

# UNITED REGGAE

MAGAZINE  
#14 - December 2011

*INTERVIEW*  
**Ken Boothe**

*DERAJAH  
SUSAN CADOGAN  
I-TAWEH  
DAX LION  
KING SPINNA RECORDS*

Tribute to Fattis Burrell - One Love Sound Festival - Jamaica Round Up  
C-Sharp Album Launch - Frankie Paul and Cocoa Tea in Paris  
King Jammy's Dynasty - Reggae Grammy 2012

## ★ EDITORIAL by Erik Magni



### Reggae lives on

This year it has been five years since the inception of United Reggae. Our aim in 2007 was to promote reggae music and reggae culture. And this still stands.

During this period lots of things have happened – both in the world of reggae music and for United Reggae. Today United Reggae is one of the leading global reggae magazines, and we're covering our beloved music from the four corners of the world – from Kingston to Sidney, from Warsaw to New York.

In 2012 we will continue to write about the biggest reggae superstars, and also enlighten you about artists that you didn't know existed. We will also broaden our scope and cover dancehall on a more regular basis.

Reggae music has blasted from speakers in Jamaican yards for half a century. Help us make this versatile genre stay alive for at least another 50 years.

COVER PHOTO BY CHRISTIAN BORDEY

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## It's About Time by Barrington Levy

Pioneering dancehall singer Barrington Levy announces what is said to be his final album. His most well-known songs includes anthems such as Here I Come and Under Me Sensi.

'It's About Time' features – just as his previous album 'Living Dangerously' – several high-profile local and international singers, deejays and rappers. Among them Snoop Dogg, Jada Kiss, Busta Rhymes, Damian Marley and the late Heavy D.

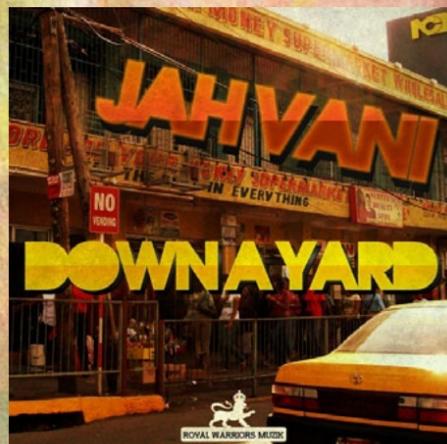
Healthy is the first single of the album and features Damian Marley, and is expected to drop in early 2012.

## Jah Van I's Down A Yard

The always impressive Jah Van I is back at work with Royal Warrior Muzik from out of Martinique on a heavy new single which is currently available, Down A Yard. The singer has an extensive history doing big material with the label and this latest release may just be the crowning jewel of that musical union. The old school vibed track is a sublime social commentary which really showcases Jah Van I's sterling vocals as well as his strong lyrical abil-

ity, perhaps like never before in both cases.

Reportedly there's an album in the works from Jah Van I for Royal Warrior Muzik which would be really interesting. Until then, check out the digital single release for Down A Yard, which also includes a dubbed out version of the riddim, a backing version of the track and an instrumental as well - in stores now.



## Dubtonic Kru Drops New Single off Upcoming Album

It has been a fruitful year for Jamaican five piece band Dubtonic Kru. In March they won the Global Battle of the Bands where they were up against bands from 17 other countries, and just last month they were honored by a U.S. representative and awarded the Simba Award.

Now they are getting ready for their third album, the follow-up to the diverse 'Dub Tonic' re-

leased in 2009.

The new album is set to drop in early 2012 and its first single Murderer is now available on several digital platforms. It's a fine slice of 80's-tinged reggae, and promises well for the album.



## Phillip Fatis Burrell Passed Away

Phillip "Fatis" Burrell – one of Jamaica's greatest and most important producers – passed away last night following complications from a stroke about two weeks ago, reports several sources.

Phillip Burrell was born in Jamaica, but moved to the UK as a child. However, as a teenager he moved back to his native country where he later started a career as a producer.

His breakthrough came in the early 90's when he set up his Xterminator label producing artists such as Freddie McGregor, Marcia Griffiths, Beres Hammond and a truck load

of other well-known singers.

He was also part of the rasta renaissance in the 90's and instrumental in shaping the careers of Sizzla, Luciano and Turbulence.

The output from the Xterminator camp slowed down when Sizzla, Luciano and Mikey General left the label in the late 90's. With his son Kareem, he has recently put out a number of new riddims on the Xterminator imprint showcasing both old and new talents.

A start to get acquainted with the Xterminator label is the compilation 'Rough inna Town: The Xterminator Sound' on Maximum Pressure. Included are the wicked Luciano & Josey Wales & Charlie Chaplin combination Rebel With A Cause or Luciano's own chesty Gunzalis with a echo-laid saxophone. You can also listen to mixes Xterminator Special volume 1 and volume 2.

## Gave Her My Love by Lea Anna

UK producer Curtis Lynch label dedicated to lovers rock material – Necessary Mayhem Classics – drops a new digital download single on 16 December.

New star Lea Anna is responsible for microphone duties on Gave Her My Love on the Ohh Baby riddim, a riddim with the

usual heavy as lead bass line that Curtis Lynch is known for.

"What impresses me about Lea Anna is her song writing skills and her easy delivery of a track that keeps the listener captivated. Unfortunately for the man who she is talking about in this track, she is a no-nonsense type of lady who is putting his things out the door for the last time," says Curtis Lynch in the press release.



## The Redeemer Riddim

Increasingly respected German imprint, Oneness Records, returns in December with yet another sterling addition to their catalog, the Redeemer Riddim. This release follows several other big compositions from the label such as the General Key, the Soul Riddim and most recently the Backstabber from earlier this year and it falls right in line with the already well established high-quality level of Oneness. The Redeemer is a glowing modern Roots track and, turned over to the artists, it makes for an excellent back-

ing for some really strong material.

So named after a giant tune previously featured on the track via the outstanding Naptali, Oneness also serves up a very strong list of vocalists on the Redeemer. Also on board are the likes of Lutan Fyah, Junior Kelly, Fantan Mojah, Mark Wonder & Al Pancho and others. Also, interestingly, the riddim crosses cultures and features tunes done in both French and Spanish as well from artists across the globe.

Oneness Records' releases are always top notch and the Redeemer Riddim is certainly no exception to the rule. Find out just how exceptional it is when one of the better riddim albums of 2011 arrives in stores on December 2.



## Mr Vegas Wants To Save Foundation Reggae

Jamaican dancehall superstar Mr. Vegas is concerned that reggae music is dying and be-

-ing replaced by hip-hop sounding beats.

Therefore he urges fellow musicians and music fans to sign the Save Foundation Reggae Petition. It's an appeal to radio disk jockeys to play at least ten minutes of foundation reggae music in their program.

"Some radio disk jockeys do not pay homage to foundation reggae music, it is not even on their playlist, while others have shelved foundation reggae and replaced it with hip hop sounding beats that is being produced in Jamaica," states the petition, and concludes:

"Our youths are not exposed to the work that our icons did to set the foundation and artists like Dennis Brown, Alton Ellis, Culture, Delroy Wilson, Cynthia Schloss, Hortense Ellis and Gregory Isaacs are no longer here to showcase their work, so we must play our part in keeping their legacy alive."

If you want to help Mr. Vegas to save foundation reggae you can sign the petition here: <http://www.gopetition.com/petitions/save-foundation-reggae.html>.

## Reclamation by The Strides

Australia's ten piece ensemble – including a three piece horn section – The Strides offers an explosive blend of funky afro-beat, heavy reggae, hip-hop

grooves, hypnotic funk and danceable jazz.

'Reclamation' is their follow-up to last year's debut album. It mixes vocal cuts handled by Trinibagoan Ras Roni and rapper Lil Gzues with instrumentals and dub versions.

The original version of 'Reclamation' is already on the shelves and can be picked up as CD, LP and digital download. A deluxe digital only version drops on 19 December and includes two bonus cuts.



## Feel Good Riddim

Special Delivery Music from France presents their new riddim Feel Good, a bouncy lovers styled riddim with memorable guitar picking and tight organ work.

The eleven cuts are handled by vocalists from Europe, Jamaica and the U.S. and feature the usual mix of well-known names and more unknown ones. Among the former you'll recog-

nize veterans such as Da'Ville and Peetah Morgan, while the latter are represented by Ricochae and Loyal Flames.

Among the cuts you'll also find no less than five combinations.

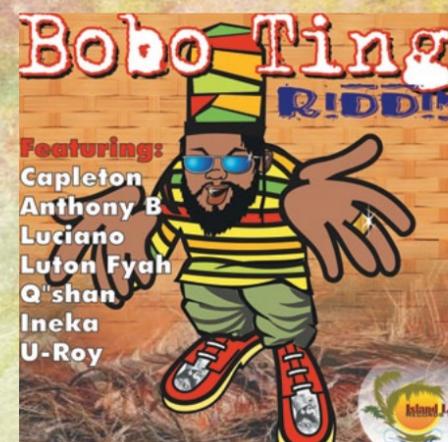
The Feel Good riddim hits the streets as digital download on 9 December.



## Reggae Reasoning Riddim

Reggaeland Records from Spain has dropped a new riddim titled Reggae Reasoning.

This uplifting and guitar-lead riddim features eight vocal cuts, four remix versions and one instrumental. Singers such as Mikey General, Chantelle Hernandez and the severely under recorded Jahmali are assigned to microphone duty, while production is taken care of by Genis "Genious" Trani. Reggae Reasoning was released on digital platforms on 30 November.



## The Bobo Ting Riddim

Island Life Records is proud to present its wonderful creation, the sprawling modern Roots Reggae set, the Bobo Ting Riddim and with it, it's sure to bring the attention of many fans of the genre. Why? In just a few tracks, the label has assembled one of the better lineups of artists on a single project in 2011. Appearing on the Bobo Ting are the likes of Capleton, Luciano, Anthony B, Lutan Fyah, the legendary U-Roy and others and that's only who you'll hear on the vocals.

Appearing behind the scenes on the riddim are the likes of big names Lynford 'Fatta' Marshall, Colin 'Bulby' York and the incomparable Dean Fraser. All mixed up in various functions combined with big vocalists mean on big project.

How big exactly? You don't have to wait to find out. The Bobo Ting Riddim from Island Life Records is currently available on etailers across the globe.

## The Road To Bush by Sherkhan

Sherkhan – French producer living in Jamaica – has produced several reggae and dancehall riddims with a hip-hop feeling, the latest addition is the Electricity riddim with contributions from artists such as Perfect and Sizzla.

His latest project 'Brain Freeze' is in the same vein. It is an instrumental effort where each song is illustrated with a video. The first track from the project is The Road to Bush, and is currently available on Bandcamp.

## I-Wayne Tells His Story in Documentary

About a month ago Jamaican singer I-Wayne dropped his third album 'Life Teachings', an album that has been well-received.

United Reggae is proud to have had the opportunity to interview this soft spoken and shy singer earlier this year.

To get even more acquainted with I-Wayne you can now also catch a 25 minute long documentary that features I-Wayne and people close to him.

The Life Teachings documentary features in-depth inter-

views and live performances with the singer himself as well as interviews with artists such as dancehall deejay Assassin aka Agent Sasco and dub poet Mutabaruka.

Grab this opportunity and get to know this spiritual and philosophical singer.

## Learn To Read by Sizzla

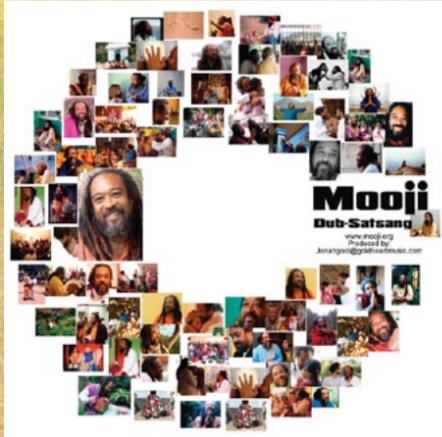
Sizzla has dropped a new anthem for the youths, and aims to encourage and empower the younger generation.

His new single – aptly titled Learn to Read – speaks on the importance of education, as he advocates young people to learn to read and write and to invest in the intellect, as a way to overcome ignorance.

"Telling the youths about the brilliance of education, and teaching them the importance of it, will empower them," states Sizzla in a press release.

Learn to Read has undertones of a political agenda, one for the betterment of the youth in Jamaica, and can be viewed as a way of starting a debate on education before the upcoming elections in Jamaica. This single is the first tune voiced on the Gal Block riddim, produced by Glenroy "Frosty" Jackson for his Lion House Music Production. It is now available via the usual digital platforms worldwide.

## Dub-Satsang by Mooji



Out now on Goldheart Music is a 13-track album that crosses reggae with Indian philosophies. The album, titled 'Dub-Satsang', is from Mooji who released the free song Embodiment of Truth earlier this year.

Mooji was born Anthony Paul Moo-Young on 29th January 1954 in Port Antonio, Jamaica, before moving to the UK in 1969. He is presently living in Brixton, London where he has worked in the capitals 'West end' as a street portrait artist for many years, then as a painter and a stained glass artist as well teaching at Brixton College.

His style is not that of a singer but rather a poet whose delivery has a natural flow that falls beautifully into this style of music.

Mooji often holds Satsang, not just in the UK but in Spain, Italy, Germany, Sweden, North America, Argentina, Brasil,

India and Poland. These gatherings are an assembly of persons who listen to, talk about, and assimilate the truth through the reading of scriptures, reflection, discussion and assimilating their meaning, meditating on the source of these words, and bringing their meaning into one's daily life.

Jonahgold says of the album "I feel I have a new concept of reggae, with an updated version of dub "poetry". I've put music to the words of Jamaican born Mooji, who is a direct disciple of Sri Harilal Poonja, the renowned Indian advaita master. This is the most direct no-nonsense approach to the core-instruction shared by all real mystical traditions, religions and philosophies: Know Thyself! Enjoy."

The album is digitally available worldwide now with free listening at Soundcloud.

## By Any Drums Necessary

'By Any Drums Necessary' is a new compilation with 14 conscious emerging artists from eastern Jamaica. The only established name is Natty King, who contributes with a combination together with Blynk.

This project is the brainchild of producer Icall, and aims to showcase the talent of unknown artists and to uplift listeners with positive and right-

eous lyrics.

The 13 tracks are produced by Icall and Ridimik and based on three different riddims – Rwanda, Culture over Complexion and Firedrop.

A follow-up set is currently in the making. Icall has teamed up with drummers Rashaun "Blackush" McAnuff of the Up-rising Roots band and Randevon "Randy" Patrick of the C-Sharp group as well as four of the singers appearing on the 'By Any Drums Necessary' set.

'By Any Drums Necessary' is available as digital download through Soundquake and as CD in selected stores.

