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North Carolina Reggae

Upcoming Shows.....



### HALF PINT

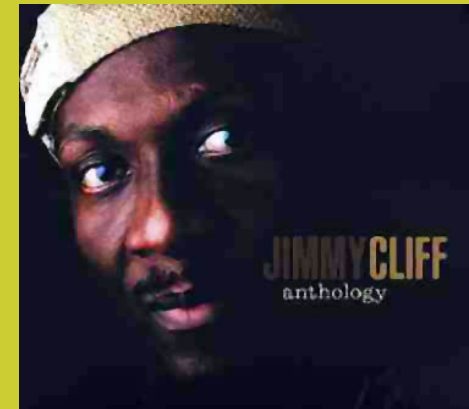
Live In Jamaica DVD  
Music Video Distributors

I'd lay good odds, there's not a reggae music lover alive who hasn't enjoyed, owned and worn out at least a dozen of Half Pint's hit tunes. The dynamic Jamaican singer, born Lindon Roberts has scored with reggae audiences for two decades now, with hits including: "Sally", "Winsome", "Level The Vibes" and the tune that many call Jamaica's National Anthem – "Greetings." Crowned the new 'Prince of Reggae' by Jamaica's press, a title shared by very few other exceptional artists including Peter Tosh and



WARRIOR KING  
Virtuous Woman  
VP Records/Calibud

A lot of attention has been paid towards Warrior King over the past twelve months, due mainly to his initial success with the single from which this album took its title. Almost overnight, the singjay artist leaped to reggae stardom, peaking at number one on Jamaica and New York's reggae charts. In a somewhat syncopated style, "Virtuous Woman" appeared like a breath of fresh air amid a slue of 'slack' and homophobic lyrical content that was (and still is) pouring out of Jamaica. The uplifting ode to women bubbled on Michael 'Mickey John' Johnson's reworking of the 'Zion Gates' rhythm, upstaging the likes of Glen Washington,



JIMMY CLIFF  
Anthology  
UNIVERSAL RECORDS

Perhaps slightly overshadowed by Bob Marley's iconic career, Jimmy Cliff was himself a legend during the pioneering days of reggae – recording ska anthems like "Miss Jamaica" in 1962, (a recording rumored to have been bought by every Jamaican expatriate residing in England at the time) and the enormous dance floor killer, "King of Kings" that followed a year later.

During a brief migration to England in the mid-60's, Cliff joined forces with Island Records founder, Chris Blackwell. The time spent wasn't essentially fruitful, but notable for the singers' cover version of Procal Harum's

Dennis Brown, Half Pint has emerged through dancehall fever and the conscious roots scene as one of reggae music's most dignified, humble and best-loved artists.

Having been covered by rock and roll's greatest band, The Rolling Stones in 1987 ("Too Rude" was officially recognized as a cover of "Winsome") audiences worldwide now have the opportunity to watch Half Pint perform his greatest hits live, during this hour-long, May 2001 Heineken Startime concert in Kingston Jamaica. Looking healthy and sounding as crisp as a biscuit, Half Pint entertains thousands of smiling faces bedecked in a fine crown of dreads and white linen threads. Backed by the ever resourceful, everlasting Lloyd Parks & We The People Band, Pint covers the stage beyond the stature of his stage name and segues in and out of fifteen numbers majestically. From the opening "Greetings", "Winsome" and "Crazy Girl" numbers, Pint warms the crowd with "Cost of Living" and "Political Fiction" before turning the heat up a notch with "Level The Vibes." From then on it's "Victory," the girl favorite, "Substitute Lover" and a host of old favorites including, "Love Zone", "Puchie Lou" and "Sally."

Bonus vibes include two music videos, "Just Be Good To Me" and "Together We All," a television 'On Stage' interview

George Nooks, Half Pint and Luciano who recorded respectable songs over the same rhythm also. Fine, if not better singles followed as the young rasta began circulating with other producers including, Sheldon 'Calibud' Stewart ("Never Go Where Pagans Go") and Donovan Germain ("Education Is The Key"). With the release of 'Virtuous Woman' - the album, the 23 year-old is primed for a nice career. Produced mainly by 'Calibud,' the album is chock full of spiritually uplifting vibes from start to finish. Opening with an acknowledgement to Jah's work on "Power To Chant," Warrior King expresses his beliefs and fortitude on "Never Go Where Pagans Go" and "Jah Is Always There," before hailing up the ladies with the lovers rock tune, "Baby Don't Worry." Subsequent hit singles follow including, "Breath Of Fresh Air," "Education Is The Key," "Empress So Divine" and the ever-pleasing, "Virtuous Woman." Radio jocks will swarm to his rendition of Marvin Gaye's, "What's Going On" performed in a combination style with singer Jahmali and a guest appearance by poet DYCR on "Oh Mama" rounds off the sermon in fine style. All in all, 'Virtuous Woman' is a solid showcase of the artist's output from the past twelve months and not one overwhelmed with hardcore militancy, as with

