terrible event.

Himperial Rockers - New Dub Evolution

Out now is a debut album from underground artists Yabass, The Manor, Tomcat & Mac who have banded together as the Himperial Rockers.

This 8 track organic dub album was recorded at the Catch A Fire (C.A.F) studio camp in London and is a blend of Larry Marshall dub style circa King Tubby '73-'74 and Black Ark vibe circa '76-'78 with a sprinkling of Rupie Edwards and Keith Hudson production techniques, that is all fully stamped with the CAF studio sound that is true to its inspirational vision.

Visit www.himperialrockers.com to hear samples and find out more.

Sara Lugo Asks What About Love?

All people with ears may be well interested to know that on May 6 you'll be able to reward those ears for years and years of fine service via picking up an album which is sure to be most fitting and comfortable to them as the outstanding young German based singer, Sara Lugo, is set to deliver her very first album, 'What About Love'. Lugo serves up a wicked blend of Jazz and Reggae music to a fine effect in coming through with a style

which is very original and damn intoxicating as well. In 2010 the songstress made waves via mighty stream of singles which found her working with some of the heaviest names in European Reggae production and she also made an appearance on 'Long Journey' - The showstopper of an album from Naptali for Oneness Records.

Directing her album is another very reputable maestro, Umberto Echo, who runs the show which features a healthy line of previously known singles as well as new material. The combination with Naptali, And They Cry, is also on board as well as a mouthwatering link with golden Jamaican Roots wordsmith, Lutan Fyah, They Know Not Love.

So! Be nice to your ears on May 6 and pick up a copy of Sara Lugo's 'What About Love' which will be available, digitally and physically for your consumption - Your brain will probably enjoy it also. And your fingers, and your eyes, and your toes, and your neck, and your hair, and your kidneys . . .

Dennis Brown 2CD Retrospective From Trojan

Following on behind from VP's 'Dennis Brown at Joe Gibbs' release earlier this year is this 2CD retrospective of Dennis' releases through Trojan, Creole and RAS titled 'Money In My Pocket', after his major hit from 1979.

This set, released through Trojan records, does feature some of the songs on the VP release like both the original and afore mentioned hit version of Money In My Pocket plus Love Has Found It's Way, Ain't That Loving You, Girl I Got A Date plus a couple more but generally there is more than enough here to make this a worthwhile purchase, especially when you can pick it up for just under £5 and it contains the classic songs he recorded with Niney, Wolves And Leopards and Westbound Train.

The Return of Sound System Scratch by Lee Perry

There has been scarce with releases from the great reissue label Pressure Sounds lately. This has caused some rumors that the label might

be folding.

But Pressure Sounds is still alive and kicking. Some weeks ago they launched their new website and mp3 shop. And now they have a new release scheduled.

'The Return of Sound System Scratch – More Lee Perry Dub Plate Mixes and Rarities 1973-1979' is a new compilation ready to hit the streets in early April – from the label – and late April, from other vendors.

The compilation includes 18 tunes, where of two are previously unreleased. The majority of the tracks is exclusive dub plate mixes and follows in the same footsteps as last year's 'Sound System Scratch'.

This is the fifth release from Pressure Sounds that is dedicated to the works of Lee Perry and if you don't already own 'Divine Madness', 'Voodooism' and 'Produced & Directed by the Upsetter' you should definitely upgrade your record collection.

Cite Soleil by Tiwony

While he may not get the deserved publicity in certain areas as some of his more well known peers, Tiwony is simply one of the most talented chanters in all of Reggae music today and if you didn't know that, on April 11 he's going to give you a huge opportunity to find out why.

The Gwada star is set to release his third solo studio album, 'Cité Soleil', on that date and it may prove to be one of the biggest albums of the year. In 2009 Tiwony dropped the critically acclaimed 'Viv La Vi' which followed 2007's more than solid 'Fly' and he hasn't missed a step along the way demonstrating himself to be one of the genre's most consistently impressive word smiths. Expected to be on 'Cité Soleil' are a couple of big combinations, African Whine which features Senegalese Hip-Hop group Da Brains and Never Give Up which puts Tiwony alongside Jamaican star, Konshens. Both tunes can currently be heard doing damage across the globe. And were that not enough (and it most certainly was) names such as Gyptian & Anthony B [on the same song], the legendary Winston McAnuff, Turbulence, Straika D and even veteran Afrikan musician Vicky Edimo [Tiwony's Father] all make appearances on 'Cité Soleil'.

Don't miss out on yet another chance to enjoy one of Reggae's lesser known FORCES when Tiwony returns with 'Cité Soleil' on April 11.

Rub-A-Dub Stylee From Scotch Bonnet

Due for release on April 14th from the Scotch Bonnet label are two new 180g 12" vinyls and digital format rub-a-dub style EP's that have blended modern mixing and production techniques with some veteran artists to give it that classic feeling.

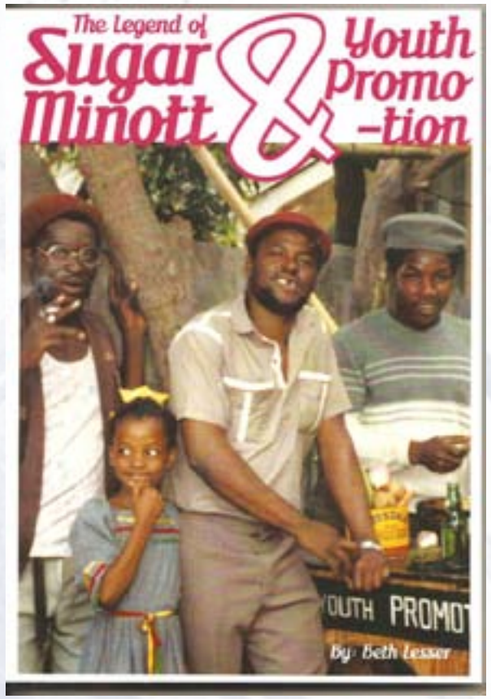
As you would expect both releases are heavy on the bass with the first EP featuring a remix from Mungo's of seasoned dancehall veterans Little John & Jah Thomas with Play Music Selecta and then an RSD cut of Little John's Sugar Plum Plum. Both vocal tracks were originally recorded in Jamaica for Kalbata and Mixmonster's fully analogue original Sugar Plum release on Soul Jazz and to complete the release there is also an RSD instrumental work out of Sugar Plum.

The second EP is solely Mungo's featuring the vocal talents of the late Sugar Minott with the hauntingly prophetic track Got To Make Tracks, voiced in Scotland shortly before his passing. Then there is Kingston 13's Lady Ann giving rough and tough ragamuffin chat to the love song Doctor Doctor while Israeli Ranking Levy adds a classic dancehall vibe in the style of Big Youth on New York Boogie before again the EP is topped off with an instrumental. Also available now at Mixcloud to listen to is a live session recorded on January 28th at Nantes Dub Station in France from Mungos Hi Fi with vocalists Marina P, YT, Solo Banton and Kenny Knots. Although only recorded on an ambient mic the sound quality is pretty good and well worth checking out.

New book on Sugar Minott

Last year dancehall pioneer Lincoln "Sugar" Minott sadly passed away only 54 years old. Now has his longtime friend Beth Lesser put out a book on him and his work. She got to know Sugar Minott in the 80's and she and her husband married at dance arranged by his sound system and label Youth Promotion.

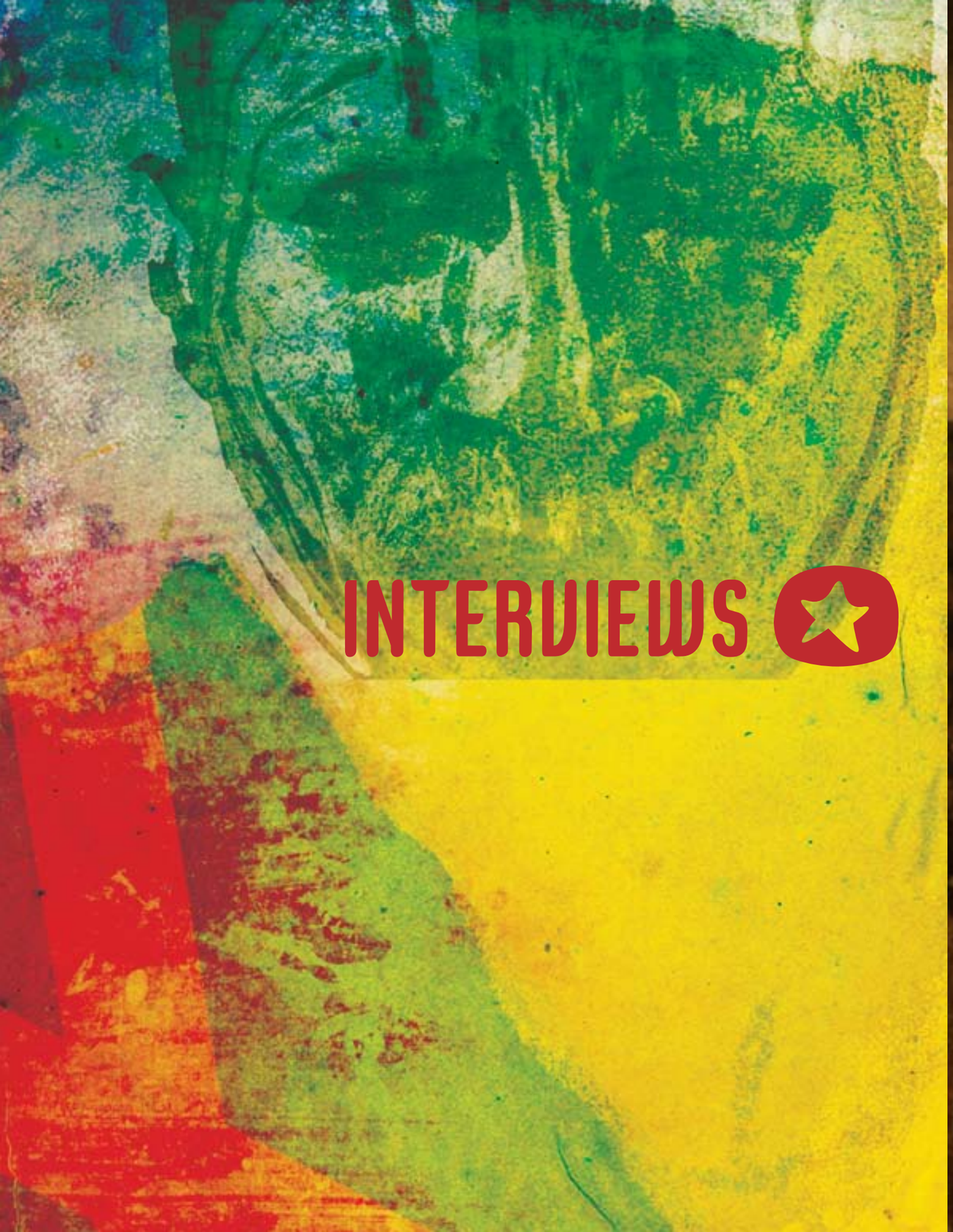
Beth Lesser has previously written the acclaimed books King Jammy's and Dance Hall: The Rise and Fall of Dance Hall Culture. She is also a photographer and several of her photos have been used for numerous albums and books. The Legend of Sugar Minott & Youth Promotion is essential reading for any reggae fan. It is 212 pages and costs around £10.



Garance Reggae Festival 2011 Line Up

The Garance Reggae Festival is now in its twentieth year and after the success of last years move to Bagnols-sur-Cèze, having spent the previous 18years in Paris, it will be returning to the Park Arthur Rimbaud, from 27th till 30th July 2011.