## Sunny Days by Leah Rosier

Dutch singer Leah Rosier has ventured into the music business and formed her own label Likkle Green. The first release is her own brand new single Sunny Days on Not Easy At All Productions' Lie to Me riddim.

"I wrote the lyrics a few years ago after one of those typical summers in Holland (rain), paying homage to the good ones. This year, after another stormy summer, I decided to put them on this lovely riddim by my fellow Dutch's and wonderful reggae producers Not Easy At All," says Leah Rosier.

Earlier this year Leah Rosier teamed up with various pro-

ducers from around the world. The self-produced EP The Real Leah, the Marlon Asher combination Amsterdam and the Curtis Lynch produced Do U Like on his Dancehall Style riddim being just three examples.

Sunny Days is available through Likkle Green Records and various digital platforms.



## Reggae Film Festival 2012

The Jamaica Film Academy has put out an international call for entries to their 2012 Jamaica Reggae Film Festival, to be held during April in Kingston.

It is five years since this annual festival began and in that time the academy has showcased more than 200 films highlighting reggae culture made by Jamaicans, as well as global reggae researchers and fans from all around the world. Many of these documentaries have focused on the history of Jamaican music and its makers, leaving the Jamaica Film Academy with an archive of historical material on the genre



that preserves on film the oral memories of a culture that that emerged from the Rastafari movement and spread to and been honored by the world. It is hoped that next years festival will carry on this fine tradition and feature many aspects of Jamaica's Reggae music culture in feature, documentary and short films as well as animation and music videos.

The 'Make A Film In 24 Hours' competition sponsored by RBC Bank - Jamaica, will be held again, with last years seeing 15 film crews competing to shoot a 5-minute film on a selected theme in just 24 hours for cash prizes and awards. The festival will also include the introduction of a new 'International Programme', of films outside the reggae genre, so as to enable the inclusion of entries already received from Africa, the USA and the Middle East including an entry from Iran!

Awards are presented across several categories with the winners of these finding it has helped promote international interest in the unique music and culture of Jamaica and given way to the opportunity of further international recognition and distribution in their work.

Further information and Entry Forms can be found on the JFA website: [www.jamaicafilmacademy.org](http://www.jamaicafilmacademy.org).

## Live At The Turntable Club

'Live at the Turntable Club' was recorded in London in 1974 and features performances from Dennis Brown, Delroy Wilson, Big Youth and the little-known Alexander Portious.

The production were handled by Winston "Niney" Holness, the backing band was The Soul Syndicate Band and at the controls were two of Jamaica's most accomplished engineers – King Tubby, Errol "Errol T" Thompson – alongside Dennis Thompson.

The original release was on Trojan Records in 1975, and the reissue adds an extensive booklet including an interview with Turntable Club owner Winston "Merritone" Blake.

'Live at the Turntable Club' hits the streets as CD and digital download on 23 January.

# BOB HARDING FROM KING SPINNA RECORDS

**“We don't want to be exactly like Blood and Fire. It's about music we think is worth putting out there, reissue or not”**

**Bob Harding tells the King Spinna story**

**Bob Harding and Dom Sotgiu – formerly at the now folded Blood and Fire label – have started a new label – King Spinna. The label launched in mid September with its first release Dub Will Change Your Mind by Bunny Lee & The Agrovators. United Reggae got a chat with Bob Harding about the music business and why King Spinna will succeed when others don't.**

Blood and Fire was a British reggae record label known for its great releases and attention

to detail in design, packing and liner notes. With Blood and Fire you could usually buy the album regardless the artist or producer. It was just that good.

But in 2007 Blood and Fire went out of business. Unfortunate management decisions along with a challenging music industry were two issues that could be blamed.

**King Spinna has a wider remit**

Now, four years later, Bob Harding – co-founder and formerly Managing Director at Blood and Fire – has along with his former assistant Dom Sotgiu established the King Spinna label. It's a business similar to Blood and Fire, but with a wider scope.

The label name comes from a tune by Hortense Ellis, and was suggested by Bunny Lee.

“King Spinna is not strictly a

reissue label. We would like to do some new material as well. Like from veteran Jamaican deejays, or maybe Horace Andy. I mean how much stuff is left out there to reissue? Most is probably pretty average,” says Bob Harding on the phone from his home where he also has his office, and adds:

“We don't want to be exactly like Blood and Fire. It's about music we think is worth putting out there, reissue or not.”

**Blood and Fire starts**

Along with Steve Barrow, Mick Hucknall, Elliot Rashman and Andy Dodd he formed Blood and Fire in 1993 with the objective of reissuing reggae with the integrity of jazz reissues. Initially only on CD.

“Blood and Fire started from a conversation in 1992 or 1993. Mick Hucknall thought that there weren't any decent reggae reissues on CD. No good standard. So we started to re



issue on CD,” says Bob, and continues:

“I was around from the beginning. We went to Jamaica in 1993 and that trip wasn't particularly successful. We were supposed to meet Bunny Lee and he would have done all the introductions, but he was still in London,” he laughs.

**“Insane to start a traditional label”**

Earlier this year United Reggae interviewed veteran label owner and producer Adrian Sherwood. According to him, run-

ning a label is thankless and you have to be insane to start a label today. Bob is familiar with such views, and explains how it all started.

“Blood and Fire finished in July or August 2007. Since then I've applied for hundreds of jobs, but didn't get any. I couldn't find work. The music business is the only thing I know,” he explains, and continues:

“You have to be insane to start a traditional label. But we have no office. I work from home. We don't have much overhead and very limited funds and take one step at a time. Neither I nor Dom have taken any money out

of the business.”

**“Dis rare”**

He makes it clear that there will probably not be any other releases from King Spinna this year. But the initial release Dub Will Change Your Mind has had a pretty good response so far according to Bob, even though it hasn't been a straight road.

“We've had problems with our first release. The pressing plant was terrible and we had to move to a different one. It's a bit unfortunate since it's been on order.”



DOM SOTGIU AND RANKING JOE

‘Dub Will Change Your Mind’ contains extremely rare productions from Bunny Lee, and he didn’t almost recognize them himself. In October last year Bunny Lee said “Where you get dis? Dis rare”.

“It’s a funny story,” says Bob, and continues:

“I got a friend who runs an on-line second hand record store, and I would help him list a bunch of records on Discogs. I listened to some of the discs and thought ‘I don’t think peo-

ple know about these’. So I transferred them to my computer, and last year I met Bunny Lee in London and got an agreement with him.”

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**Several ideas for the future**  
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Even though King Spinna has no set plans for the future, Bob has lots of ideas. He reveals that he’s thinking about a live album with U Roy and having a sound system going.

“The Blood and Fire sound system did three shows with U Roy in Japan in 2006, and would be a good release. But we have to have clearances from all the copyright owners. Bunny Lee won’t be a problem and neither will Niney. But it’ll take a while,” explains Bob, and adds:

“U Roy wants us to do it, but it’s difficult to get all the clearances.”

The King Spinna sound – operated by Dom who also ran the Blood and Fire sound system – was booked to perform at a festival in the UK in May, but it had to be cancelled due to bad weather. Bob explains that he would like the sound system to perform along with veteran Jamaican artists such as Ranking Joe or Horace Andy.



“We don’t have anything set yet and the sound system is waiting to take off.”

**Interview by Erik Magni**

# I-Taweh

**“Ras starts from birth. If you light a fire and put it under the bed it’s going to burn the house down”**

If you listened to some visiting reggae artists giving interviews in Europe you might think no one was consuming roots music in Jamaica. But one of many exhibits for the defence that have surfaced in recent times has been the late blooming success of backing musician turned frontman I-Taweh. Born Donovan Cunningham in the little village of Grants Mountain in St Ann’s parish before moving to the farming community of Prickly Pole at the age of three, I-Taweh began strumming the guitar at church to accompany elder ladies “Who’d never tell you what chord they were singing!” Relocating to St Ann’s Bay – just five doors down from Burning Spear – he enlisted in the Ocho Rios High School band, coming second in a schools competition in Kingston, which gave him the confidence to move to the capital and start a professional music career. In the early nineties he was taken under the wing of the renowned “youth promoter” Sugar Minott and



went on tour with an assembly of friends known as the Bad Black Roots Band. In 1998 I-Taweh joined the legendary Nyahbinghi drumming collective Mystic Revelation of Rastafari and spent a decade on the road. But all the while striking out on his own was in his mind, and a fortuitous meeting at the turn of the millennium with the French group Broussai, led to the first recording sessions that would result in his debut album ‘Overload’. Released after 17 years as a touring player, in January 2011, on I-Taweh’s own Tap Nat Muzik label, it has reached Richie B’s Jamaican album chart’s top five, with the title track entering the reggae singles top 20. Angus Taylor spoke to I-Taweh from his home in California, about how his dreams came to pass...

**At what point did you decide to go solo and do your own**

**album?**

It’s been a fire that’s been burning through all those years touring behind Sugar, Gregory Isaacs and all those people. I was singing in Mystic Revelation Of Rastafari. I used to be the lead chanter for many tours so I know what it feels like to do it. It’s a fire that was burning so hot and so deep but I know and I always knew that I was going to be the main man some day. I just wanted to sing my songs. I was writing songs for so long before I started singing them that it’s like I get old with my songs. I don’t even want to sing some songs anymore because when I sing it and somebody hears it they’re like “Whoa, is that new?” and I’m like “No man, it’s 13 years old!” (laughs) So I know it’s something I have to do from in the gut long time ago.

**But at what stage did you decide to make this happen?**

Well after touring for a long time I got sick and I was in the emergency room for a minute with stomach problems and stuff like that so I just decided “You know what? Enough is enough. If I’m going to get sick from doing this I want to be doing my music”. It was about three years ago.

**Now as well as the French musicians you have a lot of top Jamaican musicians playing on your album like Dean Fraser. Was this through all the links you made as a musician?**

Yeah. Dean Fraser is like my elder. Nambo is not on the album but he should be because we toured so much together in Europe. Dean is my brethren and I really appreciate him coming in and finding a minute to play something on it for real. I have Computer Paul who did music for Akon, Jimmy Cliff, Shabba Ranks and things like that. I have Bongo Herman. I have Delroy Pottinger as the engineer, who mixed for Sly & Robbie and all them cats a lot. I have Horsemouth Wallace playing one track, the killer drummer man! I even have Sly playing the big drum, I have Sticky playing percussion, I have Count Ossie Junior from when we toured together with Mystic. I have Remi Kabaka on percussion. To have a wide range of musicians, I hope I don't miss any of them out!

**That's a very impressive ensemble of musicians for a first album. So would you say all**



**that touring was worth it to get links with all these people?**

It was man, it was! I don't have one minute of regret. I got sick but it was because of me not taking 100% good care of myself, not just touring. You can let yourself go and you can hold it together you know? It's what you choose.

**Dean plays on your re-do of Tony Tuff's great Deliver Me From My Enemies. How did you decide to revisit that great song?**

It wasn't a re-do! You're the second person who has said that! I wasn't even thinking about Tony Tuff's song until after my song was done! Even though I toured with Tony Tuff and Sugar Minott

and played Deliver Me for him. I seriously wasn't thinking about that song in the recording. If you check it's totally different except that we say "Deliver me" twice. I was just listening to Tony Tuff and my song in my car and I was like "Wow the chorus" you know? If I have to give him to credit for saying "Deliver me, deliver me", sure, no problem! I wasn't thinking about it - not the vaguest thought in my mind!

**Tell me a bit about the song Braveheart, is that based on a true story or is it drawn from many experiences?**

It is a true story. It's about a friend of mine. We went to school together, we were in the same class and we grew up together. Originally his name was Garfield Smith. He

was a cold cat, he was really, really serious. Whatever you wanted that guy would get it for you. He's not afraid of anybody, he's tough in front of the cops or the prime minister, he's just like that. After school, when we left Prickly Pole, he left to live with his dad in Spanish Town. Spanish Town is a tough community, so people have a lot to see, some people pick up the gun, some people start to rob, do whatever to survive. Garfield got caught in that bubble and he got killed by the cops. I can't say that he had a bad upbringing that made him have to choose that lifestyle, it's just someone who really just wants to be bad. There are two roads before you; you can choose one and I think he chose the road for destruction. As a good friend, seriously, that's what happened to him.

**Some of the lyrics went beyond being politically incorrect though...**

I think the media made scapegoats out of the artists but they should have made a statement about the country and the culture. You're not going to go to Saudi Arabia and demonstrate because they'll have exactly the same views, if not more extreme. I would say if you re-

ally think about it, it's really to do with each country. There's a world of countries where they might have exactly the same views on a load of things like Jamaica, but they don't get half of the crap that Jamaica gets. The sadness of that is that nobody's really addressed the real issue. They haven't tried to address the real political thing and tried to change it, they just went after artists. The artists aren't going to change shit. They'll stop doing those songs but you put pressure on the governments or you say that the system or the law is wrong then it makes more sense.

**There seems to be a lot of talk in the media at the moment about trying to dismantle the political garrisons. I wondered whether you had any thoughts on that.**

I have a lot of views on that. I'm from Jamaica where it's rough. We see a lot of innocent people get killed by the police. I saw one of my good friends get shot right in front of my house by the police. So many things. You want to be on the right side and you want to support the law but when the police come and kill somebody innocent, if it somebody who's not close to you but when it's your brother or your son you're going to really start to think and you might do something. Jamaica is a place that is hard right now for people to stay on top of the right thing because the situation is so crazy over there

man, I'm telling you. So Braveheart is not just going out for Garfield, it's going out for a lot of youths who want to choose that road. I'm trying to tell you "Don't take that road because it leads to destruction".

**How did you come to be based in the United States?**

Well, I was touring with Everton Blender for a while. I have a three year work permit so I was working here. Before that I was married in Jamaica to my wife Kristi, who is from the United States but I didn't want to come to the United States because I was touring so much in Europe and I just love it over that side. After touring with Everton Blender for a while and with Sugar Minott, I was with this band called the Yellow Wall Dub Squad touring with the Abyssinians, Mighty Diamonds, Sister Carol, Frankie Paul, Junior Reid. When that work permit was about to be done, I had kids with my wife and I was caught between two worlds. I didn't know what to do, whether to go back or to take care of my situation here. I was just about on the way out when more people get involved and say "Hey, maybe you should just do your papers because you're already married and it's easier for you to travel and stuff like that". So yeah, I'm here and it's good because I was in Jamaica all my life and it was hard for me to do my CD. I couldn't really get it done with all the backing band scene around me, somebody would always call

me and then I'm gone. So here, just taking the kids to school, I've found myself with a lot of time to think, work on my music, go to different studios, call different musicians to play. It took me seven years or more to make this CD. I hope the next one won't take so long!