"Whiter Shade of Pale." Shortly after returning to Jamaica, Cliff represented his country in the 1968 International Song Festival held in Brazil. Cliff's entry "Waterfall" attracted a huge following in the country (the song bombed in Britain) that later funneled around South American like a tornado. It was enough fuel for the singer to gather the creativity needed to compose some new material. In 1969, Cliff reached global stardom with the rousing chant, "Wonderful World Beautiful People." A year later, he caught the attention of American folk music hero, Bob Dylan who described Cliff's anti-war song "Vietnam" as the best protest song he'd ever heard. His mesmerizing performance as Ivan Martin, the notorious gun-toting, rude boy in the 1973 cult classic, 'The Harder They Come' earned Cliff further global recognition. It's accompanying soundtrack was recently voted as one of Mojo Magazine's "Top 100 Film Scores ever." The film was reportedly the first Jamaican feature film to be made by Jamaicans and one that was constantly under threat during production, by the police. Among its many hits, the soundtrack featured, "You Can Get It If You Really Want," "Many Rivers To Cross," "Sitting In Limbo" and the catchy film title itself. Just when super-stardom was

with Winford Williams, a bio, discography and photographic slide show. The first music video has some good shots of Pint happily cruising in a convertible red Mercedes but is somewhat clouded by the amateurish love interludes woven into the plot. "Together we All" is much more real in comparison and visually stimulating. Bonus vibes include two music videos, "Just Be Good To Me" and "Together We All," a television 'On Stage' interview with Winford Williams, a bio, discography and photographic slide show. The first music video has some good shots of Pint happily cruising in a red, convertible Mercedes, but is somewhat clouded by the accompanying amateur acting. "Together we All" is much more real in comparison and visually stimulating.

Overall, the sound quality is excellent (5.1 surround sound) and apart from some annoying disruptive edits in between song segments, the filming is good. Mid-way through the concert there are some good close-ups on stage, making up for some color saturation problems due to low light and the nature of the outdoor/evening location in Kingston. Still, with these small diversions aside, this DVD is a must-have for Half Pint and reggae lovers alike, as it offers a rare glimpse of a singer who represents all

those released by Sizzla and Capleton. Warrior King brings great energy and promise and stands among the fine legion of reggae cultural artists currently raising the bar, somewhere between Anthony B and Junior Kelly. TH

expected to befall on Jimmy Cliff, nothing materialized. The rise in fame and popularity of Bob Marley and reggae music's shift into a more militant hard core drum and bass pattern overtook Cliff and edged him into the sidelines somewhat. Though recording quality albums on his own Sunpower label later in the decade, he never regained the sort of attention that ballooned at the beginning. It didn't matter because subsequent live shows in Nigeria and Soweto, South Africa at the beginning of the 80's, found Jimmy Cliff accepted and respected in Africa. His popularity in the continent grew to the point where he even outshone Bob Marley. He won the reggae Grammy in 1985 with his album 'Cliff Hanger' and later returned to the movie screen to appear in the comedy 'Club Paradise' with Peter O'Toole and Robin Williams.

A convert to Islam, Cliff decided to relocate to Africa where he still resides. Although very much an active live performer still, Cliff's recording output has slowed down considerably. In the past decade, Cliff's notable cover version of the Johnny Nash classic, "I Can See Clearly Now" brought some focus back to the singer, as the tune (then included on the 'Cool Runnings' soundtrack) broke into the U.S. Top 20. With over thirty Jimmy Cliff

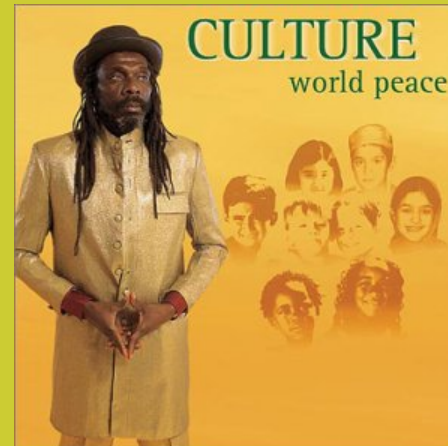
that is uplifting and righteous in today's reggae business. TH (June 2003)

albums currently available, if I had to narrow my choices to less than a handful this 2-CD anthology will be among the first three. Covering four decades and all but one ("Whiter Shade Of Pale") of the classics mentioned here, this package pretty much encompasses the entire length of Cliff's celebratory singing career. Not only is it a well-rounded introduction to any new fan of Jimmy Cliff's, but it reminds the seasoned followers of his day, just how beautiful a songwriter and how hip an entertainer he really is. Forty-two tracks may seem a stretch to capture forty years of music, but the selections are extremely well-chosen and ones a majority of Jimmy Cliff fans would want to have on two CD's.