More than 35 000 festival-goers attended last year, putting Garance up there on the map as one of the top international festivals and this year hopes to maintain that with what is over the four days shaping up to be one of the best line-ups of concerts and sound-systems ever. Already booked to appear are classic Jamaican artists Burning Spear and Jimmy Cliff along with a special "Studio One Revue" with a selection of renowned singers' and deejays including King Stitt, Prince Jazzbo, Dillinger, Willie Williams, Dawn Penn, Winston Francis, Lone Ranger, Alpheus, Jim Brown, Carlton Livingston with French sound system Soul Stereo. There are also confirmed appearances from the outspoken Tiken Jah Fakoly, originally from the Ivory Coast though now living in exile in Mali due to his powerful musical messages against many corrupt and unjust African governments. From St Croix in the Virgin Islands come the Midnite band, who are touring Argentina in May and appearing at Sierra Nevada World Music Festival in June, French group Danakil who have been plying their trade since 2009 and now have over 300 concerts under their belts, plus Iration Steppas (feat. M8ki Banton and YT), Carl Meeks, Sandeeno, Jahtari, Hughie Issachar, OBF and finally Blackboard Jungle. Not to be outdone over in Dub Station Corner there will be a set from legendary King Jammy's and appearing in France for the first time all the way from Japan the Mighty Massa. With more artists sure to be announced this is going to be one of the big events of the summer. Four day tickets are now on sale at the 89€ available from most box office networks.



INTERVIEWS

RICHIE SPICE

INTERVIEW

BY ANGUS TAYLOR

Richie Spice is one of the 21st century's most warmly regarded cultural reggae singers. Born Richell Bonner in St Andrew, Jamaica, to a highly musical family (his siblings include Spanner Banner and Pliers) he first found fame with the lovers single Grooving My Girl, produced by Abyssinians helmer Clive Hunt. He joined Fifth Element Records in 2004, resulting in breakout second album 'Spice In Your Life', which led to a distribution deal with VP. In 2005 he hired an unknown singer named Shauna "Etana" McKenzie to sing backing vocals on tour – giving her the exposure to join him as one of reggae's international stars. Now no longer with Fifth Element, Spice is due to drop his fifth long player, produced mainly by Penthouse, the 'Book Of Job' on 13th March. A shy, humble individual, who prefers action to words, Richie Spice's music, sung in a raw almost-about-to-crack voice, carries this same simple honest quality. The downside of his outlook is getting him to discuss what comes so naturally can be an uphill struggle. Angus Taylor tried to improve on his last chat with Mr Spice about his previous album 'Gideon Boot' in 2008 – speaking to Richie in Jamaica about his highly anticipated new disc...

Your last album Gideon Boot was inspired by the book of Judges. This one was named after the Book of Job. Why is this part of the bible significant?

The reason I chose that name is because The Book of Job brings back a memory of the type of music that Richie Spice sings. The music I sing is always at a slow pace and over the years I have never changed no matter the ups and downs of the music. It always remains the same. The type of music I am doing is the real music - the type of music that can inspire and uplift the world.

In terms of both lyrics and music?

In terms of lyrics and music, but in terms of long suffering in the music business also. The same type of tribulation that Job went through in his time is the same thing that comes back in this time. So I chose that name for the album to let the people know there is nothing new under the sun and the world is a cycle so everything that goes around comes right back around.

Can you give me an example of the tribulation you've gone through in the music business?

I've been in the music business for a few years, so a long time and you go through a lot of things. At one time for years no one would record me so I had to fight, fight and fight the fight until people started to record me. And when people started to record me, being out there in the music business there was no one to represent me so I was like one man against the world. No presentation, no promotion, no management, nothing at all. A lot of things, a long story, but I don't spend much time lamenting on it because a long story is short also.

You started out being produced by Clive Hunt. For the last album you worked with Bobby Digital. And this time you worked with Donovan Germain at Penthouse mainly (as well as Shane Brown and Lenky). You like to work with veteran producers don't you?

It's a great vibration to work with both Bobby Digital and Donovan Germain because these are two people in the music business with a lot of experience. So what I don't know they can suggest it but what they don't know I can suggest also. We all act together to make it work out. They are professional and they understand the music production-wise because they have been in the music for a long period of time. I got a lot of teaching from people in the music business who are well recommended in the music fraternity. Clive Hunt was the first person I started to record with and he taught me a lot so I learned to back up myself and help myself also.

I want to ask you about a couple of younger artists who are doing well today. What do you think of Romain Virgo who also works with Penthouse, and of Etana who you helped with her early solo career?

Romain Virgo is a young artist who is also doing well and I appreci-love him because he is a young singer coming up and we need more singers out there to sing the music for the people. So it's a great vibes and he is a great youth. And Etana is a great vibration because we love people with ambition and she is a very ambitious lady. She was doing backup for us but she wanted to do her own thing. She has a great voice and she wanted to do things by herself so what could I do? I had to let her go and let her be free and I feel happy for her also.

Why did you decide to cover Randy Crawford's Street Life as My Life and put your own lyrics to it?

Street Life is a song I have been listening to for a long time and I love the melody and the whole vibe so I said to myself, "I would like sing a song like that one day". So when I came up with the lyrics, all the lyrics were about my life that I've lived out there in street as I grew up. Everything I say in that song is reality. Truths and rights. So I put it together, because I loved the melody of Randy's song and added my spice to it so it sounded nice and people have accepted it to the fullest.

Tell me about your experiences in Africa that led to the song Legal. Can slavery ever be forgiven or forgotten?

I was asked to perform in Gambia or Senegal. The promoter took us to this place called Goree Island where all the slaves were kept [before being transported to the Caribbean and America] and the tour guide took us around and showed us certain things and tribulations that were taking place in those times.

So it really made me feel a certain way in myself to know that that was what people went through and I put the words together because the tour guide told me, "I'd like you to write something about this, man". So from there the song just came naturally through natural inspiration and natural vibration through what I had seen had taken place and seen demonstrated. I don't think the world will forget about slavery but I think they will forgive. I think people can always forgive but I don't think they can forget because that is their history.

There's a whole series of songs devoted to the ladies – Mother Of Creation, Black Woman and Serious Woman. Take me through the different views of women and why you put them all together in a row.

(laughs) Well, Serious Woman is a song where I encourage a daughter in herself. A serious girl is a girl who takes no bullshit from anybody - who stands up for herself, knows herself and holds her pride and dignity in that meditation. Black Woman still endorses the ladies and lets them know, "Be yourself, know yourself, understand who you are, and never try to change or rearrange. Never try to copy the next person". Mother Of Creation reminds the ladies that there is a balance where the ladies are the producers of the earth. Rastafari endorses the ladies 100% because I love my mother like I love myself. She gave me the courage and the urge to endorse the ladies out there.

You also have a series of three songs about God to close the album.

I'm a godly person, I believe in God and I've always believed there is a creator. So I always take my time out to serve him and when I can encourage another person to serve him and know the creator and praise no idols, I will try my best to make it possible and send the words out there for whoever has ears to hear.

One of your biggest tunes from last year was Got To Be Strong with Hawaii's J Boog for Gramps Morgan's Dada Son. How did that happen? How come it's not on the album?

Well one day Gramps from Morgan Heritage called me and said he had a young man by the name of J Boog and he would like us to do a combination together. I went to the studio and heard the rhythm and the song just came up - just like that. Then he demoed his part and it was a natural vibes. I would like to put that on my next album because it's a great song.

Reggae music is made by people around the world now. Is there a danger as some media have suggested, that Jamaica may not reap the rewards of its own music?

It's a great feeling and a good vibration because it's so nice to know reggae music is reaching out to the people and they are accepting it to the fullest and loving it. So I wouldn't really term it that way. Because it started out here in Jamaica so others have to look on the root of where it started to grow from. What happens is, Jamaica is the factory for Jamaican music. Every day you find ten new artists arrive in Jamaica spiritually and musically strengthen those who were there before. The only thing is they don't really give the respect to the original those artists and still accept the younger youth as well. It's more like they forget about the artists who were there before and check the new thing that's going on. They just keep moving on because that's what happens. So I wouldn't say reggae is not accepted because here is where it started.

You played at the Raggamuffins Festival on Feb 20th with some foundation artists like Bunny Wailer, Half Pint and Horace Andy. How did that feel?

Oh my gosh it feels so great. It's always a joy to work amongst the veterans because I am a person who is always learning and the veterans have a lot to teach. It's always a pleasure to watch them perform, listen to their words and hear what they have to say. As a little youth growing up every Sunday we used to listen to Bob Marley and the Wailers, Burning Spear, Peter Tosh, Freddie McGregor, Gregory Isaacs and father Beres Hammond - all those people grew me with their music and their works. I love every artist and respect them also, so I love the youth who come up same way. I love my work that I'm doing.

Do you have a message for Richie Spice fans?

More life and more blessings. Love yourself. Accept yourself for who you are. You are your brothers' and your sisters' keepers. Love god and live. Keep supporting Richie Spice and good music always.

MAIKAL X INTERVIEW

BY ANGUS TAYLOR

"Let me just finish helping my daughter with her homework", is Dutch reggae star Maikal X's initial reply to an interview request. It's a response that indicates that - despite blowing up internationally with his first single The Best In You, recording with Jamaica's Don Corleon, and his Rock'N'Vibes album 'Genesis' being picked by VP records, all in a short space of time - Maikal remains a regular down-to-earth Dad. Born Michael Parkinson to a British-Guyanese father and Curaçaolenian mother, he shot to fame in 1998 as Shyrock in Platinum-selling Reggae-Hip Hop group Postmen before departing, dissatisfied with industry politics, in 2004. But a new door opened when he decided to mc on Amsterdam's now-celebrated Jamrock sound system and he began to consider a new moniker and solo reggae career. He's actually the second Rock'N'Vibes artist to have his album re-released by the US giant, following his stablemate Ziggi, showing the formidable strength of Dutch reggae right now. Once the homework was out of the way, Maikal spoke to Angus Taylor with enthusiasm about his unusual upbringing, his sudden success, and his all important links to the UK…

I know you wanted Genesis to go international. It must feel good to have achieved your aim?

Yes, especially with record sales how they are. There aren't many record companies left so to get a chance to release my project on an international level is perfect. Whenever I make music I think the world is my canvas but you've got to be realistic. I know how the business works and half the time it's not even about the music, it's the relations you keep. Of course, I wanted everyone to hear it but I didn't expect it to happen this soon. I thought maybe it would be the next album. I released The Best In You three years ago, and off that song I got introduced to Don Corleon and did Bear With Me on the Changes rhythm. So I was just coming out with my first tune and already I had one of the biggest reggae producers linking me, which is scary because I haven't even made my first steps yet! But everything for a reason and I know every artist wants this. And being from a small country like Holland which is not really known for music around the world, it's a blessing. The UK is the hardest part of Europe for a Dutch artist to reach. The UK is like the threshold because if you're respected in the UK you can go to America.

You have links to the UK through your father. Has that helped you become the artist you are today?

My dad is from British Guyana but he lived in the UK for 35 years before he moved to Holland. Most of my dad's side of the family who don't live in British Guyana or America are living in England. So every summer vacation I could I would jump on the boat and stay with my uncles near Liverpool Street or with my friends in Plaistow and Hackney. So my relationship with England is very close. I have a British passport even though I was born in Holland. My uncles used to have illegal clubs in England called Shubeens and going to them and seeing the sound system culture put the spark in me from young.

What are your favourite memories of music in England as a child?