**Having taken seven years to make it, were you surprised by the extremely positive reaction it's had, entering the single and album charts in Jamaica? How do you feel about it all?**

I feel really good about it. It wasn't a surprise because I have a little thing deep down inside me, maybe it's a little needle or something, that tells me when I have a good song. When I'm playing it or singing it in the studio and I listen to it, I can tell and hear "Yeah, that one was good". Then somebody else tells me "Yeah man, I love that song". It's like I know from deep within that I have good music. With what's going on in Jamaica right now, not a lot of people want to do the roots anymore because there's so many things to be done. I'm saying that I don't think the world really learned how to dance reggae as yet, the original reggae, so we need to play it some more for them! (laughs) I want to be one of the roots who stick around and play the music like Culture and Burning Spear, Bob and Peter and those guys used to play. That's how I want to do it, that's how



I see it.

**There's a perception outside of Jamaica that the roots music that you play is not popular inside Jamaica, but your position in the charts suggests that's wrong.**

Yeah, that's wrong. If you make good music and you try to make the people hear it, then the people are going to accept it. I think the people are hungry for having something they can hold onto for a while and say "Yes, this is a good song". Everything doesn't have to be three months. I used to be a backing band musician, imagine; this artist has this song that I practise so much and I love to play it, in rehearsal we were like "Oh man yeah, let's do this song!", if in three months the artist said to you "I'm not doing that song man, that's an old song". I don't want to make music like that, I want to make music that 15, 20 years from today I can still take up my guitar and play

Overload and somebody will love it, you know? That's how I want to make it. Root music lives, man! The only thing that makes my blood pump and gives me those little goosebumps, for real! It's roots.

**How did Rasta come to you yourself?**

Well, as a kid growing up, my parents they're Christian and I had to attend church every day. I used to carry the lamp and hang it in the church, I was the first one to be there and everything. But growing up I just loved being around Rasta so much, hearing Rasta talk. I love the cooking so much I just wanted to be around Rasta everyday and my mum always said to me "Why you always want to be around Rasta so much?" and I'm like "Mum, I just love what they say and I love the way they cook, and I think I'm going to be a Rasta" and she's like "No, you already have that vibe in you like you're a Rasta, you don't have to grow the hair



to be a Rasta" and I'm like "Oh, I think I have to go all the way. Face the same tribulations that all the Rasta before me faced, to know", you know? It's a life that I love. I believe Haile Selassie is the Almighty. I believe in repatriation. I believe in all of the Rasta belief and religion. That's why I call myself I-Taweh because Bahetawe is the name that they call the Rasta in Ethiopia, in the hills. They call them Bahetawe. Some friends of mine who travelled to Africa and come back, every time they come back to Jamaica they always say "Hey, Bahetawe!" you know? So I kind of spell it a little bit different and call my name I-Taweh. It's a thing from birth, Ras starts from birth. What is within you is going to come out. If you light a fire and put it under the bed it going to burn the house down. Make it

shine, you know?

**So what's next for you? What's the next project going to be?**

I'm working on the next album right now. I was just in the studio with Squidly Cole laying some tracks for me. I'm going down to do some more work with Horsemouth and my friend Sandra who played with Yellow Wall. It's going to be a total roots album. I'm confused in between if I need to make a double disc CD or something because I have so many acoustic songs and they're untouched, you know? I need to make the people hear them, so I'm thinking maybe I just do something on my guitar and shove it in with the CD. The next thing, I'm going to Jamaica in two weeks to do an album launch. I'm hoping this January

coming I'll be doing an album promotion tour. We have this concert we've been doing with a vineyard over here called the Frey Vineyard. Tap Nat Musik and the Frey Vineyard present a show called the Beneficial Reggae which is growing. We're starting to think about the next event. Those are the main things we're thinking about.

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**Interview by Angus Taylor**



# Derajah

**"I didn't know where in the music I wanted to be, I just knew I wanted to be a part of it"**

**Derajah Mamby was born in East Kingston in Rollington Town but moved back and forth between the two sides of the capital, spending some of his formative years on the musical hotspot (immortalized by Bim Sherman in song) Chancery Lane. His father was a Rastafarian while his mother was a church-going Christian, an upbringing which not only allowed the young Derajah an equal amount of exposure to both secular and sacred music but also provided a supportive environment of acceptance to follow his own spiritual path. Recorded and encouraged by Sugar Minott in the early 2000s his first real break came when he was introduced to Earl Chinna Smith and joined the legendary guitarist's acoustic collective Inna De Yard. The group's releases through French label Makasound gave Derajah a profile in France, helped by the release of the David Commeillas documentary 'Natural Mystic Reggae' where he sang My Sister, the harrowing tale of his sister's murder by gunmen. In 2007 he linked up with the French backing band Donkey Jaw Bone and began work on his debut album, 'Paris Is Burning', whose issue was postponed when Makasound went into administration. The record,**



**cut at Donkey Jaw Bone's analogue-only studio in Paris represents a unique blending of different eras of roots music. Angus Taylor spoke to Dera-**

**jah as he was preparing for its eagerly anticipated release on the label that rose from Makasound's ashes, Chapter Two. .../..**

**When you were young did you want to be a deejay or a singer?**

When I was young I didn't know where in the music I wanted to be, I just knew I wanted to be a part of it. The sound system coming out and playing, the fashion and the style and the people, them coming out for the dance. Even if it was being in producing or involved in promotion. I was just wanting to be a part of all of that. I can remember recording my first song in my house. I had a recorder and a tape player, a music box. So I'd take my tape inside the bathroom and I'd put a cassette inside the tape player and play the rhythm from the tape and then the recorder that I had, I'd capture everything on it. That was my first recording before going into studio. I got a reverb sound and everything coming back and when I was listening to it I was like "Oh, this is amazing. I need to take this further, I need to go in a studio with this".

**How did you link with Chinna and join Inna De Yard?**

I was living downtown on Chancery Lane. My brethren used to work in Augustus Pablo's record shop and Augustus Pablo's brother, his name is Garth, he's a good friend of mine. Sometimes I would go to the record shop and freestyle while my friend played the version in the shop and me and him would vibe and thing. One

day my brethren came by and said to me "Derajah, I need to take you to meet one of my brethren, a good musician. He played with Bob Marley and he played with all the legends, the great singers." So we left and went straight to Chinna Smith's yard where he was playing music on his veranda. He was playing the type of music that I wanted to hear. As I heard his guitar play I started to sing and everything was so connected because he was going deeper inside of what he was doing and I was going even more higher in what I was singing and I noticed that tears were running from my eyes and I'm like "Wow! This moment is magical!" The rest is history. It all started right there.

**You originally took the name Jah Youth when you released with Inna De Yard project but then you changed your name back to your own name.**

Since I came into music I've been called Jah Youth. I remember one morning when I was living in east Kingston, close to Rockfort I hailed an elder and he was like "Yes, Jah Youth, wha gwaan". As a young Rasta in those times I felt special because the name Jah Youth came to me by this elder. Then when I went downtown now, my family and friends were already friends with Big Youth, which is the original Jah Youth. So they take me to meet Big Youth and say "Big Youth! Come and

meet Jah Youth". Big Youth held onto my hand and he said to me "I am Jah Youth also" and shakes my hand and laughs. But putting out songs I didn't want the name to create any confusion. My cousin always looked at me and told me that "Derajah, you know your name is a very powerful name, man. It is very distinct and there isn't another artist who goes by that name Derajah. You should use it on your records".



**Since then you've sung under your own name and you've been very honest in your lyrics, particularly in talking about people dear to you that you've lost. Would you say that being real, not just being a performance, is part of what you do?**

I've always been real to the music because I can tell you that music to me is my life, my upbringing, my growing up. Music is everything to me.

Here in Jamaica, I've heard brethren making songs and just talking about his ride and his girls and some of these things that they are singing about, it is not actually what is happening in their life. He don't even own a car. I become more real because I think that the realer I get, the more you get connected with persons because we are dealing with real life situations. I know that persons share the same pain, share the same earth. We all share so much in common. So I just decided to keep it real and just be real for me.

**Do you think that's a part of why your music has been so warmly received in Europe, for example?**

Well, to be honest with you yes. I remember that my brethren was saying to me that "Derajah, do you think that your material is a little too heavy?" and I was saying to him that I understand what he was saying and maybe it is a little bit too heavy, maybe it's not, you understand? It's just what the people want to hear. But yes of course, being real you are more accepted, being real, not just as an artist but in everything that you do.

**Tell me a bit about how you made the link with the band Donkey Jaw Bone, in Kingston, and started recording at Tuff Gong.**

I remember one day, a cou-



ple of years ago, I was going through my messages on MySpace and when I noticed some guys from France were saying to me "Oh Derajah, we love your music and you are doing something great. We're a band from France and we'd love to get in touch with you, if possible do some work". So from there we keep communicating and communicating and the guys decide that they are going to come to Jamaica to see me. I was saying to them "It's more appropriate for you guys to come down. Come feel the reggae vibe and come check out what's happening on the island". They came and I took them to Earl Chinna Smith's place and introduced them to Earl Chinna Smith. Earl Chinna Smith was saying to me "Ok Derajah, this means that you are going to make the next step towards this mission. These guys they really like you. They like your style, they like your vibe. They are here to work with you".

**The album was finished off**

**in an analogue studio with vintage equipment. Is that something you approve of?**

Yes, I do because to be frank with you I'm coming from a school where we really appreciate analogue sound deeply. Working with Chinna Smith for all these years I've learned a lot about sound and what brings you back in time and you know, the equipment that can give you that sound. So these guys they were already in analogue sound, they were already where I was, so it was even much easier for them and me to connect together as a team. For instance we were using acoustic pianos and stuff like that. It's something that we really, deeply appreciate and that we're working with for quite some time, we keep the sound a certain way.

**You made a new cut of the tune Who Yeah Yah that you did with the Inna Di Yard project. It's been given away**



**as a free download to promote the album. Is that the way to make an album sell to people in this age? What do you think about the way the internet has changed the music business?**

I've seen that a lot. A lot of record shops are no more on the mall or on the plazas, they are now online. You used to be able to walk into record stores and get different songs and stuff like that, now it's more online. It's good and it's bad, and I think good and bad is what makes life go on because it is actually a balance. The good is that, of course, persons can easily access the songs and millions of persons can easily access the songs a click away. The bad thing is that after you do such an investment in paying musicians and paying studio time and paying those girls to sing so nice the harmonies and stuff like that, after all of this there is still a site that is doing your

songs and offering your songs to the public for free and they don't pay a penny for it. But money is still making in the music, and we do the music more for arts and the best thing is getting the music out, so the good and the bad just balance the scale for us. We really appreciate everything that's happening, both good and bad.

**Finally, you sing a lot about violence and how it has affected you personally. What do you see as the way forward for Jamaican society?**

I'd like to see them look out more for the youths of tomorrow because the youths are the future. I create great emphasis on education because education is most valid. It's what's going to take us further, take the next generation further. I'd like to see the youths in Jamaica get a proper education. I'm talking about even my youth coming up right now, I'd

like these youths to be properly educated so that they can take Jamaica further on and make Jamaica a better Jamaica and the world a better world at large. Agriculture just the same. The government they're fighting against marijuana and we see where marijuana is doing a lot, not just smoking purpose but medicinally, marijuana has been helping in the pharmaceutical department, marijuana has been helping in different areas. The government need to set up a ganja trade right now for the youths to plant marijuana and they can export it for proper usage. I've been to Holland and I've seen it's not such a crime for us to smoke marijuana in because the president's made sure he's set up something to facilitate the use of marijuana. For a land like Jamaica, where herb is from, the best herb can be found here. It would have been good for Jamaica to set up a ganja trade, so that we can use hemp in different ways to make shoes, clothes, cologne, oil, all this different stuff that it can be used for, instead of fighting against marijuana. Of course, I don't have a problem with the prime minister or whoever else is coming, but just make preparation for the youths because the youths are the future. One love.

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**Interview by Angus Taylor  
Photos by Sarah Palmer  
and Anaïs Goasdoué**

# Ken Boothe

**“Color is not the answer – the answer is you and me”**

**Ken Boothe is on a journey**

**The legendary Ken Boothe started his career in the late 50's as Ken in the Stranger & Ken duo. About 50 years later he is still active and tours Europe and other parts of the world. United Reggae met him backstage after his performance at Uppsala Reggae Festival in Sweden.**

Ken Boothe's gritty soulful tone is one of the most distinctive in reggae music. He started his recording career in the late 50's and begun singing ska in the early 60's as a duo with Stranger Cole.

He evolved with the music and moved on to record a string of rocksteady classics for Studio One – The Train is Coming, When I Fall in Love and Artibella. These, and many other beautiful tunes, have given him the epithet Mr. Rocksteady.

And for many people he is Mr. Rocksteady, but he has certainly recorded several classics

in the reggae vein as well.

His greatest commercial success was when he worked with producers Lloyd Charmers and the late Leslie Kong.

Together with the former he recorded the albums 'Let's Get it On' and 'Everything I Own' with smash hits such as Crying Over You and the Bread-cover Everything I Own, a light-reggae tune that reached number one in the UK Singles charts in 1974.

Ken Boothe was a singer in demand and in the 70's he recorded for many of Jamaica's top producers, including Keith Hudson and Phil Pratt.

**Started touring Europe five years ago**

Ken Boothe hasn't recorded much in recent years, but his music is still very much in demand, and that's one of the reasons why he has started touring Europe, among other places.

“I started this journey in Jamaica. Then I came to England, Italy, France, Holland and now Sweden,” he says when we meet after his performance, and continues:

“I started touring Europe five years ago. I love Europe. I see what music can do for people.

It can bring people together.” Ken Boothe is 63 years old and comes from a musical family. He met his wife when he was only 17 and has many children; the oldest is 46 years old

“I grew up in a family that loved music. My sister was the first who took me on stage. But I was the first and the last that pursued a music career.”



**On a journey to make a change**

Ken Boothe is in a great mood and turns out to be very hospitable. He offers my journalist colleague his phone number, both mobile and landline, since he has a big house in Jamaica with both a museum and room for visitors.



He is also talkative. It's actually hard to ask him anything. It seems that he knows what he wants to talk about. There's not much room for anything else.

He explains that he's on a journey to make a change and meet people. “Come together and interact,” as he puts it.

Preferably with people of dif-

ferent races, because racism is a subject that he is keen to talk about – both on stage and afterwards.

“I don't want to wake up and only see black people. I want to see color. I personally love all people, whether color,” he explains, and continues:

“You must see us for what

we are – people. We're all the same. The color of a man's skin is as the same significance as the color of his eyes,” he says, and adds:

“Color is not the answer – the answer is you and me,” he explains and points to his and my head.

**Breaking barriers**

His music has taken him around the world, and the music has also, according to himself, made him something of a messenger. He wants to bring people together.

“The main thing I believe in is humanity. I want to break barriers,” he explains, and continues:

“I love music. I could do this without getting any money, but I've to survive,” he says and smiles.