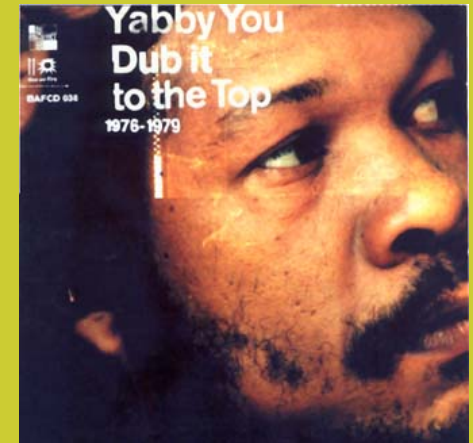
**MORGAN HERITAGE**  
Three In One  
VP Records

It's true, reggae artists have to work that much harder to reach



**CULTURE**  
World Peace  
Heartbeat

Joseph Hill is one of reggae's greatest living songwriters and



**YABBY YOU**  
Dub It To The Top 1976-1979  
Blood and Fire

The British connoisseurs and purveyors of classic reggae,



an audience. The puzzling lack of commercial radio airplay is countered with long stints on the road, just to get in front of people. How else can reggae artists survive? The Morgan Family are tireless in their efforts to reach a broader audience. Their popular presence on The Warped Tour during the past two summers for instance, have helped identify their uplifting teachings with the new wave of punk rock bands emerging from garages around the U.S. With their sixth release, 'Three in One,' the Morgan's pullback the reigns a little with the rasta teachings and bring to the fore a combination of jah works and head-on, social-political commentary. The Bobby "Digital" Dixon produced set opens with "Jump Around," a catchy, disco-tinged arm-waver before moving into the more "rockaz" style Morgan Heritage have made their own with, "Ah Who Dem," a finger-pointing slant at Christianity in a combination with hot sing-jay Junior Kelly. 'Gramps' Morgan sounds uncannily like Peter Tosh on "The Truth," though the song is thin on substance as Gramp's never really let's us know what actual "truths" from Garvey, Marley etc he's referring too. "Rebel" is stronger, reminding me of Steel Pulse with its poignant chant for justice as is the equality claim on "A Man Is Still A Man." A

survivors. With an amazing thirty albums in over a quarter of a century to his credit, the leading force behind harmony group Culture still continues to enlighten us with his battle-song anthems against the ills of global war, poverty and injustice.

Sounding as strong as when Culture began some twenty-seven years ago, Hill's unmistakable husky rasp draws you in to this self-produced release and keeps your attention throughout. A master at writing sing-a-long chants in a hymn-like manner, Hill's catchy, arm-waving choruses are all revealed on 'World Peace.'

From the cries of "Some of them a holler, some a ball" on 'Time Is Getting' to the persevering restraint shown on 'Never Get Weary,' Hill's hypnotic hooks grab hold and never want to let go. Whether he's inviting George Bush to reason by his side (bible in hand) under a marijuana tree (as on the title track) or chanting alongside niyabinghi drums on the exceptional "Babylon Falling," Hill captivates as well as he does communicate.

"There's enough (freedom) to satisfy a mans need, but not enough to satisfy his greed. Hill declares on. "Sweet Freedom." The delightful harmonies and anecdotes on 'World Peace' are enhanced by the inclusion on three tracks ("Bad A Bawl",

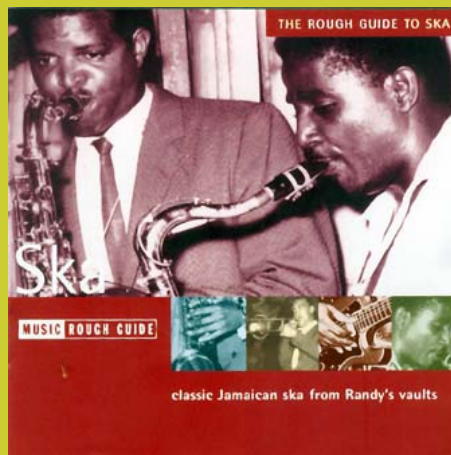
have unearthed yet another sublime collection of roots music, this time with the 1977 King Tubby-mixed LP, 'Yabby You Meets Michael Prophet' with vocal and dub. Blood and Fire's previous thirty-seven reissues have all been outstanding and collectible and upon listening to 'Dub It To The Top,' the fine consistency and high quality of reproduction continues. Producer, Vivian "Yabby You" Jackson's earlier work with his band, 'The Prophets' has already been compiled in a B&F 2-CD set entitled, 'Jesus Dread,' yet it is this later work that bites a little harder. Mixed down by King Tubby and Prince Jammy, 'Dub It To The Top' enters into the rockers and steppers arena with seven additional b-side dubs from Yabby's 45's output of the time and a choice 12" dub ("Steppin High") featuring the late tenor sax player Tommy McCook. Robbie Shakespeare's chugging bass lines and Sly Dunbar's echoing drum licks crash throughout the CD and the subtle horn, percussion and guitar phrases add plenty to the stimulating dub experience. Backed by The Revolutionaries, the set kicks off nicely, with three of Yabby's versions of the 'Shank-I-Shek' riddim (here entitled "Zambia") the last featuring a lyrical toast by Jah Walton (now Joseph Cotton). Michael Prophet was an up-and-coming singer at the time and