I remember the early hip hop stages in England – being in Covent Garden and watching the break dancers, going to the Tabernacle in Ladbroke Grove as a young kid aged 11-13 to watch shows. I wasn't even allowed in those clubs but somehow I'd always get in! I remember going to [Notting Hill] Carnival back in the 80s and watching people set up the big speakers and play for thousands of people. We never had that in Holland so all I know about reggae and sound system culture was what I learned in England as a youth. Of course as I grew I realized there are sound systems here too but the way it's cemented into everyday life in England is not like that in Holland. Reggae is nothing

special in England because every youth – white or black – has reggae in his blood because it's been there for years. I had two uncles who used to travel with Steel Pulse, a light-man and a roadie. So whenever Steel Pulse had a show in Holland they would come to my parents house and eat our food and I would get free tickets and T Shirts from the tour! I'm a hip hop youth but my first album is a reggae album – and that's why!

Your father is from Guyana and your mother from Curaçao. How have they influenced your life and work?

Through colonial ties most black youths growing up in Holland were either from Surinam or from Curacao but my dad was from British Guyana so I was always kind of an outcast. I wasn't Surinamese but I wasn't fully Curacao and in my house we spoke English. I had a mother from Curacao and a father who watched BBC on TV every day so I grew up with three languages being spoken in the house. It felt like whenever I stepped out of my house I was in Holland but when I went back inside that was the Caribbean. I never knew any Guyanese people in Holland so I grew up thinking I was the only one. When I told people I was from Guyana most people didn't know where it was. But in England it was totally different because there you have Jamaicans, Guyanese, Trinidadians, Nigerians - everything mix up! In 1980s Holland it was more segregated – the Surinam stuck with the Surinam, the Curaçaolenians with the Curaçaolenians. I think England is way more advanced in dealing with ethnicity than other countries in Europe.

You got involved in the hip hop scene at a young age as a dancer. What drew you there?

Every generation has its music and hip hop was mine. I remember standing on the balcony and watching the big boys in my neighbourhood break dance. I would want to go downstairs too and my mother would say no! I grew up in the middle of the hip hop culture when the influences from America came across the water from the Rocksteady Crew. Also from going to England in the 80s and meeting people like Monie Love, DJ Pogo, MC Mell'O', Demon Boyz and London Posse. I grew up on them and I used to bring that music back to Holland where no one had heard of it.

When did you decide to be a singer and not a rapper?

When I joined Postmen there was already a rapper in the band so it didn't make sense for me to rap even though I could. I always used to sing but secretly because I was like, "Nah, singing ain't cool" as everyone was rapping. But after joining Postmen and developing it I saw there was way more for me in singing.

You're a soulful singer but you're also a lyricist. Was that what hip hop gave you?

My interest in lyricism came from hip hop – point blank. I'm a rapper that started singing but I never sang like a traditional singer. I sang in rhyme form as I would write my raps so people would hear me sing rhythmically and say, "You're different!" I didn't know any better. Now I want to learn to play an instrument for my development.

I hear a lot of Dennis Brown in your voice. Who were the singers you admired when growing up?

British artists like Steel Pulse and Aswad, but also Dennis Brown, Freddie McGregor, Gregory Isaacs, John Holt and Ken Boothe who my Dad would play. I used to love the old records because they had those harmonies. I used to listen to the Abyssinians for hours and be like, "Yo, the way these guys harmonize is sick!" Of course I listen to all the new artists like Mavado and Vybz Kartel but in my heart I'd rather listen to a Dennis or a Gregory. It was before my era but I loved the old Studio 1 recordings where they only had two tracks to record and they'd have the drums on one side and the bass and the piano on the other. For me it all started with going through my dad and uncle's jazz and reggae records looking for hip hop samples.

You were a crate digger?

Yeah! At first we'd just skim through but we soon found out you need to sit and play the whole record! I was like, "This is too beautiful to sample! You're not going to make it better than it already is!" I used to go to Camden Town where Jazzie B had his record store with Sparkie, Schemie, Mell'O' and Pogo. They were looking for samples but I was running behind them listening to the records! Some of those albums flopped then but now they're collectors items going for hundreds of pounds! Give me a bag of weed and some of those records and I'm good all day man!

After Postmen you took some time out from the music business. Why did you decide to leave?

When I left in 2004 I kind of took a step back and started playing on a sound system again because I was fed up with the music business. I was a young kid - from 20-26 I was in the band – and I saw that the business wasn't about music. It was more "You do this for me and I'll do that for you". I joined Jamrock with DJ Waxfiend and we still do weekly and monthly parties and our own radio show promoting reggae and dancehall to the youths in Holland. So for three or four years I didn't make music - just played it on a sound – and started to enjoy music again as a fan not an artist. So that's what made me decide I wanted to do this reggae album.

Why did you change your name to Maikal X?

I wanted to use my own name. In hip hop you always get these aliases and I felt as a young adult that a name like Shyrock didn't fit the reggae album. So instead of looking for a new name I just used my own name and put an X behind it. Of course it derives from Malcom X but it's also Generation X.

And how did you link up with Mr Rude at Rock'N'Vibes?

I knew Mr Rude from the road when Rock'N'Vibes first started. When Ziggi did his first So Much Reasons album he invited me to do a song so I went to Mr Rude's house and the three of us sat down and made There Again. At the time I wasn't doing much in terms of projects – just a little song here and there. So one day Mr Rude called me and really wanted to do some work so we did two tunes. It was a really different way of working because coming from hip hop I was used to working with 16 or 24 bars. And here comes a man now saying "Just write a four bar verse". I was like, "Four bars? That's only two lines!" but he opened me up to looking at music in a different way. But I still wasn't sure what I wanted to do, until him and Ziggi went to Jamaica and he called saying, "I'm playing people here your tunes and they're loving your vibes so as soon as I get back we NEED to work!" Most of the songs for the Genesis album were recorded in 2008 over two months which was a new way of doing things for me.

How did you and Mr Rude get those big combinations on the Genesis like Peter Morgan and Luciano?

Peter came through Postmen having done a tune with Morgan Heritage back in 2001. After I left the band we lost touch but when I started working with Rude he asked me who I'd like to do a song with. I told him I'd done a song with Morgan but didn't think I could link them and he said, "Let me try". They happened to be in the country to do a show so I walked up to Gramps who I hadn't seen in four or five years. He was like, "Yo! Where you guys been?" and I told him I left the band and we started connecting again. Peter happens to work with Shane Brown who was in contact with Mr Rude so he sent him the tune asking if maybe Peter wants to jump on it (but it's cool if he doesn't!) and within two or three days the tune is back and done!

I heard the Luciano one was a nice story!

Tony Owens, who was the manager of Musical Youth, lives in Holland now and is first cousins with Fatis Burrell. So when Fatis worked with Luci Tony was his tour manager back in the day. Now Tony's good friends with Mr Rude as well so when we heard Luciano was in Europe we linked Tony about doing the tune. He said, "Come to Belgium, we're in Antwerp right now and we'll see" so me and Rude just jumped in the car.

But when we got to the hotel Luciano was a bit tired so he said, "I love the tune but let me do it after the show". Now you know how people are after the show, they smoke and stuff like that, so I already gave up. I had to be back in Holland in the morning so I drove back and left Mr Rude in the hotel. But it turns out that Luci woke Mr Rude at four or five in the morning saying "Yes, I'm ready! Set up the laptop!" because we had a little portable studio and mic. Within an hour it was done!

What you've taken out of the UK you've also put back in singing Lies for Tippa Irie's Lockdown Productions on their UK Flu rhythm and Get Away with Necessary Mayhem.

Ziggi put me on Curtis [Lynch]. Hands down that's one of the baddest if not the baddest reggae producers in Europe. Curtis is a beast! And Lockdown productions just sent me the rhythm. Tippa's business partner Dominic said "Tippa loves your vibe" and I was like "Wow!" because I've loved Tippa since I was a young youth! Like he even knows about me???

If a guy like Tippa Irie sends you a rhythm you can't tell him no! I want to do more work in England but now I'm a father and have responsibilities I can't just tell my wife I want to jump on a plane and be gone for two weeks to record and smoke weed! (laughs)

From listening to Here She Comes and Lies it sounds like you've met some scary ladies!

(laughs uncontrollably) Here She Comes is something that really happened to me in a club. I was standing at the bar and this girl gave me her business card. I was ordering a drink so I just thought it was a business card and put it in my pocket. Then all of a sudden we're dancing and I think, "Nice!" But it wasn't until the next day that I pull out the business card from my jeans pocket that I saw what it was about.

She was a prostitute handing out here business card in the club! I didn't know! I thought she was a nice girl who wanted to dance! The story stayed in my head on the way to the studio and Rude was like, "Bwoy.... that's a tune!" But Lies is not something personal. It's what we all go through. If you're a young adult you're going to get your heart broken and you're going to break someone's heart. That's part of growing up. I love to sing about women. There's nothing wrong with singing about women but you need to put it in different contexts. You can't just say "I love you. I love you" all the time. You need to highlight it from different angles - the good and the bad!

You said "Everything for a reason" earlier. Is that your philosophy in life?

I don't believe in co-incidences. If something happens it was meant to happen. God puts you on the path and everything that appears in your way, good or bad, is something for you to live through. He might have just put it there to see how you're going to react. I think everything's for a reason.

LADY SAW INTERVIEW

BY ERIK MAGNI

Lady Saw is labeled as the Queen of Dancehall and the first female deejay to win a Grammy. She is known for her vivid sex lyrics and lewd stage shows. But in 2011 her softer alter ego Marion Hall will make her first appearance. United Reggae got a chat with this outspoken female artist from an airport in Los Angeles.

Lady Saw, born Marion Hall, took her stage name from the late singer Tenor Saw when she started her career on local Jamaican sound systems only 15 years old. Her talent was recognized and in 1994 VP Records put out her debut album 'Lover Girl'.

Since then she has been both criticized and praised for her outspoken and often x-rated lyrics. Some call it girl power, while other labels it as slackness. Song titles such as Pretty Pussy, Best Pum Pum and Tighta are however just as explicit as their titles indicate.

"I started out with clean lyrics but didn't get any attention. The guys already did it [slackness] so I tried it and it worked," says Lady Saw on the phone from an airport in Los Angeles, and continues:

"I'm a sexual person. It's about who I am. To love yourself and to educate females."

New album 'My Way'

When I reach her she has just gotten off the airplane and is waiting for her bags. The night before she performed in San Francisco.

"It was a great show last night. I met Wu-Tang Clan at the hotel and called them on stage at the show during the Sycamore Tree tune."

Lady Saw is in the U.S to do three concerts and to promote her latest album 'My Way', released in September of last year.

She says that she doesn't keep track of how many copies she's sold, but that her fans share their favourite tracks with her on Twitter.

Formed her own label

Lady Saw has previously worked with a great number of both reggae artists and artists from other genres. The most successful partnership is probably the one with No Doubt, a collaboration that rendered her a Grammy in 2003. Underneath It All was a smash hit and reached number three on the U.S. Billboard Hot 100 chart.

On 'My Way' – her ninth studio album – she has invited multi-platinum rapper Eve and Jamaican deejay Ding Dong. It is also the first release on her newly formed own imprint Diva Records.

"I had been with VP for much too long. I released eight albums with them. I wanted to go. It was too many years and I wanted to be free. I asked over and over and now I'm independent," she says, and continues:

"It feels good. I can work when I feel like it. But we still have a good relation. Like Chris [Chin, CEO VP Records] called me on my birthday and such."

Alter ego appears

On the new album Lady Saw has also worked with a number of different producers, like John John, Ward 21 and Tony Kelly. This album of course offers rude lyrics, but she also shows a different side of herself.

"It's based on different topics. Like I'm a Woman. It's uplifting and about how women should be treated with the respect they deserve," she explains.

And her new side will be even more present in the future. Marion Hall – her real name and alter ego – will probably drop an album this year.