**Interview by Erik Magny  
Photos by Christian Bordey**



# DAX LION

**"I like to classify my genre as Music. I like to call it Seasoned Music"**

Meet Dax Lion, an up and coming 23 year old musician and singer from Kingston Jamaica. Dax's lyrics and unique voice make him stand out among other Reggae artists. I caught up with Dax in the U.S. upon his return from Jamaica. My interview falls days after Dax released two new tracks online.

I've listened to the new tracks Gwan Natty with Biggz General and Reggae Jam Jam and asked Dax to classify his music for me.

"I like to classify my genre as Music. I like to call it Seasoned Music". Dax explained that he has been reworking songs he wrote when he was in high school. "You can't rush music to release it. Seasoning takes time to make it exactly what you want it to be."

I asked about his recent trip to Jamaica. Dax explained that he met with Ron Mushette from IRIE FM. When asked about the feedback from Ron, Dax replied "Ron Mushette liked the new tracks and called my music Reggae Pop." Ron has been playing Gwan Natty on air since the meeting.

Gwan Natty was inspired by his mother. "My Mother asked me to make music that she could listen to and be proud of. The song is about the true meaning of JAH." When Dax is writing he keeps his lyrics clean. "It's

all about the LOVE."

Gas Pon It has been available online for some time now can you give me the meaning behind it?

"We are all born with love in our hearts. It is people and life that makes us sometimes angry and upset. But if we look inside and put some Gas Pon It the love in our hearts will burn forever. Take that love all over the world to share with people as we are all One. This song brings a tear to my eye when I sing it"

As I wrap up the interview I ask Dax to share his thoughts. "I wanna take my music and vibes to the world, so many people need to hear my message. I am not gonna stop till someday they all hear it. I wanna perform in front of them so they can see my emotions when I sing and to feel the vibes we are sending. My biggest performance dreams are to perform in Africa."

Dax and his Manager, William Watts shared some unreleased tracks from his forthcoming album with me during my visit. Each song was as good as the first. I'll be one of the first to purchase a copy upon release in early 2012.

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**Interview by Marc Marino**





# Susan Cadogan

**"I did an album for Lee Perry and got a million-seller. Who could ask for more?"**

**Interview opportunities can appear when you least expect them – and disappear just as easily! When Angus Taylor was covering the final day of the One Love Festival for United Reggae on August 21st 2011 he got the chance to have an impromptu chat with Susan Cadogan, the Jamaican librarian-turned-singer who hit the UK pop charts in 1975 with the Lee Perry produced cover of Mil-**

**lie Jackson's Hurt So Good and arguably sowed some of the seeds of lovers rock. The interview had to be terminated, however, when Susan's friend and fellow musical legend Dennis Alcapone hit the stage. But not before Susan had reminisced on her career, her relationship with the late keyboard maestro Glen Adams, reality TV singing competitions and most importantly, who made the**

**distinctive "whop!" sound on her classic follow-up to Hurt So Good; Nice and Easy!**

*Susan: Capone! Dennis! Oh he don't see me. Dennis! Dennis! (laughs)*

../..

**I guess the first question I should ask is how well do you know Dennis Alcapone? (laughs)**

Well I really got to know him well when we were in Jamaica when Glen Adams, you know the keyboardist, was dying. He was at the hospital with me. I'd met him on tour with the Slackers way back in 2004, but I really got to know him well since December last year.

**Can I ask you about Glen? I know you were very close once upon a time...**

Yes. Actually in 1975... well, I suppose everybody knows because it's in print... Glen and myself were kind of romantically involved (laughs). So and then I didn't see Glen again until 2001 when we worked together and we made two albums, we did some tours and stuff, you know? So we were really good, good friends and I'm glad I was there with him at the end.

**What's your abiding memory of Glen?**

(laughs) Oh Glen was so miserable! You know he kind of felt like he didn't get enough recognition for the work he had done, as do a lot of people, because other people think that "Well, Bob Marley is great but Glen was

around the time of Bob". Actually he wrote Who Is Mr Brown? you know, one of Bob's? And he used to play... you know I think, we used to say that Glen Adams shuffle. He had a real way of touching the organ and the Slackers loved him, they took him on tour. It's a pity that he didn't get to see all that he wanted happen before he died, you know?

**Do you feel that you've achieved the amount of recognition you deserve in your career?**

Well, for me it doesn't really bother me. What I really love is just the music and doing it. Sometimes I wish that I could really earn and get what was due to me so that I could live off of it so that I wouldn't have to work and worry, you know? Because I really haven't earned much from music. But the recognition - sometimes I think I get so much! I didn't even realise I was so well known! (laughs)

**That's a great way of looking at it! You were exposed to the mechanics of the British music industry at a young age.**

I was like 22 when I did Hurt So Good and luckily for me, a lot of people work so hard and battle for years in the business to get a hit, I had an

overnight hit. To be picked up by Peter Waterman, who turned into Stock, Aiken and Waterman and have so much history! Of being with Peter Waterman every day, of his producing my first album. So BBC charts and London have always meant a lot to me, this is where I'm known, you know? Europe and things - more so than in my own country and by my own people.



**What do you think of the TV talent shows that Pete Waterman's involved in now?**

You mean Pop Idol?

**Yes.**

I watch them! I love to see people sing and I find them entertaining and also good because there's so much talent out there that goes unfound, unrecognised. I think they're ok; you've got some great singers from them, some of them haven't done that well, you know? Simon Cowell - since I've been here I've seen this X Factor thing, which is more

or less the same thing. Pop Idol, X Factor, American Idol, America's Got Talent; people love reality shows.

**Did you take part in talent shows when you were young?**

Never! Never. I used to sing in the church choir. I used to just love to sing and then one night all of a sudden I got the opportunity to sing this song for a friend. I was doing it at Perry's Studio and he asked me to sing Hurt So Good, and I did an album for him and got a million-seller. Who could ask for more? Lucky Susan! (laughs)

**You're meant to be performing with Mad Professor today...**

I'm hoping to perform with Mad Professor! He's supposed to play. He has produced three albums for me. In 1991 I did some shows in Germany with him and his Robotics Band, then when the music business started to give, when records and CDs weren't selling so much, he found a new way of putting himself on stage, so he takes his mixing board and he does a dub. So he used to take me on tour with him and I would sing and he would dub and thing. So now that they asked me to do this show he offered to play: Susan Cadogan meets



Mad Professor. I really hope he comes but I don't think they have the equipment he needs, so not sure but I have tracks.

**If you play what can people expect tonight?**

Most people of course know Hurt So Good. Hurt So Good is amazing after 36 years and it's still hurting so good. I have Fever, I have some new tracks with Mad Professor. I did a cover of Not With Your Boy and I'm Still In Love With You, Nice And Easy.

**I was going to ask if you were going to play Nice and Easy. Can you tell me a bit about that tune? It's my personal favourite.**

The Miracles sang it, Do It Baby. I used to go to Perry every Sunday and record, and I loved it so I said "Perry, can I record Do It Baby?" and he laid the rhythm, and Jimmy Riley and Glen Adams were there and they put on the (sings) "Whop, whop, whop"... and you know, we did it.

(DENNIS ALCAPONE CAN BE HEARD ON STAGE)

Oh! Dennis is about to go on stage!

**Well I'll let you go and watch him. Thanks for the interview – I've always wanted to know who made that noise!**

Interview by Angus Taylor  
Photos by Michael Magnus

# Derajah Paris Is Burning

**A solid and intriguing debut, that should appeal to both the French market and beyond.**

"Jamaican music has wandered from the path", begins the official Derajah bio sent by his label, Chapter Two. And Kingston singer-deejay Derajah Mamby's long awaited first album, with tight if somewhat scholarly French backing band The Donkey Jaw Bone, is aimed squarely at those who feel this is an inalienable truth.

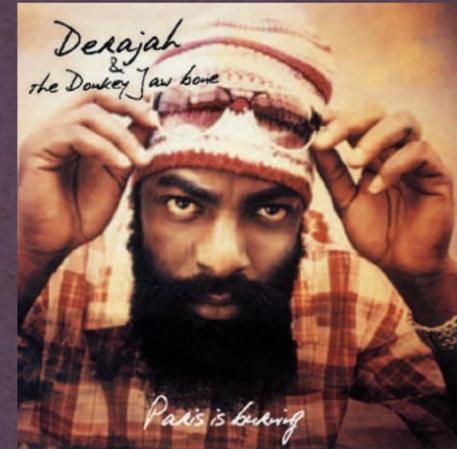
Recorded using only vintage analogue equipment 'Paris Is Burning' aligns the fundamentals of 70s roots with the fire and fervour of the 90s revival that first galvanized the reggae movement in France. Several tunes are re-recordings of old compositions such as My Sister, the candid account of a sibling's murder, and an electric version of the Inna De Yard hit Who Yeah Yah, given away as a free download to promote the set.

Derajah's mournful husk of a

voice (think a calmer Fantan Mojah) and unusually frank autobiographical lyrics are a good fit for the Donkey Jaw Bone's hand percussion heavy, filmic, Light Of Saba indebted backings. By far the strongest track, Bun Dem To Rass, features a lovely rework of the rhythm to Inna De Yard colleague Kiddus I's Graduation In Zion. Run Run, a duet with deejay legend Big Youth (who inspired Derajah's original moniker Jah Youth) revisits Burning Spear's Swell Headed.

But Chapter Two's predecessor Makasound's mischievous and at times iconoclastic approach to roots music has not been forgotten. Just as it mixes eras, this album also has international elements that will gently prod the purists. The title song, whose message is not a reference to the 2007 riots as much as the cleansing fire of Derajah as a positive force in France, starts with some almost Gregorian chant like harmonies. Meanwhile the jaunty harmonica on the Green Bay rhythm My Sister, gives it a distinctly Gallic touch.

At times the band's showy flourishes sound like they are

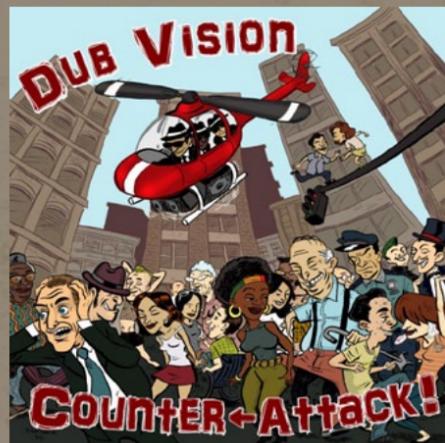


trying to impress a live audience rather than a home listening one while, by contrast, the production feels a little flat and restrained. But the majority of tracks make this a solid and intriguing debut, that should appeal to both the French market and beyond.

Review by Angus Taylor

# Dub Vision Counter Attack

A band name that may lead you to expect different things from what you actually get.



“Never judge a book by its cover” is how an old saying goes and that is definitely the case here for this album with its cheery cartoon cover of three Mafiosi looking types flying a helicopter while blasting out, what I presume is this album, at people dancing in the street below and with a band name Dub Vision may lead you to expect all different types of things from those of what you actually get.

So what do you get, well you get an album of deftly crafted contemporary roots styled reggae from a band that has honed its craft backing the legendary Don Carlos on various tours since 1999 as well as supplying backing on his excellent ‘Changes’ album from last year. They have also during their time worked with the likes of Dillinger, Charlie Chaplin, Sister Carol, Everton Blender and many other reggae artists

so are band who know a thing or two about constructing riddims that are melodious and display a deftness of touch.

The album starts and ends with instrumentals, with album opener and title track Counter Attack, heralding a bright, brass bursting fanfare that features the trombone of Balboa Becker, while closer Extrication is darker and more muted with trumpeter Gavin Distasi taking the lead.

Sandwiched in between these are eight vocal tracks on which the band have enlisted the help of Don Carlos, Hodge, Jimi D, Maka and veteran singer and drummer Wadi Gad plus the Puerto Rican songstress Malika Madremana who now resides in California and has performed in the past with

the likes of the Mighty Diamonds, Bushman, Blaaklung, Roots Natty and Groundation amongst others. In fact her vocal on the Jah praising Child of Israel is one of the highs of the album and she is in no way left overshadowed by Mr Carlos’s three outings.

This band might be called Dub Vision but this is no dub album rather one full of uplifting and positive vibes that exemplifies different styles of reggae and proves that it was definitely about time this band travelled from the back to be front of stage.

**Review by Karl Pearson**

# Dial M For Murder In Dub Style

No need to call the police, it's a musical murder them a charge for.

Although producer Phil Pratt has never received the same wide acclaim as King Tubby, Joe Gibbs or Lee Perry, his roots and dub productions rank among some of the late 1970s and early ‘80s best. Early on though, Pratt sang with Ken Boothe in a vocal combo and cut sides such as Reach Out for Ken Lack’s Caltone label and later worked with influential producer Bunny “Striker” Lee. Pratt eventually set up the prolific Sunshot label and recorded Dennis Brown, Big Youth, Al Campbell, Horace Andy, Linval Thompson, Pat Kelly, Bobby Kalphat and other stars in the mid-to-late ‘70s. Pratt had plenty of rhythms to experiment with from those abundant sessions and Pressure Sounds’ reissue showcases his subtle studio mastery in the dub arena.

This edition of ‘Dial M For Murder’ features the vinyl album’s original 10 tracks plus four ad-

ditional dubs recorded around 1979-80 at Channel One. The players include “Riddim Twins” Sly and Robbie on drum and bass, the aforementioned Kalphat and Ansel Collins on keys and piano, Rad Brian on guitar and Tommy McCook and Herman Marquis on horns. Like Sly and Robbie’s other recordings as the Revolutionaries (Dawn of Creation, Reaction In Dub), the compositions emphasize Sly’s choppy ta-tat-tat-tat snare flourishes and steady four-four kick drum patterns. Robbie’s bass is commanding while serious organ stabs and eerie reverb-laden guitars fill in the corners and crevices. Pratt exercises austere restraint in the effects and delay department, allowing only minimal snippets of organ, voice, horn or guitar to drift in over the foundational rhythm streams. The effect is mesmerizing.

Songs like Don’t Watch My Size, Walking Razor, or Stinger are classic steppers roots creations -- the kind of sides Jah Shaka is famous for playing at his sessions. The latter is a version of Ken Boothe’s oft covered You’re No Good (originally recorded by R&B star Betty Everett) and is mixed

DIAL M FOR



with dramatic peaks and valleys. Tracks like Natty Culture (a fantastic Big Youth version) and Dr. Bash have a bluesy, earthy feel featuring haunting organ runs, while the overall studio mix sounds as pressurized as an inclement storm system. The drums are perpetually submerged in a foggy reverb and vocals just barely emerge for air. In short, this is a dread affair that features glorious Sly and Robbie musicianship and Phil Pratt’s expert touch. No need to call the police, it’s a musical murder them a charge for.

**Review by Tomas Palermo**

# Gregory Isaacs African Museum + Tads Collection Volume II

## Another tribute to the Cool Ruler.

Since Gregory Isaacs' untimely death last year several tribute albums and tunes have appeared. The earliest was The Tamlins & Naggo Morris & Dillinger & Trinity's Oh What A Story on a relick of one of Gregory Isaacs' biggest tunes – Soon Forward.