shift to the ska helps shape the tone of “Everything Is Everything” and a soulful draw from the likes of Sam Cooke and Otis Redding turn “She’s Still Loving Me” into the highlight track on the album. The “Anti-War Song” speaks for itself and is a reminder of all what we should be aware of in ‘dis ya’ time. The excellent single “What’s Going On” helps sees us through towards the end as does the excellent Anthony B on the call for unification plea “In The Ghetto.” Overall, ‘Three In One’ is not as strong as the previous five MHG essentials, but it’s the most likely to push the Morgans closer into the suburban homes around the globe and onto the airwaves. Let’s hope so, they deserve it.

“Dog” and “Holy Mount Zion”) of Jamaica’s leading roots band, The Firehouse Crew. These tracks are by no means superior as “Babylon Falling” will a-test, but certainly help solidify the album. Regardless of the fact, Joseph Hill has left us with another sublime piece of work for us to think about, repeat and respond to. Let’s hope that he, Albert and Telford Nelson continue to walk in Jah light and soldier on toward world peace until all of life’s tribulations “come down.”

his sufferers-style vibrato weaves in and out of the rest of the mixes beautifully. If there was ever a more perfect soundtrack to the dub sound of this period, this is it. Not only that, it is the perfect compliment to herb.

(Published: Reggae Nucleus, Fall 2003)



**VARIOUS ARTISTS**  
**Rough Guide To Ska**



## World Music Network

Nice to see the World Music Network delving a little deeper into the reggae genre, to highlight some of the pioneers of Jamaica's early musical form, ska. Quite fitting too, that these twenty, well-gathered tracks were selected from the vaults of late producer, Vincent 'Randy' Chin who died in February 2003. Chin was the Godfather of the Jamaican record business. The pioneer behind Randy's Record Shop, the most popular record watering hole in Jamaica at 17 North Parade in downtown Kingston and whose Studio 17 upstairs, once played host to The Wailers' historical recording sessions with Lee Perry. Chin was an accomplished producer himself, having recorded many singers who are now part of reggae history themselves, including Alton (Ellis) & Eddie (Perkins) "Let Me Dream (1961), Stranger & Ken (Boothe) "Revelation" (1964) and Cornell Campbell with "Make Hay" (1963). All are featured here along with Bunny & Skitter's early rasta-felt chant, "Leave Out Babylon" (1961) that blends some early calypso with the hand drums of Count Ossie. Chin's recordings with The Skatalites are as equally impressive as those recorded with Clement Dodd at Studio One. The CD opens with the band swinging on, "Malcolm



X" (1964) a bouncy lick over Lee Morgan's 1963 jazz scorcher, "The Sidewinder" and further makeovers of tunes including "Ska-Racha" (1964 taken from "La- Curacha"), "Freedom Ska" (1964) and "Baby Elephant Walk" (1964). Other treasures include a swinging ballad by obscure vocalist Basil Gabbidon "Iveree" (1962), two gems from the lead vocal group of the time, The Maytals "Someone's Going To Ball" (1964) and "Lost Penny" (1964) and a smooth dance floor killer by crooner Lord Creator "Don't Stay Out Late" (1964). More than half of the tracks compiled, are reissued for the first time in over thirty five years so acknowledgement must go to reggae historian Steve Barrow and Vincent Chin's son Chris for their efforts and Laurence Cedar who mastered this CD. The collection is a fine example of how Jamaican music began taking root with the integration of American 'jump blues' and it's native 'mento' sound. Those early years between 1960-1965 helped define what we are listening to today and there was no better ambassador for reggae music than Vincent Chin, the man who alongside his wife Pat (Miss P) launched what is now the largest reggae distribution company in the world, VP Records. TH (Published: Reggae Nucleus, Summer 2003)



Soon Come...'Mento Madness'

Soon Come...'Reggae Gold  
2004'

Soon Come...Bushman - 'Signs'