"My next album will be from my alter ego. It will be some jazz, blues and smooth reggae. I'd love to do it this year. I have six tracks already. It shows a new side of me and it's all live riddims."

Versatile talent

Lady Saw is clear about that she has grown a lot and that she is more than slackness and hardcore dancehall.

"I can swing both sides. One night I could do a jazz performance and the next a hardcore dancehall show. I'm multi-talented. My musical brain has inclined," she laughs.

These days she is also more than an artist. She could easily put singer, deejay, producer, label owner and writer on her business card.

Listen to the Queen

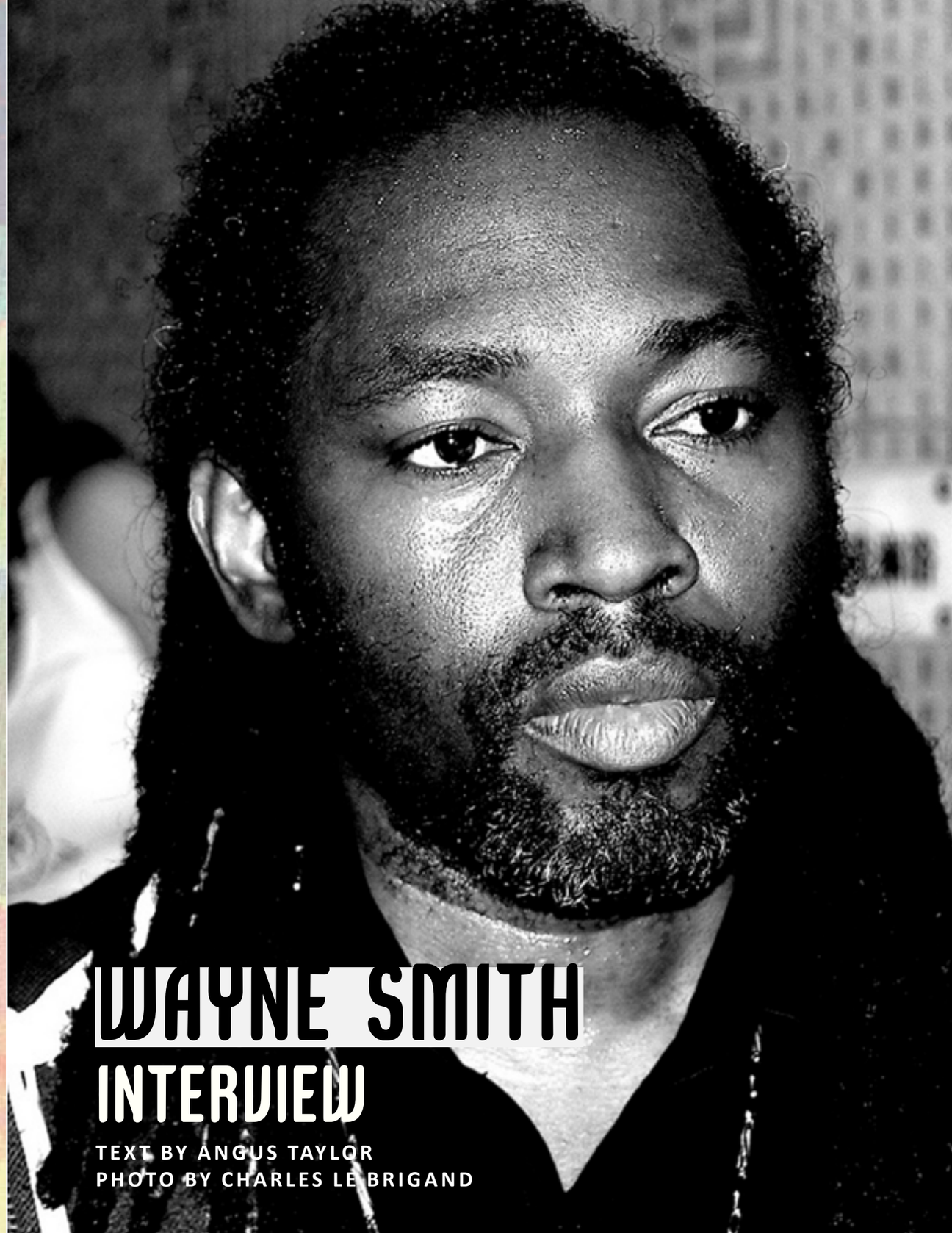
And she has no problems discussing topics people rarely talk about. One such is the Jamaican music industry and its Payola practices.

"It was much easier back then. Now it's stupid songs, stupid tracks. Good talents get wasted. I mean what kind of rubbish is that. Many people don't want to talk about it. People keep their mouth shut about it. It's been going on for many years," she says and adds that it's even harder when the radio DJ's now also are artists.

And people probably listen to what she says, since she has no problem with her confidence.

"I'm the best. I'm the queen of dancehall. It doesn't get better than this. I demand respect and you pay attention to me."

The Queen of Dancehall has spoken.



WAYNE SMITH INTERVIEW

TEXT BY ANGUS TAYLOR
PHOTO BY CHARLES LE BRIGAND

Wayne "Sleng Teng" Smith inadvertently kick-started the digital dancehall revolution when he and his friend Noel Davey were fooling around with a rock 'n' roll preset on a Casio MT 40 keyboard back in 1985. But it had been a long hard road for the high voiced Waterhouse born singer, who grew up around the famous names from Kingston 11 but had been steadily working for a variety of big producers without a major hit. Within a year of Under Mi Sleng Teng's release digital music had flooded the charts and the old studios like Channel One were closing down. At the time musicians attacked the new trends as killing the music. Yet today millions of fans around the world regard the vintage digital age with the same veneration that their parents viewed reggae in the 1970s. After Sleng Teng fever broke, Wayne relocated to New York where he started his own label. Angus Taylor spoke to one of the single most important figures in reggae – and music history – about his life and that crucial day that changed it forever…

Tell me about growing up in Waterhouse.

I lived on Bay Farm Road and in those times back in 1979 Waterhouse was coming up in the music. It was mostly sound systems playing regularly. My brother used to go over to the house where the Wailing Souls used to rehearse and Michael Rose was his friend so they would meet and go to the dance and he would watch him rehearse. Junior Reid used to move with them as well so all of them used to be round our house and I would watch them sing. Jammys – Mr James – lived next door to me and he and his brother and my mother used to go to school together. Music surrounded me. But Jammys never knew I could sing at the time. The first song I did was Want You Tonight Girl at Harry J's studio. They didn't cut many copies of that – only about 200.

Was that your first ever recording?

The first time I recorded was in Tubbys studio. It was kind of funny because we stuck up the studio! (laughs) Well not me but THEY stuck up the studio! I always used to stand by the studio gate and help people go in. So if a man would go into the studio I would take him and make friends with him and start going into the studio myself. Sometimes they'd run me out and say, "Bwoy! What yah dween inna studio? Gwaan ah school!" But I'd still go and meet one of the producer guys and help carry his bags with the four track tapes - they'd have twenty in one bag so it was very heavy - then I'd go in the studio and listen. Then one day he said, "Wayne. You carry my bag for a long time now. We go voice a tune". So he put the tape on and heard my voice and said, "Wha? Bad news yuh no. The track dem full up!"

So what happened?

Then this guy round at Tubbys named J-Pug picked up the tape and the engineer said, "What you take up the man tape for?" Then Pug said, "Wayne, go in the voicing room" and pulled out his gun! He said, "If you talk one more time I'm going to shoot you in your face! Put the tape on!" The he went in there with me and I could see the gun and he said, "Sing!" And I had no lyrics planned so I just sang on the rhythm on the tape and he said, "Wicked! Sing the next one!" Then Linval Thompson came in and pushed the door and said, "A who dat in deh? Yuh wicked man!" So the brother kept saying, "Sing, sing, sing" until we'd done about ten and then he said, "You have an album yunno!" (laughs)

You were filmed at Tubbys in the 1982 Howard Johnson documentary Deep Roots Music.

Yes I was singing Ain't No Me Without You. When the documentary was taking place J-Pug, the same guy said, "Jammys want you in it". Because he used to produce me before Jammys. He told Jammy's, "Wayne haffi come in it too!" So Jammys said, "alright" and I said I'd sing one Jammys' tune. So me and Delroy Wilson went by Tubbys and were in it.

Tell me how you came to sing Barbara Streisand's Woman In Love as Life Is A Moment In Space for Jammy, which was reissued recently by both Greensleeves and Pressure Sounds.

Pug started to put my tunes on dubplates and played them in the UK so people asked, "Who a de youth name Wayne Smith?" Jammys never knew who I was. He knew me well but not as a singer. So when Jammys came back to Jamaica he asked Junior Reid if he knew me. So Junior told him who I was and I went to check him, did some reasoning and he decided to do some work with me. He said, "You know the Barbara Streisand tune, Life Is A Moment In Space?" and I said, "I don't know it so well but sure…" Echo Minott was the one who meant to voice it but I don't know what happened between him and Echo. I thought, "It's a do-over of a tune that's already out there" so I did it.

And how did you link with Channel One?

I used to go through all the studios back then so I'd go and talk to Jo Jo and Ernest [Hookim] at the side part of the building. I used to fix jukeboxes so I used to talk to them and then started going inside. Then when I was fifteen I went

to an audition. One youth came who was a wicked singer and he took one breath and they said, "Come back in six months time". So I thought, "That man a wicked singer! What are they going to say to me????" I went in thinking, "maybe they won't pick me" but they said "You sing now" and they said "yeah man we want work with you"!

Did you leave Channel One and go back to Jammys?

In those days you'd just try to voice with all the big producers who had a chance to bust you. I sang for Jammys from 1981 and I voiced about twenty tunes. He put out Life Is A Moment In Space and the album Youthman Skanking and most of the time they were in England. So when in the UK nothing a go on I would go and see the Chinaman and we'd work.

What was Jammys like in those days?

He was wicked man. He knew what he was doing. I respect him as a wicked engineer. Before Sleng Teng and the big thing he was a very nice person. In those times if Jammys had ten cents he'd give you five out of it. But when fame came and a man moves up he doesn't have time for the little man. But I learned enough things from him: engineering, stringing up the studio, I watched and learned in there!

Let's talk about Sleng Teng. The reggae history books tell differing stories of how it came about.

One of my friends, a poor man brother named Noel Davey brought a Casio keyboard round my house and we'd play it every day. Then one day - while he went to make a little move – I pressed a button because as a youth I'd pull up things and press things to

see how they'd work. I pressed the button and it went "gu dung gu dung du dung du dung dung dung dung"! But I didn't like the drum pattern so I put a kind of "dum tap tap dum tap tap" and it went (imitates Sleng Teng) " duggu duggu duggu duggu duggu duggu duggu dung dung"! Then I put it in the key for me to sing because the Casio let you press each one of the keys until it went down to your key. Then Noel came back and said, "Wayne! How you get that?" and I said, "It just in the Casio. I press it and then put how mi like dem ting deh". So we started to play and I started singing, "Under mi dragon and mi damn raw egg! Four legs in bed and that ah two person in bed!" So we jammed out and played played played until the Casio got tired! We'd press it and couldn't hear it play any more! So I thought "something must have happened to it" and went to my house.

How did Jammys get involved?

At the time Jammys wasn't in Jamaica but in the UK. But two weeks later a friend said, "Wayne! You know that riddim you find on the Casio and fix up? Noel played it to someone down at Eyeglass Corner". So when Jammy came back from the UK I went to Noel and said, "You know what? I'm going to Jammys now put that riddim pon the track and voice a tune". So I said to Jammys, "Mi have a riddim zeen? It wicked!" Now he was a man who if you had a rhythm, he'd give you a chance – that I respected about him. So we went and set it up and everything but he wasn't really sure. So Jammys put a "clap" sound on it and said, "Right, Wayne? You have something for it?" and I said, "yeah".