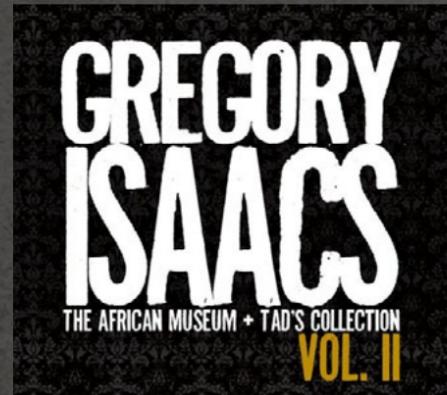
Other notable releases include saxophonist Dean Fraser's all-star project 'We Remember Gregory Isaacs', Suga Roy & Conrad Crystal's 'Universal Tribute to Gregory Isaacs' and VP's compilation 'Gregory Isaacs – The Ruler 1972-1990'.

The latest addition is Tad's Records' two disc compilation 'The African Museum + Tad's Collection II', and follows in the footsteps of the first part

released in 2007. It includes 41 tracks from Gregory Isaacs' sublime catalogue spanning from the 70's up until his more recent material. Part of the proceeds from the sales of the album will benefit the Gregory Isaacs Foundation.

Gregory Isaacs and Tad's Records CEO Tad Dawkins have a musical history together, so this compilation naturally includes some of his productions, such as All I Have is Love Love Love, Tenement Yard and Continent Woman, all of which were recorded in the mid 80's.

Other producers include Gregory Isaacs himself, Winston "Niney" Holness, Sly & Robbie and Errol "Flabba" Holt, with whom Gregory Isaacs recorded his smooth international hit song Night Nurse, included here in a delightful extended version.



It's clear that several of the songs on this compilation overlap with those on VP's 'The Ruler 1972-1990'. However, the latter also includes a bonus DVD and extensive liner notes.

Gregory Isaacs' catalogue is certainly strong enough for two compilations, and both sets are a great mix of lovers and cultural tunes, on which Gregory Isaacs' showcases his slick, laid-back style. Always cool, always easy and always excellent.

Review by Erik Magni

# The Album Cover Art of Studio One Records

Studio One sleeves showcased by Soul Jazz.

A few months ago I heard that Soul Jazz Records was back on track reissuing material from Studio One Records. It was terrific news and it almost felt like a good old friend had been heard from again. Because the nearly 30 releases from Soul Jazz with music from Studio One are all essential. They're beautifully packed and contain music that has helped define and refine reggae. A virtual who is who in the world of reggae in the 60's and 70's recorded for Studio One at some point in their career – Ken Boothe, The Heptones, Bob Marley, Alton Ellis, Burning Spear and so forth. The list could go on and on and on. The first project that has been materialized from the revitalized cooperation is 'The Album Cover Art of Studio One Records', a deluxe 200 pages plus 12x12" hardback, with an introduction by Steve Barrow, author of the Rough Guide



to Reggae and co-founder of Blood and Fire Records. It includes hundreds of Studio One sleeves, of which many I haven't seen before nor even heard of. It's divided in eight different sections – artists, calypso, dub, gospel, showcase, labels, disco and versions.

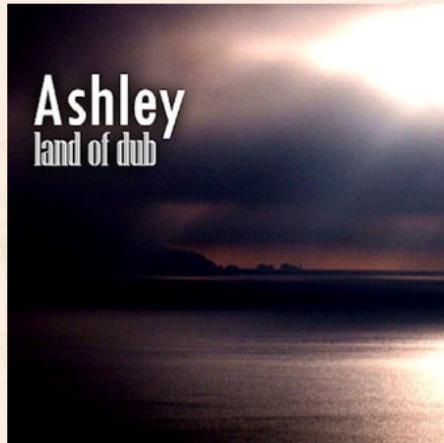
The versions section is inter

esting since it shows that several of the releases changed appearance over the course of time. Some releases had up to five different sleeves. 'The Album Cover Art of Studio One Records' is a goldmine for designers and reggae aficionados alike.

Review by Erik Magni

# Ashley Land Of Dub

**A mystical, uplifting and sometimes idiosyncratic journey through dub.**



and almost Keith Hudson territory guitar licks, also it's one of the tracks with better sounding horns.

Situation Dub with its swirly uplifting and pitch shifting vibe laden with reverb plates deep in the mix. Controlling Dub with its crucial manic riddim track and sparse guitar melodies and what appears to be a Glockenspiel but isn't (sorry ain't got a clue what it is but it sounds great!) Ancient Dub 2 with its heavy use of multi layered voice synth settings creating a forboding vibe.

Dub Valley Mix 1 is just mellow niceness.

Ashley has grabbed hold of Jamaican dub and has displayed his version of it in a different art like approach adding to it what would normally not be added which I'm sure will appeal to a wider range of world listeners to that of the more classic dub die hard's from time.

A mystical, uplifting and sometimes idiosyncratic journey through dub.

**Review by Gibsy**

the more straight forward instru/dub workouts that wont set the world on fire but it's the far left field cuts that grab my ears and make this listening experience on the whole a very interesting and versatile one. A synth heavy blend of different tropical temperatures underpinned by forceful and varied tempo drum riddim tracks with the bass sound sometimes pure reggae boom and sometimes played with more Jazzier leanings this is a very well structured album and well mixed, the only let down for me sound wise is the poor digital horn sound setting used on a couple of the tracks Dub The Riddim for example which doesn't do this otherwise superbly mixed heavy dub tune the justice it deserves.

Stand out tracks on 'Land Of Dub' for me are Passage Of Dub with it's atmospheric subliminal sitar

What interests me when listening to dub music today and it's many sub genres is when I get to hear the more unusual approaches to mixing and instrument choice applied to album works, the use of instruments not usually heard in reggae for example, the use of speed and pitch shift controls on synths and keyboards, forward and reverse mixing and plenty usage from an array of unusual percussive instruments such as Glockenspiel and Xylophone style sounds and exotic stringed instruments like the Sitar, well, 'Land Of Dub' by Ashley has all these and more, of course there are the more traditional reggae instruments used that we're accustomed to hearing indeed Ashley utilizes sirens and classic sampled snare drum rim shot intros as well as the obligatory 'chanka chank' pianos along side echo's and creative use of ghost reverb effects in the mix down.

There are on this album 2 or 3 of

# Jimmy Cliff Sacred Fire

**Jimmy Cliff with an attitude.**

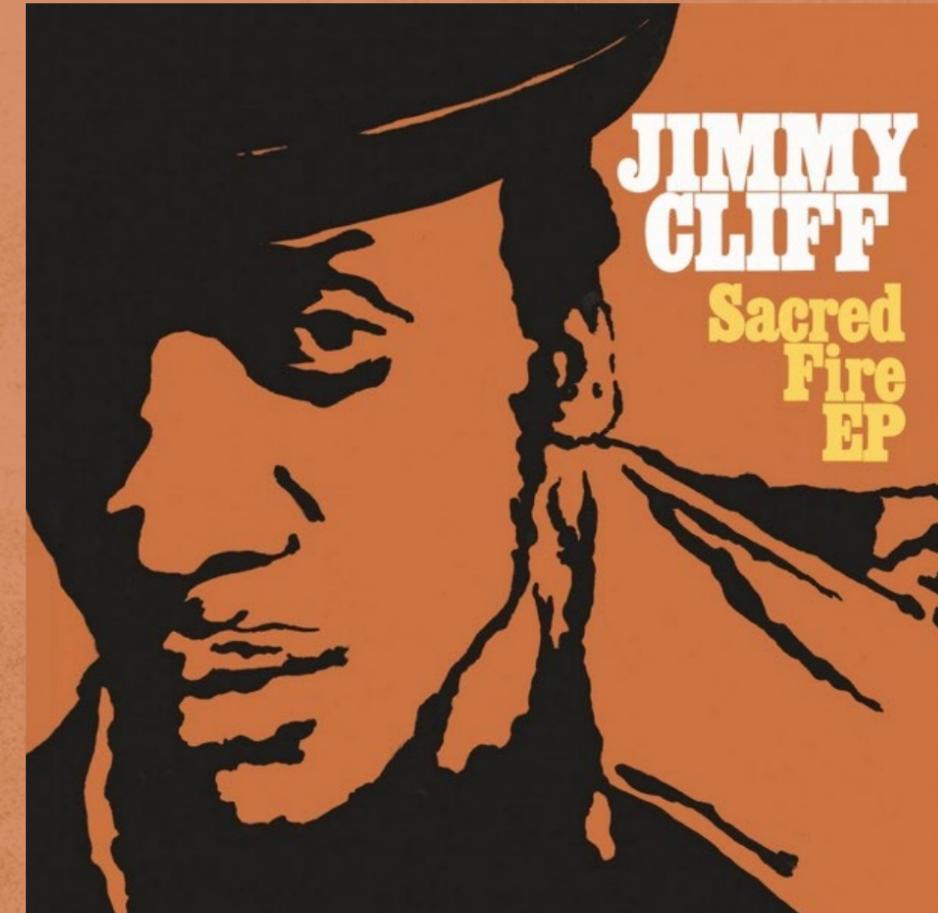
Award-winning musician/actor/singer/songwriter and producer Jimmy Cliff is back with a fresh and sparkling attitude.

His new EP 'Sacred Fire' – a precursor to an album due in April next year – is produced by Tim Armstrong, punk rocker and front man in Rancid.

Tim Armstrong is by no means a stranger to reggae. He was one of the driving forces behind Hellcat Records and has also collaborated with Buju Banton and members of The Specials.

But Jimmy Cliff's 'Sacred Fire' is neither conscious dancehall nor British ska. This is reggae heavily influenced by the sounds that came from Jamaican label Beverly's run by late producer Leslie Kong, for whom Jimmy Cliff recorded in the beginning of his nearly 50 year long career.

'Sacred Fire' features one original, three covers and one dub version. Jimmy Cliff's versions of punk anthems Guns of Brixton and Ruby Soho excel the original



versions by The Clash and Rancid respectively.

The riddims and the backing are uncompromising and injected with loads of attitude. Jimmy Cliff singing is surprisingly low-key and peaceful, but with great sensibility and affection.

It's not known if Tim Armstrong handles production duties on the full-length album as well, but I certainly hope so. Because this is

a delicious teaser.

'Sacred Fire' is available as CD, digital download and a limited edition 12", which includes the bonus cut World Upside Down.

**Review by Erik Magni**

# Return of the Rub-A-Dub Style

A welcome return of the rub-a-dub style.

Soundsystems are the foundation of reggae music. It begun in the 50's and grew throughout the 60's and 70's.

And in the late part of the 70's a new musical style took form, and it emerged from the Jamaican soundsystem dances. It was labeled rub-a-dub or just dancehall with producers, singers and deejays such as Henry "Junjo" Lawes, Barrington Levy and Yellowman.

The importance of soundsystems and the rub-a-dub culture is now explored in the 60 minute music documentary *Return of the Rub-A-Dub Style* directed by Steve Hanft and produced by Tom Chasteen. The former was responsible for Beck's internationally recognized music video *Loser*, while the latter has been a DJ and musician for 20 years, and now runs the Dub Club in Los Angeles, where the live material in the documentary was filmed.

It features interviews and blazing live footage of both well-

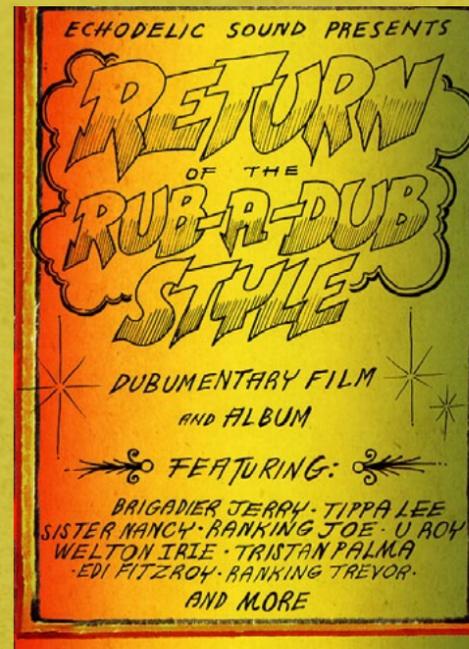
known Jamaican artists as well as more unknown U.S. peers. Among the Jamaican legends included are Brigadier Jerry, Welton Irie, Ranking Joe, Scientist, Tristan Palma and the late Sugar Minott.

The crew behind the documentary has found several originators from 70's, and this is a great way to hear their story and catch them live in action.

It comes as a two disc digipak – one with the documentary and one with 17 fresh rub-a-dub tracks, where singers and deejays such as Lone Ranger, Prince Jazzbo and Jimmy Riley showcase their talents.

The album is produced by Tom Chasteen and Anthony Campbell and was recorded in Los Angeles and Kingston. It's heavy, vivacious and organic in a foundation style with bass, guitar, drums, percussion and keys. The skanking is immediate and inescapable, and the album itself would actually be a worthwhile investment.

If you have read a reggae book or two this documentary will probably not provide you with any fresh news or unheard of information. But, seeing these legends live and telling their



story is amazing.

File this one right next to your copy of UK soundsystem documentary *Musically Mad*.

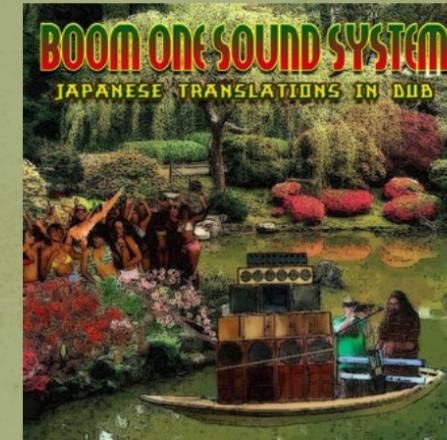
Review by Erik Magni

# Boom One Sound System Japanese Translations In Dub

East meets West on this charismatic debut.

Boom One Sound System (BOSS) is a group of American songwriters, beat creators and entertainers, who formed in 2009 and use current events as a catalyst to help them fuse the elements of dub, hip-hop and electronica to create unique beats with heavy bass lines and synthesizing rhythms that merge with influences of world music. This collective have performed across the USA, Canada and Japan and have now released their debut EP, on the Dutch label TerraLogica Records, titled 'Japanese Translations in DUB', four songs that were inspired by their last tour in Japan and the tsunami that happened there in early 2011.

The EP blends ancient Japanese melodies and poetry with classic 70's bassy roots reggae and thick psychedelic dub production. Traditional Japanese music I have always regarded as music that has something of a sedate feel, but these cuts are paceier with a steppers feel that still manages to retain something of an inner



tranquil vibe.

The first cut is *Sa-kura*, a track based around a traditional Japanese melody celebrating the cherry blossom, that with the use of deft instrumentation shows this blend of East meets West with aplomb. *Basho Haiku* breaks away from instrumental to include a heavily reverbed and echoed almost robotic vocal that is based on translations of the celebrated 15th century Japanese poet Matsuo Basho. The translated poems were carefully chosen for their subject matter which even after some 500 years still contains a relevance to what is happening today in our troubled times.

Third track *Yagi Bushi* is a traditional folk song re-visioned in a heavy, dubwise fashion while the closer *Koto* features the traditional Japanese instrument of

the same name, a large zither-like instrument that on this showing is an instrument that deserves to see more use in this environment.

The cover art leans towards the classic dub album covers used by Scientist, Lee 'Scratch' Perry and others and helps to make this a very charismatic debut that is available to download now at iTunes, Juno, Amazon and other online music stores.

Review by Karl Pearson

# Jamaica Round Up: November 2011



## Back A Yard: Jamaica Jazz Festival launch, BMW Launch, Magnum Crank Up, Tanya Stephens and Shaggy Foundation

This week saw BMW launching the M Lounge at the Tracks and Records sports bar at the Market Place in Kingston. BMW is a sponsor of Olympic record holder Usain Bolt and they have decided to have a special lounge in the sports bar dedicated to him.

Organisers of the Jamaica Jazz Festival recently announced the line up for next year's event. Among the big headliners scheduled to perform are Celine Dion, Kelly Rowland and June Carol, a Jamaican residing in Canada. In celebration of Jamaica's 50th anniversary the art and music production has also included reggae singers John Holt, Half Pint and Yellow Man. The local artistes are scheduled to perform on the Thursday night of the festival.

The Shaggy and Friends Make A Difference Foundation held its concert launch on Wednesday November 16th at the Bustamante Children's Hospital. Among the artistes scheduled to perform this year are Lauryn Hill, Ne-Yo, Denise Williams, Stephen Marley, Coco Tea, Half Pint and many more. As always, 100% of the proceeds will go

to the Bustamante Children's Hospital.

Tanya Stephens performed to a jam packed crowd at Studio 38 for the second time in less than a year. After singing close to thirty eight songs the audience was well satisfied with her performance.

Magnum Tonic Wine launched their Crank It Up Christmas Party recently at the Escape in New Kingston. Along with the Magnum girls the event will feature some dancehall acts along with new acts that were discovered in the Magnum Dancehall Kings and Queens competition. Crank it Up is scheduled to take place December 2, 2011 at the National Stadium parking lot.

## Report and photos by Steve James



## C-Sharp Album Launch

**Jamaican band C-Sharp launched their album in Kingston on November 15th.**

The band C-Sharp launched their sophomore album yesterday Tuesday, November 15th at the Edna Manley School of Arts, Kingston. The album which is titled 'The Invitation' consists of thirteen tracks and includes collaboration with Busy Signal and Third World. Well known musicians in the business such as producer/arranger Clive Hunt, Dean Fraser and songwriter Mikey Bennett all contributed to the production of the album. MC for the night Tony Rebel reminded the audience that he was the first person to take them on a European Tour and it was from then he realised that they would be one of the live bands of the future.

The band which consists of all graduates from the Edna Manley School of the Arts were well supported on the night by both past and present students and also key players in the music industry. Their next performance will see them at the Karl Hendrickson auditorium at Jamaica College on December 9th.

Report and Photos by  
Steve James



## Ernest Ranglin and The Sidewalk Doctors at London's Jazz Cafe

**After a five year absence, the maestro returns...**

Having been instrumental in the birth of both ska and reggae, guitarist Ernest Ranglin, O.D., is a true giant of music. No wonder then, that London's Jazz Café was just as crammed as it was when he last passed through five years before, with local reggae legends Mafia & Fluxy in tow.

This time the band was a simple drums, bass and baby grand piano configuration. Their jazzier sound was perfect for a ninety minute set almost exclusively drawn from his 1996 Island crossover album 'Below The Bassline' – which brought his jazz, ska and reggae adventures together as one.

For the first three tunes – Ball Of Fire, Congo Man Chant and a hobbling cantankerous Satta Amassagana – he said nothing at all: occasionally ambling up and down the stage to go eyeball to eyeball with the bassist, letting his fingers do the talking. Then he began to address the audience, jovially threatening to sing a song, prior to announcing King Tubby Meets The Rockers (the work of "a king") and the stratospheric Nana's Chalk Pipe (inspired by "old Jamaican ladies").

At 79 himself, Ranglin still navigates the fretboard with remarkable verve and vigour, playing with a surprisingly dirty tone. His theme-tune, Surfin', started with just guitar, adding bass then drums then piano, slowly creeping into both hips and minds. For the encore, after being demanded as raucously as a laid back Jazz Café could manage, he returned for Lively Up Yourself and Below The Bassline, before, clutching his sheet music and instrument, he ascended the stairs for good.

Support came from London's own Sidewalk Doctors, who are as likeable as their 60s enthused music. They played a selection from their new six track EP 'Music Is Medicine', although it was their cover of the Beatles All My Loving (which recalled



those great rocksteady and reggae covers contemporaneous with the Fab Four rather than the crooning standards that followed their demise) that really loosened up the crowd.

London plays host to another Jamaican guitar hero, in the Wailers Julian "Junior" Marvin, who follows Ernest to the capital with a show at Open The Gate on December 2nd.

**Report and photos  
by Angus Taylor**

# Reggae Grammy 2012 Nominees

## I'm still laughing.

The Grammy nominees for best reggae album have been announced. The proud nominees are Monty Alexander's 'Harlem-Kingston Express Live!', Israel Vibration's 'Reggae Knights', Stephen Marley's 'Revelation Pt 1: The Root of Life', Ziggy Marley's 'Wild and Free' and Shaggy's 'Summer in Kingston'.

As usual parts of the Marley family are nominated along with the usual odd choices.

To be a part of the Grammy nomination procedure you have to submit a physical copy of the recording to the National Academy of Recording Arts and Sciences (NARAS). And once the work is entered it's reviewed by more than 150 said to be experts from the recording industry. These experts then decide if the work is eligible or not.

The resulting list is circulated to all NARAS members, and they are the ones that make the final decision about the winner in each category. The Academy members are required to vote based upon quality alone. This means that they should not be influenced by the commercial success of an album, which is probably easier said than done.



I can't say I have much trust in these experts nor the Academy members when it comes to reggae. However, it's hard to be too critical since I have no idea what albums that actually have been submitted for selection.

The nominees that have been presented are pretty far away from my own list. I'd have added Alpheus and Takana Zion and their excellent albums. And if you would like more well-known artists you could check the albums from Sizzla, Richie Spice and Alborosie, who recently won the MOBO Award.

Last year I wrote that the Reggae Grammy is a joke, and I'm still laughing, even though I hope that this event will promote and highlight the real gems in reggae music.

The Grammy Awards 2012 will be held on 12 February in Los

Angeles, and I hope – and I could also bet on it - that Stephen Marley walks home with a gramophone under his arm.

**Article by Erik Magni**

# One Love Sound Festival 2011

## The festival took place in Worclaw, Poland on November 26th.

This was my first time visiting Poland, I didn't see much of it but what I did see I liked, a lot!

We flew from London on Saturday morning to Worclaw, after spending far too long on buses taking us all over Worclaw and nowhere near the venue for One Love Sound Fest, it was getting dark and we finally arrived at the venue.

The venue was not open yet and there was a large crowd waiting at the entrance. When anybody appeared inside to even come close to the doors the crowd of excited fans began to cheer. The doors opened and we were in!

The venue for the festival was very impressive, there was a variety of food on offer, official merchandise for sale and other things for the excited punters to purchase.

We headed for the main stage where they were still sound checking. The first few acts on the main stage were Me-sajah and Star Guard Muffin although we could not understand the lyrics because these were Polish artists; the performance was great and really



enjoyable. The fans that could understand the lyrics really loved it and were going crazy!

Next up were Dub Incorporation, a group I have wanted to see for several years now. They did not disappoint, an awesome performance! However, like we had trouble understanding the Polish artists it seemed the Polish fans had trouble understanding the English speaking French artists. When the crowd were asked to nod their heads they started clapping, when they were asked to bounce to the left they began waving, however it did not take long before the whole crowd were bouncing! Although it appeared frustrating for the artists at first, everyone was enjoying themselves. I have seen videos of 'jump up again' and I wasn't sure how this would work with the language barriers between the artists and fans. However after a short while everyone got down low ready to jump up again and when they did, they really went for it and loved every moment of it! I have never seen so much energy from a crowd before!

The crowd may of had so much energy from being able to relax at times.. During the set changes between artists there would be around twenty minutes spare. People would sit on the floor and chill out, pop out for something to eat or drink. Which was a very different experience for me. Normally you get to the front row and you

are there holding your ground for the next eight hours but not here, you could come and go freely and still get a front row position which was great!

Etana took to the stage next. After seeing Etana in London for The One Love Peace Festival in the summer I was looking forward to seeing her again. A great show once again, singing songs like Blessings, August Town and bob Marley classics like Is This Love although due to the language barriers again when the microphone was turned to the crowd to sing the chorus the crowd was very quiet which was disappointing.

After another set change on came Alborosie the highlight of the festival for myself, the artist I had most been looking forward to and wanting to see for a long time. Alborosie said how he had been told by somebody whilst he was playing at a gig in France how 'the Polish like ska music and they love dancing'. This is true and they proved it! Alborosie gave some dancing tips to his fans and the crowd went wild for 'Patricia / My boy lollipop' mix. Alborosie smashed it! Whipping the crowd up in a frenzy to classics from his 'Soul Pirate' album: Waan The Herb, Police and Still Blazing along with songs from his new album '2 Times Revolution' like Respect and La Revolucion. Unfortunately we couldn't stay for the whole of his set due having to get back to the airport to catch

the flight home to England!

The festival was situated just outside of the city centre, there was no curfew as far as we were aware with the last act scheduled to come on stage at two thirty in the morning. The line up for the festival was really impressive with artists from all around the world. We unfortunately missed many of these due to poorly timed flights, we missed out on seeing Pablo Moses from Jamaica, Jahdan Blakkamore from the USA, Pow Pow Movement from Germany which was a real shame! However we are checking dates now for when we can catch up and see these artists, hopefully it won't be to long!

You really do get your monies worth with this festival. A real chilled out festival with long sets by lots of awesome artists in a really cool location!

With many major budget airlines offering cheap flights from a variety of airports in England going directly to Worclaw and hostels in the lively city centre, for only eight pounds per night, bus tickets for sixty pence per day, this is a festival which can be done on a tight budget and is well worth it!

I look forward to One Love Sound Festival 2012 and we will be booking hotels so we can stay for the whole festival next year and explore Worclaw more!

**Report and photos by  
Andrew Thompson**

## Pablo Moses in Brussels

### Reggae legend copper fastens his status.

As time takes its toll on a galaxy of reggae musicians who have been called ashore by Jah, it is a real privilege to witness one of the living legends doing what he does best. And so, in late November Pablo Moses treated Brussels - the city of bureaucrats, business and big buildings - to a musical feast of conscious roots reggae. As part of a double bill featuring the soberly serious Linton Kwesi Johnson, it was encouraging to see 'old school' reggae draw a full house and light up the annual Brussels 'Festival of Liberties'. The festival is described as a globalized expression of continuous activity in defence of the rights, liberties and values of universal democracy, despite the fact that it is held in a vast historic and beautiful former munitions/armaments store! Now in his 60s, but defying the laws of nature and biology, Moses dispelled any lingering doubts as to whether he would be able to deliver a high energy performance of distinction. Without question, this is exactly what he does.

Moses shot to fame in the mid-1970s on the back of the classic 'Revolutionary Dream' album, engineered at the infamous 'Black Ark' studio by the mercurial Lee 'Scratch' Perry, under the watchful eye of the late



producer/keyboardist Geoffrey Chung. Reflecting the nature of the music business this classic album was well received but unprofitable for Moses. This prompted 2 years study at the Jamaica School of Music, though ten successive albums failed to emulate this mid-70s classic. Now after a 15 year gap comes 'The Rebirth' - adorned by Jamaica's very finest 'players of instruments'. At last we have a real contender for high office, with Moses back to his best and the promise to see 'at least three more new original conscious albums in the space of four years'. So put on your seat belt for what should be a lively ride, starting with 'The Rebirth', hosting 13 tracks with the cream of Jamaica's reggae veterans on board, including Sly and Robbie, Dean Fraser, Skully, Sticky Thompson and Dwight Pinkney.

Pablo Moses has been touring extensively in South, Central and North America, Canada, Europe, Scandinavia, Japan and the Caribbean for decades,

though like many of his contemporaries, his biggest market is in Europe, with France featuring predominantly. In the course of a show running well over an hour Moses and his 5 piece Revolutionary Dream Band rightly replaced Brussels' preoccupation with a ruinous recession with some real roots rock reggae. Nevertheless this was no 'forget your troubles and dance' Marley-esque type event. Moses is renowned for highlighting the ills of inequality and injustice, greed, corruption, racism, sexism, war, the abuse of mother Earth and the succour afforded him by Rastafarianism. Moses explains 'I am always considered to be controversial. And I want to remain that way'. However he is eminently capable of addressing these themes in a lively manner, via intricate musical arrangements overlaid with his husky to haughty height voiced delivery and theatrical manner.

Indeed such was the impact of his crack 5 piece support (in the form of Patrick Anderson

(drums), Andrade Bowen (keyboards), Keith Francis (bass), Patrick Frazer (keyboards) and Kevin Patterson (guitar)) that the absence of a horns/brass section was barely noticeable. Dressed in a white peaked cap, bright yellow top roaring 'JAMAICA', white pants with rasta colour stripes and comfortable slipper type boots adorned with yet more signs of Rastafarianism the messiah appeared to a rapturous welcome

Opening with greetings to Brussels and his pleasure at the invitation to perform he swung promptly into 'I Am A Rastaman', confirming that he was 'armed and ready' with his 'love melody' for the ongoing revolution. Pursuing the same theme he followed with a frown upon 'So Much' shooting, crying and fighting before raising the roof with the incomparable 'Dubbin Is A Must' suitably accompanied by a jump that many half his age would not dare attempt! There followed a heavily echo-laden rendition of the popular and bouncy 'Outlaw' from his 'Tension' CD of the mid 1980s. Now in full flow Moses then advised his audience that 'Rasta' is 'no gimmick' and 'no glamour'! Accompanied by much signalling, gesticulating, remonstrating and extended dance movements the maestro repeatedly exhorted his audience to 'Hail Jah' before competently cooling the tempo and warning that 'we are living in a world of sin' via the easy flowing 'Woo-oo' which reminded us that people are starving all

over the world. Regrettably the sound faltered temporarily at this point, but Moses didn't. Turning to the plague of shooting and looting he pleaded with his old pal 'Charlie' (from his 1990 'We Refuse' CD) to leave this Rasta in peace, interspersed with extensive stage stalking, handshakes and 'call and response' techniques with his adoring audience. Having spun the audience into a musical fever Moses then took the risk of (successfully) silencing all before unleashing 'A Song' from his 1980 album of the same name, accompanied by manic hand movements as he directed proceedings with inspiration from his Majesty. Moving steadily through his extensive back catalogue Moses then selected the 1981 release 'Pave The Way' to ease us into his admonition of 'Bad Boy' Johnny whose lifestyle does not appeal the high standards of this Rastaman. Moses then propelled his microphone to the sky like his namesake is reputed to have done with his staff when parting the Red Sea when leading the Israelites out of slavery in Egypt. This was the signal for his most famous of all songs 'Revolutionary Dream', as he pleaded with his audience to 'Come on, let me hear you, hear you', which he surely did for a song that will surely outlive Moses and his audience! The new album 'The Rebirth' then got an airing via 'Mama Yeah', 'More Than You Can Chew' and 'Born To Be Bad', appropriately warranting much audience acclaim and



what would pass for military manoeuvres from the maestro Moses. There was only one answer to his question "do you want more?" enabling 'Ready Aim Fire' to bring the audience to yet another high as Moses displayed even more energy and agility than was evident in his lively opening number. And so it was time for Moses to say 'Merci Beaucoup' leaving the audience the way every great artist leaves an audience – wanting more and more and more ....