Did you have the tune in your head?

In those days you'd never write a tune. You'd just the tape on and you'd just see every thing stretch right out in front of you. So I never really had "sleng teng" in my mind. I didn't know what "sleng teng" was. I just got a vibes and said "sleng teng" and sang it out of my head. It just kept on coming in one take. Now he had other artists in the studio who had bust (because I hadn't bust at that time) so he said, "How it sound?" But they all said, "Nah man. It sound too straight. It no have no bridge. It sound like gwaan with nuttin". And I thought, "Wha? Everyman who buss look pon mi and mi no buss yunno". And no man took up for me and said, "It gwaan good".

What did you do then?

I went outside and eye water ran out of me and I thought, "How come mi nah go buss? Look how many years mi sing fi Jammys from 1981 and mi nah go buss. Half Pint buss and left me, Junior Reid, everybody!" So I went to the waterpipe and washed my face because I didn't want anyone to see me cry. Then I went back in the studio and said to Jammys, "You haven't given me the money. So if you put it out you're not going to lose even if it don't sell one cent. So just try". So he said, "Mi play it at the dance tonight and see how it gwaan".

That was the famous clash with Black Scorpio on February 23rd 1985. Were you there?

No because I thought nothing was going for me so big there. My tunes were played there but I hadn't bust. So I said, "Mi nah go ah dance" and went back to my house. Then in the morning people were tapping my window saying "Wayne! It mash up the place! Once he put it on that was all that played! Everyone just wanna hear Sleng Teng!" And from that day everyone was talking about it. So Jammys heard that other producers were planning to do it. Tubbys was planning to go in his studio and do it over with Red Rose so Jammys said, "I'm going to full it up before others full it up" and he voiced enough man upon it! And from that it just started to go on and on and on…

Before that most big rhythms in the dancehall were old Studio 1 like Never Let Go and Mad Mad. It must feel good to have created an original one as big as them.

Yeah man but in those days I got enough fight! Almost every day on the radio in Jamaica they used to say, "The Likkle bwoy with the name Wayne Smith come with the likkle digital ting deh. Inna one minute it ago done!" Then he'd come again, "In the space of two years it ago done!" and then "In space of three years it ago done!" Then they'd say, "Wayne Smith in a one instant he want kill live music yunno! Computer drum! Computer bass! That bwoy deh!" (laughs) They used to talk bad 'bout me! They wanted to grab me and beat me in those times!

Ernest Hookim said it killed Channel One. Were you sad about that?

It slowed down everything for everyone else yeah. I just see it as something new came and you have to just get with it or not. That's what life is like.

Which Sleng Teng follow-up is your favourite?

There were enough of them so I don't have one favourite still. You had Johnny Osbourne, you had Tenor Saw. Even when Tenor Saw's tune Pumpkin Belly was finished Jammys came to me. Because I had authority now and Jammys wanted to know what I thought. Now sometimes Tenor Saw might sing a little flat but I said his style is wicked and his style would bust him alone. So I told him to put it out because of his style and when it came out it mashed up the place. So Johnny Osbourne, Echo Minott, all of them. I don't have one favourite. If it moved me it was my favourite!

Why did you decide to go to America?

At the time, while I was singing, my father filed for me. So I decided to go and get the Green Card and look for him and spend some time with him. So I would go back and forth between America and Jamaica. Even though I had the Green Card from 1986 I used to spend two months in America and six months in Jamaica. It's only been since about ten years ago that I really became resident in America. New York is cool but I'm going to move to Jamaica because you can keep up more of a steady pace with the music there.

You set up your own label Sleng Teng records after you left Jamaica but it seems you were producing before that?

I started the label in 1986 but I've been producing since 1983. When I started the label I put out songs with me, Ninjaman, Courtney Melody and lots of artists. Mostly I was building beats doing work with Supercat, Shabba Ranks and even early work with dee-

-jays like Bounty Killa.

Which projects have you been working on lately?

A couple of months ago I had some tunes out in Jamaica called Some Day and Mercy. They're not on vinyl but they are on iTunes and CDBaby on a little album of just six songs called Confidential. I've also been doing a little producing and working on a full album. Not really a new album but old and new.

Some tunes that I recorded back in 1983 but didn't put out and some tunes that I did now. I'm going to put them together and put them out as an album called Inna Mi Brain. Some people heard them back in 1983 because they used to play on some of the sounds like Stur Gav and Jammys but I didn't put them out. But these tunes from the 80s are more live because a band named Travellers Band played those beats with me, while the ones I've done now are more digital. One tune is like a cousin to Sleng Teng called Inna Mi Brain.

Do you prefer live music or digital?

(laughs) Either way! Some songs sound better when you do it with live drums and live bass and everything but some sound better digital. I feel it gives it more of a boost. More of a dancing feeling.

How do you feel about dancehall music today?

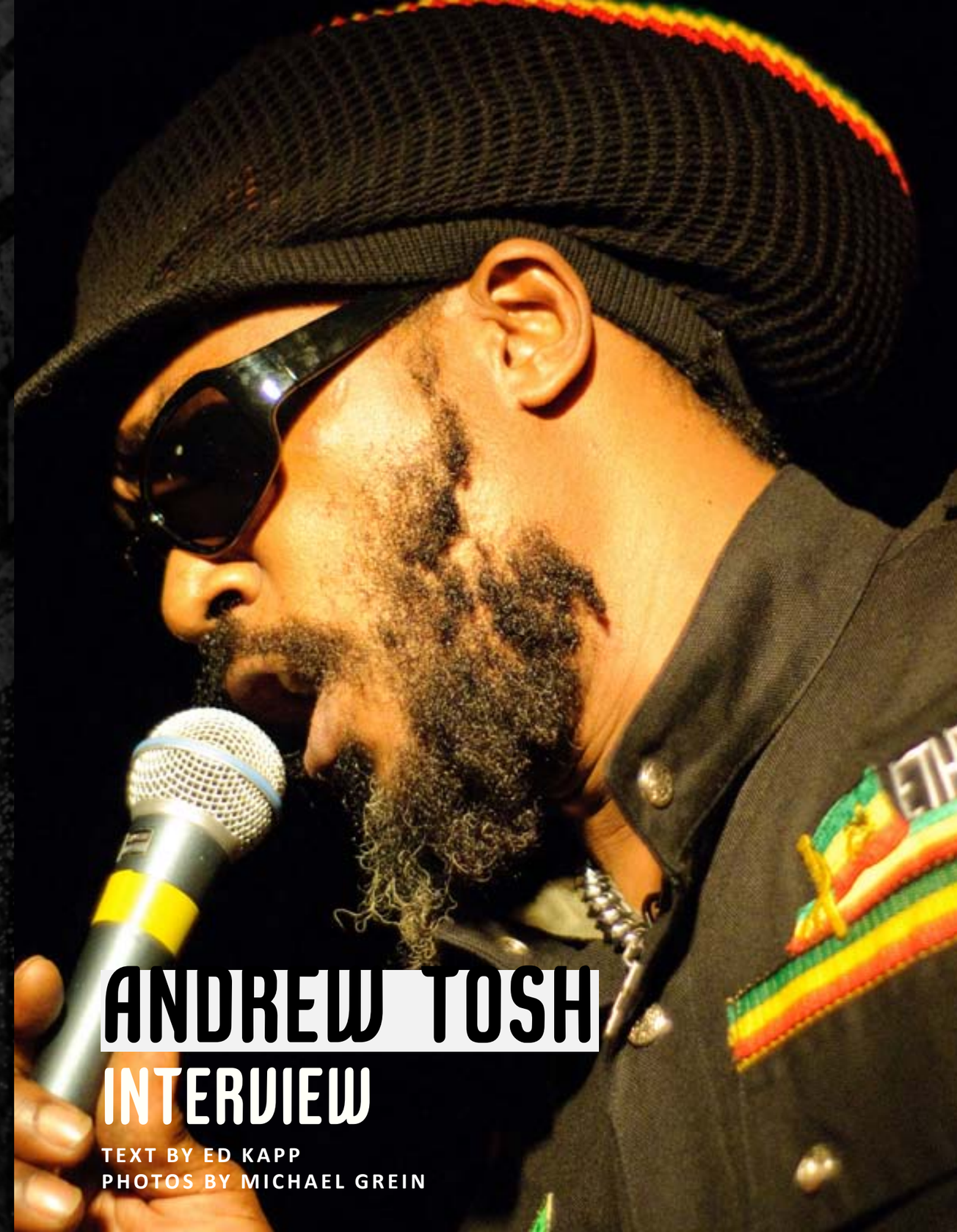
It's alright. They go on with their thing. Because all music stays you know? It's reached a point where they have some mad music talking about their daggering and all this. But it all reaches back to roots and back to our style of digital. Every tune and every rhythm right now has its place.

Today people feel the same about the first digital as they used to about the old live don't they?

You see most of the musicians that went on about how they never liked it, that was because they weren't going to make money. Like I used to see my brethren Horsemouth [Leroy Wallace] and ask if him if he'd ever get a drum machine he'd say "Nah man!" But a couple of months later I saw him and he said, "Mi get a drum machine!" They liked it but it slowed down all of their work so they had to act like they didn't like it. (laughs)

Do you have a final message for your fans?

I just want to give thanks and praise to all the people who stood by me – not only yesterday but today. And who love reggae – not only digital reggae but every reggae. Without them no artists would survive.



ANDREW TOSH INTERVIEW

TEXT BY ED KAPP
PHOTOS BY MICHAEL GREIN

Since the early days of his career as a recording artist -over a quarter-century ago- Andrew Tosh has worked hard to spread his message of respect and equality -sentiments that his father and Jamaican reggae legend Peter Tosh devoted his life to preaching and proclaiming- both as a musician and a man.

Born to Peter Tosh, who is known as one of the three original Wailers -doubtless the most influential reggae group of all-time- his illustrious 13 year solo career, and also, most notably to many, being a trailblazer for the Rastafarian movement, and to Shirley Livingstone, the sister of Tosh's Wailer counterpart Bunny Wailer, Tosh was introduced to music at a very young age.

From his early days with Peter, it didn't take long for Tosh, a native of Kingston, Jamaica, to follow in his father's footsteps and since then, hasn't looked back.

Within four years, in 1985, Tosh had recorded his first studio track. However, it wouldn't be until his father's untimely death—when, during a botched robbery-attempt, Tosh was fatally shot by a former prisoner he had been helping to reform, in 1987—when Tosh, who for all intents and purposes bears the same physical characteristics of his father, sang two of his father's most powerful anthems, Jah Guide and Equal Rights to thousands of mourners at Tosh's funeral in the National Arena of Kingston.

From that point, Tosh has enjoyed a prolific career in the music industry, boasting a resume that includes five studio albums, tours across Europe, and North and South America, and a pair of Grammy nominations for 'Best Reggae Album'—including a nod for his 2010 offering, 'Legacy: An Acoustic Tribute to Peter Tosh.'

Although Tosh insisted that he is pleased by his Grammy nominations, the father of "six beautiful children, with one the way," is quick to offer reassurance that he isn't making music for awards or recognition.

Aside from carrying on his father's memory by preaching his father's message of respect and equality, Tosh is also planning on commemorating his father's life by both opening a museum in his father's honour and writing a book based on his father's life.

Recently, Andrew Tosh sat down for an exclusive interview with Ed Kapp.

How are you today, Mr. Tosh?

Life is good, man — I can't complain. Yeah, man — no problem.

How were you introduced to music?

I started playin' music since I was like, 13 — playin' piano in school and learnin' to compose my own songs.

What's your earliest memory of making music?

My earliest memory of making music? Since I was like 17 I did my first song, it's a song that Charlie Chaplin produced. Charlie Chaplin is a Jamaican DJ and he produced that song in 1985, two years before my father was dead.

How important is music to your life?

Music is very important to me, music is my heart and my heart is music, so you know, you can't live without your heart [laughs].

What is the message behind your music?

The message behind my music? The message behind my music is equality. I want to see mankind livin' in equality, everyone livin' as one, learnin' to love an' respect each other.

Besides your father, what artists influenced you the most?

As an artist, Bunny Wailer.

Why is that?

Bunny Wailer was always my mentor. As a Wailer, he guide an' protect me in terms of showing me the right path to take as a youngster growing up.

How important is your relationship with Mr. Wailer?

My relationship with Mr. Wailer is very important, we honour and respect each other.

Do you speak with him often?

Very much so, seem like every few days [laughs].

Are there any artists making music today that you particularly admire?

Yes, definitely, there's a new artist by the name of I-Octane that I do admire.

You've been nominated for a number of Grammy Awards, what do these nominations mean to you?

It means a lot. To be nominated is a victory in its self. I see myself as a winner being a nominee.

Will you be attending the awards ceremony in the United States?

No, I'm not going to be at the awards, but I'm definitely going to be listening for the results.

Have you thought about how much longer you'd like to be involved in the music industry?

Well, probably the next decade, if that much.

Are you a religious man?

Yeah, I'm a very religious man, I'm a Rastafarian. Ras Tafari teach guidance and protect us from a lot of t'ings. Ras Tafari keep us on the right path. I haven't been to church in a while, but I do keep the faith, I don't need the church to hold on to the faith of Ras Tafari.

I understand that you plan on both opening a museum commemorating the life of your father and also writing a book about the late Mr. Tosh. Would you please tell me something about that?

Yes, the museum will be officially ready this year. We're celebrating my father's birthday this year. I've been writin' this book for a few years now, so hopefully we'll be done with that early next year.

Where will the museum be located?

In Westmoreland.

How would you describe your relationship with your father?

The relationship with my father was awesome.

What would you say is your fondest memory with your father?

Fondest memory? When we used to go to the river and he used to take me to school and we used to go to places, like the recording studio and etcetera, etcetera.

Do you have any children?

Yeah, man. I got six beautiful kids and one on the way.

Do you live in Jamaica all year?

I live in Jamaica permanently, yes.

Outside of music, what are you interested in?

Like I said before, music is my heart and my heart is music, you know? So there aren't a lot of things outside of music that I'm really interested in, except my beautiful kids.

Is there anything that you'd like to say to your fans while you have this opportunity?

Yeah, I'd like to say to my brothers and sisters out there to stay focused and give praise onto the almighty God, because he is the creator for one an' all.

EARL SIXTEEN

INTERVIEW

BY ERIK MAGNI

Earl Sixteen is a leader

Earl Sixteen has been in the music industry since the 70's and has worked with the crème de la crème of producers in both Jamaica and Europe. He has just completed his latest album 'The Fittest' in the Netherlands working with Not Easy At All productions and JahSolidRock. United Reggae got a chat with him.

Earl Sixteen – also known as Earl 16 – is a foundation singer that has managed to release great tunes and albums from the mid 70's and onwards.
He has been living in Europe for a number of years and has watched trends come and go. He enjoys the old school sounds that are popular in Europe and is impressed by the scene.

"*When I first came to Europe they were playing tunes I never heard on the radio anymore in Jamaica. I love the way they retained the old school format of music and the dances that were everywhere. Even now there are more festivals in Europe than in Jamaica. It has made a big impact on the whole world coming from UK to the rest of Europe and all over the earth*", says Earl Sixteen.

More creativity

As a singer rooted in 70's roots, it's not surprising that he is not too overwhelmed with the reggae scene today. But he has a solution – thinking outside the box.
"*I find that the music keeps evolving with time and a lot of people involved in reggae just jumping on a band wagon. It's too repetitive right now. Not too much creativity. Hence I did this new album The Fittest*", he says, and continues to compare today with how it used to be:

"*The big difference is that we had live studio productions up to the 80's. Reggae music was much more creative in those days. You could not find a one riddim album. Musicians would get more work. Now all you need is a computer and a little equipment to make a whole album*", he says.

Worked with the best

In the 70's and 80's he worked with famous producers such as Lee Perry, Linval Thompson, Augustus Pablo, Coxsone Dodd and Mikey Dread. For Mikey Dread he cut the newly reissued album 'Reggae Sound' and for Lee Perry he did the haunting 'Freedom'.

"I learned a lot from each of them. But they had their favorite artist who they would promote more than others, which was good because an artist needs to have someone who believes in him to give him confidence", he says, and continues:

"*I enjoyed working with those guys as they were unique in different ways*".

His latest album 'Reggae Ambassador' was released in 2007 on UK label Cousins. Since then he has worked with a variety of producers, mostly from Europe. He has put out a number of wicked tunes on a wide range of riddims - International Roots together with Mungo's HiFi, Virtual Generation for Heartical and Gold Dust with Nick Manasseh.

Fruitful partnerships

One of his latest efforts is Fittest of the Fittest on the Collie Weed riddim released last year. This collaboration with producers Not Easy At All and the JahSolidRock label seemed fruitful and now they are about to release a new album together. Earl Sixteen describes it.

"*Well, as we all know everything in life must change, nothing stays the same and this new album has more new riddim tracks and also it's a different caliber of musicians and productions. I would say it's a good follow up to the last album. It's even better*".

He is a versatile singer and his crying, almost pleading, voice is emotional and suits a broad range of riddims. He describes his sound and himself as leading.

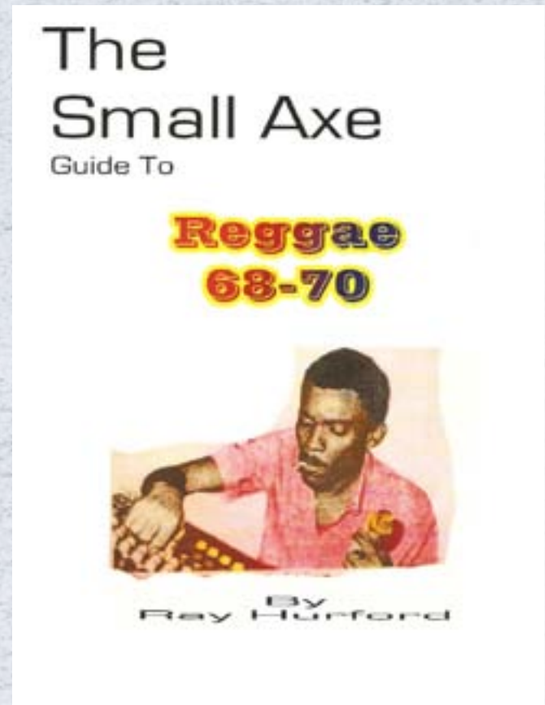
"*I don't follow other singers. My style is unique. I listen to all genres of music but maintain my own style. Not Easy At All inspired me to write deeper tunes.*"

'The Fittest' is expected to hit the streets in the first half of 2011 and Earl Sixteen will put a lot of effort into promoting the album by touring and releasing singles.

REVIEWS

The Small Axe Guide to Reggae 68-70

Publisher, music writer and musician Ray Hurford has put out a new book in the always interesting The Small Axe Guide To series.



'The Small Axe Guide to Reggae 68-70' digs deep in early reggae, sometimes labeled skinhead reggae, since it was the skinheads who took the music to their hearts outside the West Indian communities in the late 60's.

The book is 200 pages and contains over 100 profiles of all the people who were big in the reggae era during this period – Desmond Dekker, Derrick Morgan and Laurel Aitken to name a few. Included are singers, groups, bands, musicians, deejays and, of course, producers.

'The Small Axe Guide to Reggae 68-70' is somewhat reminiscent of the nowadays deleted Boss Sounds by Marc Griffiths. But Boss Sounds concentrated on singles and 'The Small Axe Guide to Reggae 68-70' is instead focusing on albums.

If you like guides and labels such as Trojan and Pama then you should definitely check out this book.

Available through Small Axe People for £7.50 in the UK or £9.50 to Europe and rest of the world.

Review by Erik Magni

Book Of Job
by Richie Spice

Richie Spice considers himself something of a throwback in the reggae business. That's why for his fifth album he has chosen the title 'Book Of Job' because he sees his approach as being unwavering in face of music industry trends and tribulations: just as Job's faith endured great loss and pain.

For this reason, Spice has often linked with veteran producers. He made his first big hit Groovin My Girl with foundation artist and Abyssinians desk-man Clive "Lizzard" Hunt, who would also contribute to his career best 2007 third album 'In The Streets To Africa'. He worked with Bobby Digital for 2008's 'Gideon Boot' (again inspired by the Old Testament, the Book of Judges). Now he has used Donovan Germain of Penthouse, who steers the majority of 2011's Job. Germain helms perhaps the biggest track of all, My Life: based on Randy Crawford's Street Life – and not the hip hop infused cut on Ronald "Sunny Spoon" Wright's Chemistry rhythm released in 2008. But Mr Bonner is never averse to including other producers' work on his albums. Shane Brown, one of the holy trinity of modern one droppers – along with Flava McGregor and Don Corleon – puts his synth stringsed Nylon backing to Serious Woman, which Richie describes as about "a girl who takes no bullshit from anybody". Meanwhile Lenky Marsden supplies Yap Yap: a scathing nursery rhyme driven anti "passa passa" piece that rivals My Life for catchiest tune of the set. Unlike previous longplayers (which tended to try to fill a disc) this one is a trim 12 tracks long. The ordering is careful: a series of songs about women – Mother Of Creation, Serious Woman and the wonderful Black Woman (on Raging Fyah's H20) – close the album's first half. The second half is ended with a trio of songs about God – Find Jah, Jah Never Let Us Down and Father. Sadly, there is no Got To Be Strong, his colossal duet with Hawaiian lovers singer J Boog, for Gramps Morgan's Dada Son production house, but maybe this will turn up on effort number 6.

'In the Streets To Africa' remains, despite its length and many different sources, his finest work. While not quite as unified and consistent as Africa, this record maintains, or even exceeds, the good standards of Gideon Boot. All in all, another - typically - classy release.

Review by Angus Taylor

Tiger Most Wanted

During the years reggae has had its share amount of artists with unorthodox delivery or singing style. Dancehall icon Tiger is one of them. He is now treated and honored with a 'Most Wanted' compilation from VP Records.

Tiger started his career in the late 70's as Ranking Tiger. Later he shortened his name and in 1986 he had his first hit No Wanga Gut.

His delivery is eccentric to say the least and includes vocal tricks like grunts, growls and gurgling and is off beat and off key. Just listen to Can't Tan Me or Yu Dead Now and you will get the picture. It's amazing that it can sound as good as it does.

His style was particularly well suited to the percussion driven riddims from Steely & Clevie, and his biggest hits When and Ram Dance Hall were produced by the duo.

Tiger 'Most Wanted' compiles twelve of his most acclaimed tunes from a broad range of producers. Apart from Steely & Clevie, King Jammy, Winston Riley, Sonny Ochiai, Phillip "Fattis" Burrell, Patrick Roberts and Donovan Germain are represented.

Unfortunately, his work for Augustus "Gussie" Clarke is not included. I miss the bouncy duets Make Up Your Mind and I Know Love with Dennis Brown and Maxi Priest respectively.

Tiger was fatally injured in a motorcycle accident in 1994 and he was at the time on the peak of his career. This compilation shows an unusual talent that could have gone very far.