Reviewing his life's fortunes, Moses explains that – without diluting the message of consciousness - he has frequently attempted to reach out to the 'now generation' – including those enamoured by the 'dancehall style': "I try to adapt to changing styles of music. I'm trying to reach the dancehall crowd, not just with the beat, but with a message that is cultural and sociologically connected". However the price paid for

moving beyond one's 'comfort zone' can be costly, as reflected in one reviewer's (severe) categorisation of his 1995 'modern roots and light dancehall' album as 'contemporary crap'! However Moses is no stranger to adversity – including a skull drilling after a 4 day coma prompting 'The Rebirth' - and it is consoling to note that his first encounter with the Jamaican police on the charge of blowing ganga smoke into the face of children prompted his first (and still most famous hit) 'I Man A Grasshopper'.

Though 'highs' and 'lows' are a feature of all lives, it is encouraging to see Moses return to his roots and what he does best, via 'The Rebirth' album. Long may this founding father of roots and culture reggae live.

**Report by Gerard McMahon**  
**Photos by Philippe Vermeiren**



## A Night Of Love in Bahamas

**Beres Hammond, Tanto Metro and Devonte, TOK, Gramps and Peter Morgan, Bennie Man and more live in Bahamas.**

November 18th and 19th saw A Night of Love being held on the beautiful island of Nassau, Bahamas. The first night which was staged at the Bowling Alley saw a number of dance-hall artistes performing to a super packed venue. Several local DJs were spinning their selections before the real heavyweights took the stage. Among the headliners for that night were Lexxus, Tanto Metro & Devonte, TOK and Bennie Man.

A Night of Love Part 2 was held in the ball room of the Wyndham, Nassau. The lineup was mixed and included overseas acts like Jaheim and R&B singer Joe along with reggae artistes Gramps & Peetah Morgan, Beres Hammond and the Harmony House Singers. Joe thrilled the audience with his numerous hits and had the Bahamian audience singing to his every note. Beres Hammond delivered close to an hour of solid reggae music. The crowd got into a frenzy when Joe joined Beres Hammond on stage to do an impromptu piece. Additionally, while Beres Hammond performed Can You Play Some More he was joined by Tanto Metro who delivered the DJ portion of the song normally done by Buju Banton. All in all, A Night of Love turned out to be a tremendous success.

Report and photos by Steve James



## Hollie Cook in Paris

On 1 December UK singer Hollie Cook visited the Gaité Lyrique in Paris supported by The Shaolin Temple Defender and Horseman.

Hollie Cook is no rookie in the music business. Her father Paul Cook was drummer in legendary punk band Sex Pistols, and Hollie herself has also tried her wings in this genre, as part of The Slits.

The Shaolin Temple Defender – a band mixing funk, rhythm & blues and soul – was the warm-up act and delivered a heavy set.

Hollie Cook was backed by a band delivering powerful reggae, dub and electro rhythms, which accompanied her delicate voice well.

On stage she was accompanied by the U-Roy sounding deejay Horseman. This duo is certainly a breath of fresh air on the reggae scene.

Report and photos by Franck Blanquin



## Alborosie in Rotterdam

It's a long time since the reggae community welcomed a newcomer to its fold with the same enthusiasm as has been extended to Alborosie. Yet this 34 year old Italian son of a policeman has now emerged as the most unlikely 'great white hope' of a reggae renaissance. Fuelled by the 'best reggae act' MOBO award for 2011 – which brought him 'great joy' - and a new album release, the Alborosie and Shengen band reggae roadshow hit the mid-point of its 15 date tour in Rotterdam and Utrecht in late November.

Supported by the talented brass-infused 10 piece reggae band Danakil from France on both nights, the bar was set high for the main act. But wielding a righteous attitude - via an 8 member entourage - comprised of Alborosie, 2 female vocalists, 2 pianos\synth, lead and bass guitar, stirred up by determined drumming, the main act certainly deserved its status. Rotterdam's Off-Corso and Utrecht's Tivoli venues rocked on consecutive nights for over one and a quarter hours to the sounds from this new high priest of reggae.



The Rotterdam show was prefaced by the surprising announcement of Burning Spear's imminent arrival – date to be announced! Thereafter the maestro sprung forth, with the band swinging into Kingdom of Zion and Alborosie preaching that there be No Cocaine because instead he Waan the Herb as he's a Herbalist ("if you love marijuana say yaay!" he exhorts his audience in the 'no smoking' venue). Prancing, signalling, remonstrating and smiling at his audience, a high powered rendition of Real Story followed, before the rap-infused treatment was given to Camilla. This provoked a rapturous response, as Sandy Smith lit the night segueing into My Boy Lollipop, ably aided by Giuseppe\Tony Tarantino's

trumpet. And all the while Alborosie was bringing the audience to a peak, challenging them to dance ska better than all their predecessors in Lyon the night before.

Drawing on his 3 works of art (i.e. C.D.'s 'Soul Pirate', 'Escape From Babylon' and the latest '2 Times Revolution'), the audience were treated to a musical feast. Though loftily calling in the new album's title for a spiritual and musical revolution, the package presents as a remarkably coherent and high quality mix of roots reggae, Latin, hip-hop, soul, lovers' rock, 80s synth-lite, 90s rap-infused and traditional toasting ingredients. It is rare for any artist to fuse such influences whilst retaining the purist's impact

– but Alborosie manages it with aplomb, both on disc and in action (live).

Money (introduced with Marleyesque ‘Y- Ooos’), Respect, Police and Sound Killa kept the show’s tempo at fever pitch. Alborosie may not say much between songs, but he has plenty to say in the lyrics that come pumping out at a remarkably high velocity. The precision vocals (and choreography) of the female singers Annakim and Smith again came to the fore in Still Blazing, allowing them to hit the high notes - serving to sharply yet sweetly contrast with the serious gravel pit vocal effect of Alborosie himself.

It was fitting that the artist then took time to advise his audience that a life ‘without spirituality is like a tree without roots’ – hence the warning: ‘Jesus He’s Coming’. This was the moment for another superb rendition, wonderfully augmented by the girls’ vocals – whose presence ably compensated for the absence of a brass section. After the band’s drummer (and leader, Dave ‘Prime Time’ Green) had taken the microphone to unleash Murderer, Alborosie returned to stage teasing his audience with the accusation that: ‘I leave the stage for one minute and

you guys betray me’. So it was apt that he should remind us all that he cannot be stopped as he’s Rolling Like A Rock, so please step away, don’t get in my way. O.K., no argument there.

Having introduced his fellow musicians, the show’s encore featured I Can’t Stand It (with space odyssey sound effects remarkably well restrained in a dub roots reggae format) together with International Drama a beautiful ‘one drop’ Italian import allowing Tarantino to indulge his considerable Pavarotti-style talents. Little doubt but that the set’s last song Kingston Town reflects Alborosie’s desire to see the end to a tough but successful tour, enabling him to retreat to and recover at his home in Jamaica.

As part of a 15 date European tour the following evening saw the party hit that quaint cobbled city of Utrecht – where the playlist varied little from the previous night. Despite the impact of the international recession and the fact that the concerts were held mid-week, both were very well attended - ensuring a big welcome for ‘the man from Sicily and Jamaica’. Unlike some of his contemporaries this artist has a keen sense of his whereabouts, as he

extended warm greetings to his Rotterdam and Utrecht audiences.

Alborosie has succeeded where many have failed. Blessed with a wondrous voice - together with the capacity to play guitar, bass, drums and keyboard, on top of an apprenticeship as a sound engineer and producer – this force of nature competently combines the various strands of the reggae family in a single showing. In summary, the key asset in this artist’s bank is his wonderfully rich vocal versatility, used to give expression to a host of influences and to present as all things to all people in the reggae arena.

He has worked hard to build a musical career, effectively starting at 14 years of age. His first recording contract was signed (by his father on his behalf) at the age of 17, prompting a decade of touring and ~8 album releases. Not least amongst his efforts was – despite considerable popularity in Italy - a move to Kingston, Jamaica in 2000, which was a ‘not nice’ experience in the early days. Allegedly this move had little to do with being a musician, as he claims he ‘could have been a fisherman’. However for a man with accumulated musical success enabling him

Yet it was a notable relocation given that many other stalwarts of the business were moving out of this impoverished and strife-torn island (e.g. the legendary and incomparable Burning Spear’s shift to New York). But it was this relocation, together with a burgeoning musical reputation, that has enabled him to work with many other musical luminaries such as Black Uhuru’s Mykal Rose, Luciano, Kymani Marley, U Roy, Horace Andy, Junior Reid, Sizzla, Etana, Gentleman, Jah Cure, Beenie Man, Morgan Heritage\Gramps, Steel Pulse, the Tamlins, Sizzla, Shabba Ranks, Queen Latifah and by gift of technology, with the late Dennis Brown. Some serious networking going on here! A tantalising treasure from these liaisons is the recently released limited edition ‘Alborosie Specialist and Friends’ double C.D. with 27 tracks – surely to be a collectors’ item in time to come.

Unlike some of his contemporaries, Alborosie has no time for homophobia. Likewise unlike most of his reggae contemporaries he is not afraid to jeopardise popularity by speaking his mind. Whilst the reggae genre has been to the fore in raising consciousness about the injustices wrought by racial



discrimination, Alborosie is prepared to take a wider lens on the world’s wickedness, even daring to demand that America should ‘call back your soldiers’ from foreign shores.

In this artist’s opinion ‘people remember you not because you have a big house and big cars’. Whatever the future holds for Alborosie, he will certainly be remembered – and still have the option of a ‘big house and big cars’. His fortunes will be closely monitored by many. Hopefully unlike his predecessor and hero Bob Marley this will not include the C.I.A.! Whilst it’s clearly a case of ‘so far so good’, the prospects for a reggae chartbuster a la Marley or UB40 now seem strong. The genre and the artist could do with it ... though you don’t always get what you want and Alborosie claims

to have no such ambitions. But the smart money is on this genius going the distance. Much respect!

Report by Gerard McMahon  
Photos by Magda Herter

## Frankie Paul and Cocoa Tea in Paris

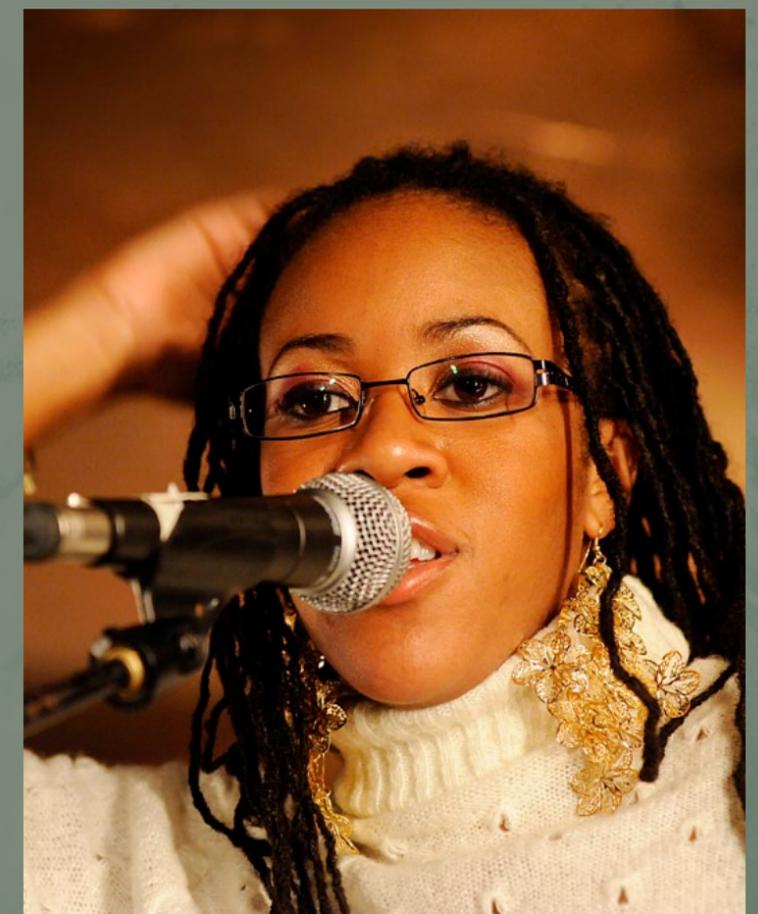
Two veterans recently mashed up the place in Paris. Frankie Paul and Cocoa Tea gave a great show and it was pure niceness in the dance.

Frankie Paul performed some of his biggest tunes – a Channel One showcase.

Cocoa Tea enjoyed himself and didn't want to leave the stage, despite desperate pleas from his manager. And the crowd went wild during the final parts of his show.

This evening might just have been the best show in Paris during 2011.

Report and Photos  
by Franck Blanquin



## Leroy Smart at London's Brixton Hootananny



Some personalities are described as “larger than life”. Some artists are better known for their life than their work. But Alpha Boys School alumnus Leroy Smart is one of the few whose eventful life and extraordinary back catalogue are at a constant standoff.

December 11th's Hootananny show (postponed from its original date of November 13th) was even more packed than usual for an artist who has played only sporadically in London since the 80s. “At Brixton Academy I was only here for a short thing now I am doing the long thing” said the flamboyantly attired singer to a throng; their sweltering collective body heat as fierce as the cold outside. He was referring to a Reggae Valentines bill in 2005 where he prematurely left the stage. This time arriving at midnight (after an hour's selection by MC Trooper and Brother Culture) he stayed for 70 minutes: opening with his 1982 Volcano hit I am The Don before building to his Channel One smashes Ballistic Affair and

Pride and Ambition - with some colourful language along the way.