Review by Erik Magni

Heat by Little Roy

Earl "Little Roy" Lowe is a foundation artist who hasn't always received a fair shake in the business. Yet he has endured, staying true to his musical and spiritual principles all the while. The good news is he's released a second album with London's Pharos records: featuring fresh licks of many old tunes and using cream musicians from the UK, where he now resides. If anything it's an improvement on 2006's impressive 'Children Of The Most High', which also featured recuts in a timeless style.

Roy's single Bongo Nyah (voiced in his teens with the core of the Wailers band as the Hippie Boys) was the first overtly Rasta tune to top the Jamaican charts in 1969. Since then he has noticed that many people who used to reject him for his faith have become Rasta themselves and he calls them out with opener Falla Falla on the massive rhythm. The fittingly-titled My Religion he first recorded as a member of the 12 Tribes organization - with whom he would part acrimoniously - and here he is reclaiming the song for himself.

Others, such as his Tafari label classic Jah Can Count On I, he has re-visited due to a restless perfectionism he puts down to his clear head since giving up smoking three years ago. The title track and the sufferers' story Membership Card were included on the last Pharos effort. But their typically durable messages, which have seen Roy's compositions covered all through the dancehall era - and even on Nas and Damian's album - mean they sit just as well here in new form.

The rhythms produced by Roy and Mafia and Fluxy, with Crucial Tony Phillips, Stephen Marley Wright, Buttons Tenyue and the Topcats' Japanese sax superwoman Miss Megoo will please the purists. However, Roy and his personally-chosen band haven't simply created a single period retro roots release like, say, Earl Zero's 'And God Said To Man'. The reality ballad Mama mixes groundation drumming with an almost country and western feel. And while it might seem Roy, who cares little for Jamaican reggae fashions, is mainly interested in re-ploughing old furrows, his next project - a Nirvana covers set suggested by Prince Fatty's Mike Pelanconi - suggests otherwise. In the meantime, this personal, well-executed venture hopefully closes the door on past tribulations and is a well-deserved success. The phrase "roots with quality" is particularly apt here.

Review by Angus Taylor

Sheya Mission - Nine Signs and Heavy Bliss

In recent times several deep, smoky-voiced female singers have brought a cool jazzy sophistication to European roots and culture. In France Mo'Kalamity and her group the Wizards have excited the Parisian scene with two albums and some impressive live shows. Meanwhile in Sweden the mysterious, stately Sheya Mission, produced by Goldheart's Jonahgold (the man behind Daweh Congo's 2009 album 'Ghetto Skyline') has released her ambitious debut.

Sheya is unusually guarded about her life and history but this much we know. She visited Jamaica where she received guidance from a Rasta elder and undertook the "mission" that both drives this album and forms half her artist name. Three of the songs, Valley, Reveal Thyself and Never Let Me Down were issued as singles between 1999 and 2006.

Nature and the elements recur in her lyrics as a symbol - "always a symbol" she purrs cryptically during Colors, a swung one drop that vies with a starkly wintry rendition of Gershwin's Summertime for the most infectious tune on the cd. But the majority of this project isn't about hooks so much as rhythms, pulses, moods, whispers and feelings. Water is a frequent metaphor: check shimmering first full length track Feels Like Rain; Come Rain which skips by on a loose relative of the Rockfort Rock; or Show Me The River, driven by gentle hand percussion. And there are straight talking moments too: Sheya warns that Expectation "creates disappointment" over a blissful major key skank. She calls herself a "worldreggae songwriter" and there is plenty of stylistic and sonic diversity here. Drum and bass comes to bear on the chorus of the menacing Thanks while allegory Growing has an acoustic dancehall feel.

Her soothing tones are perfectly suited to Jonahgold who works well with singers of smokier timbre. His organic yet deliberately icy productions are so close in spirit to Sheya's poignant husky vocals that it's hard to know where one ends and the other begins. Another trait to Goldheart works is their 80s alt pop vibe. Likewise, Sheya's delivery, as well as recalling the jazzy sounds of the British lovers rock era or the enigmatic singer Brenda Ray's work with old Roy Cousins rhythms, adds the Champagne bar class to hippieish roots topics that a Sade brings to soul.

The album is a weighty 20 tracks long and takes its time in getting going. But while this is music for a herbal bath rather than a sound system it's a disc of many secrets and rewards.

Review by Angus Taylor

ARTICLES

In The Spotlight: Bizot Bar Opens, RIDDIM speaks, LEGENDary Eats

GOLDEN DAY AT GOLDEN EYE

Chris Blackwell, the man who brought reggae to the world via Bob Marley, turned his attention decades ago to developing the Jamaican vacation industry with upscale properties including Strawberry Hill in the Blue Mountains, the Caves on Negril's cliffs, and Golden Eye – the former home of James Bond creator Ian Fleming, that he has transformed into a collection of beautifully designed 'rustic' dwellings overlooking a spectacular beach on the north coast at Oracbessa.

It was there that he launched the Bizot Bar, a new extension to the beach in the form of a bar and restaurant dedicated is named for French counter-culture connoisseur, Jean-Francois Bizot (1944-2007) - a world traveler, free-thinker, talent spotter and African music promoter who founded and edited the seminal French underground magazine, Actuel, in the 1970s. It was a magazine unlike all other publications that musician David Byrne described as, "An glossy, alternative view of the whole world, that reported on global culture - Fela Kuti, China, science, local oddballs, politics, art."

In 1982, France's president Mitterand changed the country's media law and Bizot found a new medium from which to rock French culture: Radio Nova, that came to Jamaica from Paris to broadcast live at the opening. The live radio broadcast continued throughout the day, with interviews of such reggae music icons as Toots Hibbert, Stephen 'Cat' Coore and Bunny Rugs of Third world, legendary guitarist Earl 'Chinna' Smith, Italian-born reggae star Alborosie, Kiddus I, and new female singing stars I-Eye.

The beach bar sits directly facing the wide blue sea and beach, with tables laid out on patios including and a turquoise-and-gold tiled wading pool. Throughout the day buffet stations served a variety of delectable dishes, while the bar specialized in the Golden Eye rum punch, made with Blackwell Rum.

Other guests included Minister of Culture Olivia Grange, film makers Carlo 'Amlak' Less ('Rise Up'), Storm Saulter ('Betta Mus Come'), Sally and Justine Henzell, visiting London

actress Judith Hepburn, Sheila Graham of Area Youth drama group, UWI Professor Carolyn Cooper of the Global Reggae Studies Center, artist Judy Ann MacMillan.

Special guest and Blackwell BF Jimmy Buffet made a most spectacular departure from both the party and Jamaica, zooming past the party in a low flyover in his private jet which took off from the nearby Ian Fleming aerodrome. And a most spectacular late entrance was made by singer/actress/superstar Grace Jones dressed in a flowing hooded caftan and ever-present shades, accompanied by her film maker friend Sophie Fiennes and her baby Lucky.

A very good time was had by all.

RIDDIM EDITORS GIVE GLOBAL REGGAE LECTURE

Ellen Koehlings and Peter Lilly, editors of German reggae magazine RIDDIM, were the featured presenters of the 2nd Annual Reggae International Lecture, hosted by the Global Reggae Studies Center at Studio 38, New Kingston on Febuary 15. The event was presented by Professor Carolyn Cooper, founder of the Global Reggae Studies Unit, and introduced by E.U. Ambassador Marco Alemani. The ambassador said reggae music is about roots and freedom, which was why it appealed to the youth, who have taken it around the world.

In an hour-long presentation titled "Burning Illusions: Celebrating 10 Years of Reggae Journalism in Europe", the RIDDIM editors took turns speaking, as they explained how they came to discover reggae and then decided to become advocates of reggae. Having grown to love the music, they were dismayed by incorrect and sometimes racist articles in German publications about reggae and the culture in which reggae was born, so they started writing articles to change misconceptions of that culture.

The magazine was first launched in 2001, featuring articles about all the reggae stars and some of the upcoming ones. Ellen and Pete started making annual trips to Jamaica in 2007, visiting cultural activities, historical Jamaican places and meeeting people at all levels of Jamaican cultural life. In 2005 Professor Cooper persuaded them to publish an edition in English which unfortunately lasted for only 7 issues, but led to even greater popularity of the magazine, both in Jamaica and Europe.

RIDDIM has helped launch the careers of artists countless Jamaican artists, as well as European artists such as Gentleman and Alborosie. The pages have included a Patois dictionary, articles on film, dance, theatre and art, the pages of RIDDIM are a history of Jamaican music seen through the eyes of two of the most fervent lovers of Jamaican culture. The large audience present showed their appreci-LOVE.

This is the ambience at the Bob Marley Museum Legend Cafe, nestled under a massive mango tree that shades breezy, open verandahs and an enclosed dining room. Operated by Charmaine Elliot of Kingston Six Catering Co., the Legend Cafe offers tasty Jamaican cuisine that is both traditional and innovative, including Chicken and Fish (but no Pork). Vegetarians are specially catered to, with Stew Peas, Tofu and Vegetable Stew daily, as well as glorious salads.

The lunchtime rush includes Museum tourists, take-away boxes ordered by workers in nearby offices and special orders for meetings and parties. Legend Cafe hosts several functions each month, from birthdays, book launches and corporate functions, to live entertainment events at night featuring reggae stars, as well as up-coming artists.

There's always a Marley son or daughter passing through this famous Kingston address, and the Legend Cafe is an important participant in all the special events celebrating Bob Marley Month. The vibe and the food are always right at the Legend Cafe.

LEGEND CAFE - AN OASIS @ THE MARLEY MUSEUM

Want a cool glass of lemonade? A toasted chicken sandwich? A hearty vegan gungo peas stew? Not only can you enjoy these culinary delights serenaded by the music of Jamaica's reggae hero, but you can do so while watching an impromptu football match whose players include the sons of Bob Marley, Chris Blackwell and Carl Bradshaw!

This is the ambience at the Bob Marley Museum Legend Cafe, nestled under a massive mango tree that shades breezy, open verandahs and an enclosed dining room. Operated by Charmaine Elliot of Kingston Six Catering Co., the Legend Cafe offers tasty Jamaican cuisine that is both traditional and innovative, including Chicken and Fish (but no Pork). Vegetarians are specially catered to, with Stew Peas, Tofu and Vegetable Stew daily, as well as glorious salads. The lunchtime rush includes Museum tourists, take-away boxes ordered by workers in nearby offices and special orders for meetings and parties. Legend Cafe hosts several functions each month, from birthdays, book launches and corporate functions, to live entertainment events at night featuring reggae stars, as well as up-coming artists.

There's always a Marley son or daughter passing through this famous Kingston address, and the Legend Cafe is an important participant in all the special events celebrating Bob Marley Month. The vibe and the food are always right at the Legend Cafe.

Article by Barbara Blake Hannah

Wayne Wonder's Unplanned Hit

On a typically beautiful south Florida winter day, I was having a nice chat with Wayne Wonder in his home studio, when he suddenly remembered it was time to pick his son up from nursery school. That actually worked well for me because I'd left the list of questions I wanted to ask him out in my car and was too embarrassed to admit it. So I went outside after he left and thought, whoa, did someone in the parking lot at yoga class hit my car? Bummer. And me with only PIP. I hadn't noticed it before but I tend to be in my own world most of the time. As I was going back inside I saw Wayne's wife Jacqueline on the phone, frowning and looking at me a little strangely. It was Wayne on the phone telling her that in his rush to pick up their son on time he forgot I was parked in their driveway and rammed my lowly little Toyota with his big tall Escalade. Not the ideal conditions for an interview but at least it wasn't some poor struggling artist who didn't have insurance or the money to pay for the repair who'd done it.