You couldn't fault the Don's abilities as a performer. His astonishing anguished voice sounded just like his records. And, while he stopped short of the back flips of folklore that accompanied his shows back in the day, he moved with a sinuous grace of a youth. The reaction he got from female audience members of the was astonishing so it's understandable that, as a proud man who successfully navigated the roots/dancehall transition, he would want to celebrate the latter side. He did sing his roots classic Jahoviah on the Every Tongue rhythm, although it would have been nice to hear at least one tune from his early 70s association with Jimmy Radway, even if it was never likely to happen.

Some punters seemed to take exception to his an

tics. His habitual stopping and starting of the Hootananny's conglomerate Artist band and incessant patter between verses drew a few boos and shouts of “play the song” mixed in with the applause. But the divisive Don has always done things his own way, and as the full house demonstrated, is invariably a memorable sight and sound to behold.

Support came from the tall, casually dressed lovers singer Leroy Simmons and the diminutive besuited singjay Tad Hunter who both performed over backing tracks.

Promoter Cecil Reuben told United Reggae that The Hootananny is putting on a second, send off show on January 8th before Mr Smart returns to his Jamaican home.

Report by Angus Taylor  
Photo by Veronique Skelsey

## I-Wayne Album Launch

His very first CD ‘Lava Ground’ followed by ‘Book of Life’ proved to be very successful. I-Wayne is well known for hits such as Can't Satisfy Her, Living In Love and Life Seeds and is looking for great things from his new album. With the album out, the singer says that he will now concentrate on promotion in 2012.

The event was attended by several people in the music fraternity and fans of the reggae singer. Artistes such as Fred Locks, Sizzla, Protoje and Bongo Herman could be seen in the crowd lending their support to I-Wayne. Even with the many other events being held on the same night, I-Wayne's album launch was very successful.

Report and photos by  
Steve James



## King Jammy's Dynasty - The Next Generation

**Discover the sons of King Jammy, John John, Baby G and Jam 2.**

What must it be like growing up in Waterhouse, Kingston 11, across the street from one of most highly respected studios in Jamaica? For a start, you probably didn't hang out playing video games or watching tv after school; you were usually in that very studio, watching and listening to everything that was going on around you as literally thousands of hit records were created. Or at least that's how I imagined it and it turns out to be true.

Apparently the result was three equally talented sons of the legendary King Jammy and Iris James: Lloyd 'John John' James Jr., Trevor 'Baby G' James Jr. and Jammy 'Jam 2' James. (Actually, son #4, Christopher 'CJ' James is also a producer living in Canada.) It's definitely a family business these days, as the 'James Gang' alternate late nights in the studio. Name any of the great dancehall artists and 99 times out of 100, John John has produced them. Baby G, in addition to co-producing tracks with



Junior Gong, just released the Captain Riddim, complete with video mix on youtube. Jam 2 and Camar Doyles comprise Jam2 Productions (and sometimes Block 17 Productions), producing artists such as Gyp-tian, Jah Cure and KipRich, just to name a few. Earlier in his career, Jam 2 was known for dancehall anthems such as 'Beyonce Wine' by Vybz Kartel. I guess it's just in the genes.

And with the completion of a second studio, general upgrades all around the Jammys complex and an innovative studio package in the works, the James Gang are still busy turning out new hits around the clock. You can record either analog or digital or both here, unusual in this day and age, but those Otari 32-track track

machines have churned out some great sounds over the years, while the full ProTools suite is utilized as well and those huge Tannoy speakers bring out every nuance of sound.

Josh Chamberlain aka Soul of the Lion recently visited with the family at Jammy's St. Lucia Road studio to record a radio documentary on Jammy's, the next generation, with a special emphasis on sound systems, as he is writing his doctoral thesis on that topic. In their conversation, King Jammy noted that sound systems used to be the main promotional vehicle for new songs, whereas now music goes straight to radio and digital

However, King is bringing back his sound system because people seem to want

the clashes again. In a sentiment echoed by each of his children, he maintained that keeping the studio in Waterhouse is crucial to the music, that this is where their roots are. He said he has no plans for retirement and is proud that his children are in music full time as well.

John John is the oldest and was the first to work the sound system with his father. Photos of their early clash victories can be seen around the studio. His most recent project is Sizzla's critically acclaimed 'The Scriptures' album. He told Josh his name comes from a man named Flingfoot, no real idea why, but it stuck. He admits to teaching Bobby Digital how to cut dubs on a lathe but insisted he learned much from Bobby as well as King Tubby. His first hit, I'm in the Middle by Johnny P and Foxy Brown, came out on the Father and Son label but he later felt the need to establish his own label, John John Records. He said he really enjoys working with Sanchez, Bounty Killer, Terror Fabulous and Sizzla. He has Sanchez, Michael Rose and Tony Curtis albums in the works and is excited by a new female artist he's recording, Tazurdee. Baby G was born in the U.S. but grew up in Jamaica before migrating to Canada to work for a time, then returning to the family studio. He first began working with Wayne Marshall who lived 3

houses down from the James family. Bounty Killer gave him the name Baby Giant as a child because he was so tall but it was shortened to Baby G as he grew up to the name, which he jokes can stand for gangster, genius, sort of an open ended moniker. In 1998 he hooked up a small studio with equipment his father wasn't using to start recording with Wayne. When asked what tune put Baby G on the map, he replied Mavado's On the Rock, done on the Mission Riddim first recorded for Stephen and Damian Marley. He feels like Jamaica is lacking in quality control right now and needs to step up to quality mixing and mastering. Baby G is currently working with Patexxx, part of the Alliance next generation. An album is in the works and plans are being made for touring. He also continues to co-produce with Damian Marley.

Jammy James, pka Jam 2, is the youngest son but he's already fully into the music as well, usually with his production partner Camar Doyles, who's also a recording artist. They are working on an album with Lisa Hype and another with Dre Island, a new conscious artist. Jam 2 says his father taught him everything he knows, that he's the person he looks up to. Although he considers his sound unique, he admits to tapping into the King's bass frequencies. At heart he's a music lover, all types of mu-

sic ("except stupid music"). I was fortunate to be there for his first weekly party held in the yard, Nipples Tuesday (sounds titillating, sic). His two young sons can frequently be found at the studio as well so I can only speculate that they will be part of the third generation of the Jammy's dynasty.

Upstairs, in addition to the newly built second studio, is the beginning of what will either become suites for the use of clients of the studio or a nightclub. There is talk of an all inclusive recording experience whereby producers and artists could fly into Kingston, be assured of a prompt and safe ride from one of the Jammys staff, work any and all hours in the studio and keep the vibe going. Right across the street they could eat breakfast, lunch and dinner or have a few Red Stripes at the former James home, now being refurbished as a restaurant/bar. The complete package is still in the planning stages but both top of the line studios are open for business and clients can be housed at nearby hotels.

Come and check out the history and future of reggae/dancehall music for yourself.

Article by Susan De Leon

## Tribute to Fattis Burrell

**“He was really dedicated to his music and a great contributor to the fraternity and humanity”**

Veteran producer and hit maker Phillip “Fattis” Burrell died on Saturday December 3rd suffering complications of a stroke. He has worked with several of Jamaica’s most successful artists, and had many friends. United Reggae has talked to some of them.

After suffering a mild stroke, veteran producer Phillip “Fattis” Burrell was admitted to the University Hospital of the West Indies in Kingston on November 17th. His condition later worsened and he was placed in the Intensive Care Unit where he spent his last two days.

He passed away on Saturday, December 3rd, after suffering several conditions which included kidney failure, stroke, pneumonia, pulmonary embolism and other complications. He was 57 years old.

Mention the name Phillip Burrell and few might recognize it. Seeing him walking into a room you could not ignore his giant stature. Listen to some of his productions and you

cannot mistake the distinctive sounds.

If you heard I Could Beat Myself by Beres Hammond, Where There is Life by Luciano or Praise Ye Jah by Sizzla, you would never make the connection unless you are in the music business. Yet, producer Phillip Burrell has been an integral part of the music industry since the early 90’s.

He was born in Trench town and left for the UK where he spent most of his teenage years. Upon returning to Jamaica he later got into the music industry.

“I’m heartbroken over my old friend from Birmingham. So many memories and so many reasons to feel grateful towards him. He did a great deal for me and I’ll never forget him,” says John Masouri, journalist for Echoes Magazine in the UK and a close friend to Burrell, and continues:

“He is the last of the great Jamaican record producers. The stable of artists and musicians Fattis had around him during the 90’s could rival those of Coxsone Dodd or Duke Reid. Like them he had an instantly recognizable sound, and made the kind of timeless music that reggae lovers will be playing for many years to come. He was also Birmingham’s finest musical export, but not many people know that!”

Under his Xterminator label, he successfully managed the careers of Luciano, Sizzla, Diana Rutherford and many more. It is widely debated that Luciano’s best work with his albums ‘Where There is Life’ and ‘Messenger’ were done under the tutelage of Phillip Burrell. He produced a number of hits for Cocoa Tea, Beres Hammond, Turbulence, Ini Kamoze, Prince Malachi, Sanchez and Frankie Paul to name a few.

“The industry has lost a great individual and producer,” says a well-known and successful Jamaican artist, who wants to be anonymous.

Luciano worked with Burrell extensively in the 90’s and was a part of the Xterminator Crew for a number of years.

Luciano’s two albums for Burrell - ‘Where There is Life’ and ‘Messenger’ - are still regarded as hallmarks of the singer’s catalogue. They produced such classics as Lord Give Me Strength, Over The Hills, How Can You and Guess What’s Happening.

“He was really dedicated to his music and a great contributor to the fraternity and humanity. He will be greatly missed, condolences to his family,” says Luciano, who had the opportunity to visit Burrell while in the hospital and armed with

his guitar sang Sweep Over My Soul for him at his bedside.

Xterminator has during the last year started to produce and release material again. The production has been handled by Burrell’s son Kareem Burrell.

“He was a great influencer, great father figure and great producer,” says Kareem Burrell, who was beside his father until his final hours.

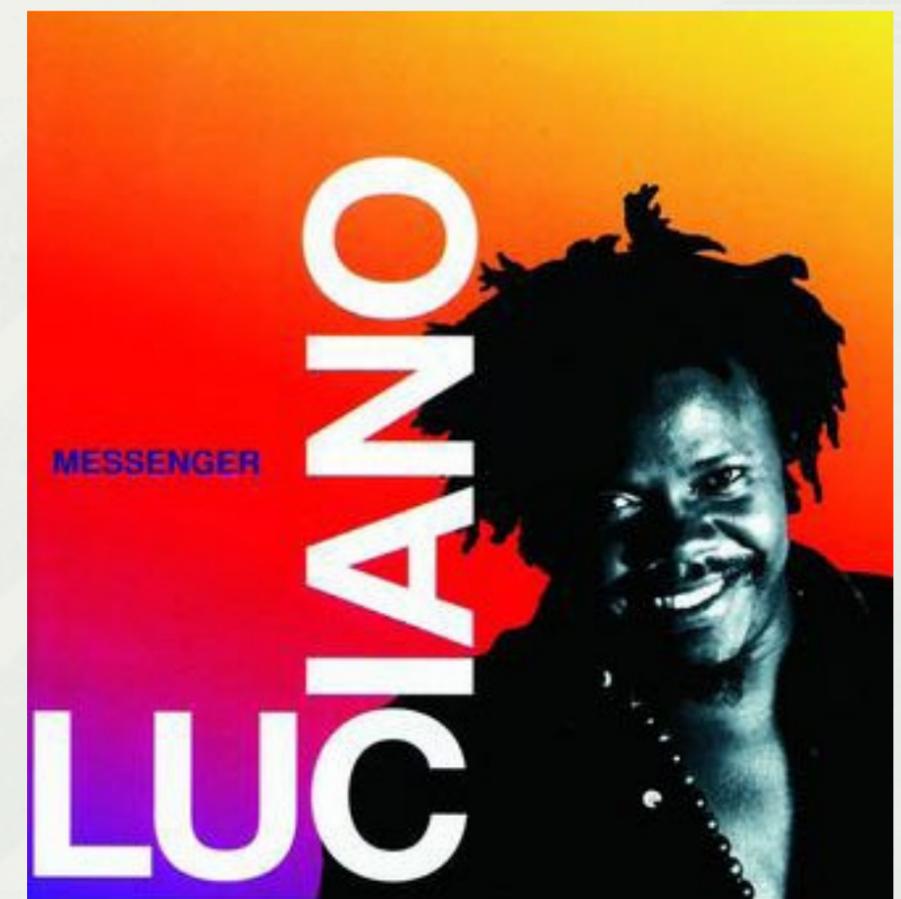
Among some of the top selling albums produced by The Xterminator label was ‘Full Attention’ by Beres Hammond. This album provided chart success with hits like Freedom, Full Attention, Empty Inside, No More Pain and Love Means Never to Say I’m Sorry.

One cannot either forget the many hits from Sizzla’s ‘Praise Ye Jah’ album and other songs like Babylon a Listen, No White God and Dem Ah Try and Thing.

Additionally, Ini Kamoze’s worldwide smash hit Here Comes the Hot Stepper – featured in the motion picture Prêt-à-Porter – was a remake of the original hit song Hot Stepper produced by Phillip Burrell.

The list could easily go on and on about Phillip Burrell – this remarkable producer.

**Article by Steve James**



# UNITED REGGAE

MAGAZINE

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

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

## **Special thanks to:**

All United Reggae authors and photographers from all over the world : Angus Taylor, Andrew Thompson, Anna Thunander, Anthea McGibbon, Barbara Blake Hannah, Benjamin Peronne, Catherine Fearon, Charlie Pelham, Christian Bordey, Claudia Berthier, Colin McGuire, Cree, Daddy Matty, David Katz, Davina Hamilton, Doug Heselgrave, Ed Kapp, Emmanuel Parata, Erik Magni, Franck Blanquin, Frederic Weinum, Gail Zucker, Geoffrey Philp, Gerard McMahan, Gipsy, Greg Ward, Guillaume Huyard, Horace Campbell, Jan Salzman, Jennyfer Papin, Jessica Dore, John Fenwick, Karl Pearson, Kokumo, Laura Gardner, Lee Abel, Max-Him, Maral Amiri, Marc Ismail, Marc Marino, Martin Monchicourt, McClain Johnson, Michael Grein, Mick Sleeper, Nadia Bestjamaica, Norman Darwen, Paco Van Leeuwen, Randolph Fisher, Ras Achis, Sarah Soutar, Sista Irie, Steve James, Susan De Leon, Tom Orr, Tomas Palermo, Valentin Zill, Veronique Skelsey, Viktoria Spratter and Zapo, our partners and all those who help us spreading reggae vibes every day.

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