While Wayne was gone, Jackie showed me photos of their stunningly beautiful wedding eight years ago (although they've been together for 22). There was Tony "CD" Kelly, still slim and trim, and John John with little baby dreads, all cruising up the Hudson River at the reception. When Wayne returned he played me Flava McGregor's posted online telephone conversations with Chris Chin, quite entertaining if a little bizarre, and I asked him about his involvement with the Before the Dawn Concert for Buju Banton the previous week. I didn't realize it was Wayne who was Buju's mentor of sorts, bringing him to the attention of Penthouse Records all those many years ago. We also touched on his upcoming Valentine's Day show with Sanchez at Club Revolution in Fort Lauderdale. Lovers' rock for a lovers' holiday, can't get much sweeter than that! The discussion stopped for a quick singalong from aforementioned son Devon, who has evidently inherited his father's vocal talents and love of performance – is this another reggae dynasty in the making? There was yet another surprise in store for me that day when he told me deejay Surprize is actually his own alter ego. Said Wayne, "Sometimes the creative juices get flowing so strong I can't do it all myself so I sing and Surprize DJs." Might as well keep it all in the family, I guess.

Finally we got a little more serious as I asked him how it felt to be out on his own after years with VP and his response was very similar to the one Sanchez had given to me a few months earlier.

"I feel like a new person, I'm more energized, more motivated, knowing I have control of what I sing, what I release. Before, I felt like going to the studio was just a job I had to do, a certain number of tracks I had to deliver to the label." He acknowledged that the artist has to wear a few more hats when he releases independently but Wayne seems to have the networking and independent promotion thing down pat, as evidenced by the #4 debut of his latest EP, 'If I Ever', on iTunes. You can catch the video for the title song, filmed partially in his own backyard, below (at last count there were 10 unofficial versions up on youtube in addition to the official one, totaling over 50,000 hits) until it reaches the major music networks. Then we agreed that 'if we ever' do another interview we'll do it on Skype or by email as we had originally planned.

Text by Jane Palmer

PHOTOS

Ken Boothe and Big Youth in Paris

Ken Boothe and Big Youth played at Elysee Montmartre in Paris on February 8th.

They were backed by French band No More Babylon.

Photos Franck Blanquin

Giddeon Family, Natty and Babylon at London's Passing Clouds

The recent BBC documentary and concert series Reggae Britannia attracted both praise for its accessibility and controversy for what it left out. But whatever you thought of its content, its broad-brush approach to the music is what's putting reggae back in the mainstream right now. A similar ethos could be found at Steppin' Raiser: a balanced mix of music, film, politics and prayer at Dalston's Passing Clouds on Friday night. Curated by its own headliner, Natty, the Vibes and Pressure event paired the reggae-pop crossoverist with the orthodox roots of the Giddeon Family, along with a screening of Franco Rosso and Martin Stellman's classic 1980 film Babylon - showing the breadth of London reggae culture both now and then.

Ras Lawi and the Giddeon collective started at 9pm with their internationally acclaimed Nyabinghi drumming workshop. They led a swelling audience in chants of suitable groundation material like Rivers Of Babylon and Birds In The Treetop (recorded by Ras Michael). Many bright young things joined in on the funde, akete and bass to pound out a single heartbeat until the exertion caused chant leader Lawi's blue turban to fall from his head and his plentiful dreadlocks to burst free.

One floor up, the Babylon screening took place, after which youth mentor "Corrd The Seeker" chaired a discussion of the film - which he explained was prescribed viewing for a government commission following the Brixton Riots. Babylon asks tough questions about identity and race relations in the late 70s, yet Corrd was careful not to frame the debate in these terms . Multiculturalism, terrorism, social networking and the media's vested interest in scaring their suburban readership were all touched on and linked to a picture that remains an essential rite-of-passage 30 years on.

Downstairs Heads High's Duke Etienne played a Gregory Isaacs selection before eclectic songstress Aruba Red's folky, earnest acoustic set. Upstairs the equally versatile Daddy Leroy spun soul, funk and hip hop as some partygoers spun on the floor demonstrating break-dancing moves. Even if not everything on the bill was to your taste, there was always something compelling or diverting going on above or below.

At 12:20, with a queue of late comers held at the door, Natty took the stage. His 2008 debut album Man Like I irked purists (including an unnecessarily scathing review from this writer at the time). But while its guileless lyrics and student friendly indie-meets-reggae fusion may target a specific age range, Natty deserves respect for his originality and charismatic live performance, which has rightly won him devoted fans. He opened with a new track - Gaia, from his forthcoming second outing - in a far more traditional one drop style, a direction that could see him appease the reggae old guard.

At 1:45 Natty's following surged home, or upstairs to Daddy Leroy's dreamy rocksteady and early reggae like Queen Of The Minstrel - as the Giddeon Family set up on the main platform. One of the UK's most formidable backing bands, Giddeon are now stepping forward with their own new album, First World, and their unapologetic roots music was the perfect crown to Natty and Aruba's more winsome feel. Sister Iyata Rodney gave an opening blessing, irrepressible drummer Rim Bim lived up to his name with his bone cracking snare shots, while bassist Barry Dread, saxophonist Errol Matis and Lawi on percussion shared vocal duties. Only a few sound problems with King Padget's keyboard and a crackling monitor caused the odd minor delay. The group is one to watch in the UK heats of the Rototom European Reggae Contest 2011 - especially with a strong singer like female guest Jodian who joined them for some lovers vibes. By 3am, Natty was sitting at the foot of the stage drumming along to Rivers Of Babylon, bringing his unique event back to where it had begun. In our fussy, fragmented society, nights that bring people together to explore are a must.

Text by Angus Taylor
Photos by Adelina Royal

Reggae Month 2011

The month kicked off with a concert held at Big Yard, Downtown celebrating the birthday of the crown Prince of Reggae on February 1st. Next was Bob Marley Birthday which was highlighted by a birthday cutting ceremony at the Museum, a concert at Emancipation Park and other events held at his birthplace Nine Miles, St. Ann and around the island.

Every Wednesday night during the month, JARIA (Jamaica Reggae Industry Association) staged a number of mini concerts at the Edna Manley School of Arts. Some of the acts who participated were Sly & Robbie, Bob Andy, Cocoa Tea, Barrington Levy and a few others.

Kymani Marley celebrated his earth strong by performing for the first time in Jamaica on his birthday. The event which was held at Morgan's Harbour also featured Protoje fresh with his new album release. The reunion of the Gaylads after thirty nine years was also another highlight of the month. The group also recorded a new song called Together Again to be released by Soul Of Anbessa this summer. Buju Banton's winning of the Reggae Grammy for his album 'Before the Dawn' was considered the biggest highlight of the month, while the low was his subsequent conviction. International Reggae month was brought to a closure by JAVAA (Jamaica Association of Vintage Artiste & Affiliates) staging their annual concert while paying tribute to Dennis Brown, Gregory Isaacs & Bob Marley.

The organization is dedicated to the preservation of Jamaica's musical heritage through the protection of the professional and social well-being of our vintage artistes and musicians. Members must be active in the music industry for at least twenty five years.

Text and photos by Steve James

EME Awards 2011

The seventh staging of the EME (Excellence in Music & Entertainment) awards was recently held on the historic lawns of Devon House in Kingston.

The event which is geared towards mostly young and upcoming artistes in the entertainment industry attracted overseas rapper Eve, Trina, actor Rock Dunbar and comedian Razor who co-hosted the event.

The event got off to a late start and was marred by several production flaws. Unfortunately, a good majority of the artistes who won their awards did not turn up to collect them.

This led to both Shaggy & Wayne Wonder imploring members of the music fraternity to support the event as it was geared towards them. Some the high points where the performances of Wayne Wonder, Andrew Tosh, son of Peter Tosh, Etana, Lincoln Minott Jr., Trina and Lady Saw and Eve performing on stage for the first time. The audience was also treated to a fashion show by Brownstone models showing the latest designs by some of our local designers.

Text and photos by Steve James

1)	DJ OF THE YEAR (MALE)	VYBZ KARTEL
2)	DJ OF THE YEAR (FEMALE)	TIFA
3)	VOCALIST OF THE YEAR (MALE)	TARRUS RILEY
4)	VOCALIST OF THE YEAR (FEMALE)	ETANA
5)	PRODUCER/LABEL OF THE YEAR (DANCE HALL)	AINSLEY (NOTNICE) MORRIS
6)	PRODUCER OF THE YEAR (REGGAE)	DONOVAN 'DON CORLEON' BENNETT
7)	BEST NEW ARTIST (MALE)	POPCAAN
8)	BEST NEW ARTIST (FEMALE)	DENYQUE
9)	DUO/GROUP OF THE YEAR	VOICEMAIL
10)	BIGGEST COMEBACK ARTIST	FUTURE FAMBO
11)	SONG OF THE YEAR (DANCEHALL)	CLARKS
12)	SONG OF THE YEAR (REGGAE)	MY LIFE - I OCTANE
13)	ALBUM OF THE YEAR	PON DI GAZA 2.0 – VYBZ KARTEL
14)	CULTURAL ARTIST OF THE YEAR	TARRUS RILEY
15)	BREAKTHRU ARTIST OF THE YEAR	I-OCTANE
16)	SINGJAY OF THE YEAR (MALE)	I-OCTANE
17)	ARTIST OF THE DECADE (2001-2010)	(THIS IS A TIE) SHAGGY / BEENIE MAN
18)	RHYTHM OF THE YEAR (REGGAE)	PLEASURE RHYTHM BY CASH FLOW RECORDS
19)	RHYTHM OF THE YEAR (DANCE HALL)	ONE DAY RHYTHM – SEANIZZLE RECORDS
20)	MOST IMPROVED ARTIST	NICKY B
21)	GOSPEL ARTIST OF THE YEAR	PRODIGAL SON
22)	COLLABO OF THE YEAR (LOCAL)	CLARKS - VYBZ KARTEL, POPCAAN and GAZA SLIM
23)	BEST INSTRUMENTAL GROUP WITH VOCALS (BAND)	LIVE WYAA
24)	BEST THEATRICAL PRODUCTION	GHETTOUT
25)	INTERNATIONAL ARTIST OF THE YEAR	GYPTIAN
26)	VIDEO OF THE YEAR (REGGAE)	UNCONDITIONAL LOVE - JAH CURE AND PHYLLISIA
27)	VIDEO OF THE YEAR (DANCEHALL)	FOR UR EYES ONLY - SHAGGY AND ALAINE
28)	PERFORMANCE OF THE YEAR	BEENIE MAN AND BOUNTY KILLER - ARTHUR GUINNESS CELEBRATION
29)	BEST DRESSED ARTIST – Male	BEENIE MAN
30)	SHOW OF THE YEAR	ARTHUR GUINNESS CELEBRATIONS
31)	BEST ORIGINAL DANCER OF THE YEAR	DANCE XPRESSIONZ
32)	GOSPEL SONG OF THE YEAR	DRINKING FROM MY SAUCER - JABEZ
33)	INTERNATIONAL FRIEND OF REGGAE AWARDEES	EVE AND TRINA

LIME

LIME tv

LIME

LIME

Jah Mason and Lyricson in France

Jah Mason and Lyricson were playing on March 4th in Cergy, near Paris, France. Jah Mason was backed by French band Dub Akom. Anthony John joined him on stage to perform a song together. Lyricson was backed by Soljah Band.

Photos Jennifer Papin

UNITED REGGAE MAGAZINE

Artists - News - Articles
Forum - Videos - Photos - Music

United Reggae is an online magazine created in October 2007 and dedicated to reggae music. It has the intention of offering a real international platform of information on this rich and healthy music. Our aim is to promote and spread the inspiring and healing vibrations of Reggae music and culture.

United we stand, Divided we fall... join us!

Conception, design and creation
Xavier Simacourbe & Camille Monchicourt

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