

CLANCY ECCLES REGGAE PIONEER

Article by Mark Gorney

Photography by Beth Lesser ©1987

"Clancy treated us good... 'cause at that time a lot of artists were suffering. We could have suffered too, like the rest of them, but Clancy is more humanitarian than a lot of them... we always have money. Clancy opened a bank account for us in Jamaica when we were in Canada and put money in, so that when we came back we had money. He did a lot more than what a normal producer would do, because of the type of person he is. Him kind-hearted."

– Kirk Salmon, *Famous Flames*

"Suddenly the anger of the ghetto – of the disposed and the homeless – was finding a voice in the new songs. The message was consistent with our own determination to work for a change. Accordingly, we decided to organize a kind of traveling concert with the new artists like Bob Marley, Clancy Eccles, Ken Boothe, Derrick Harriott and many others. We called it 'Bandwagon'."

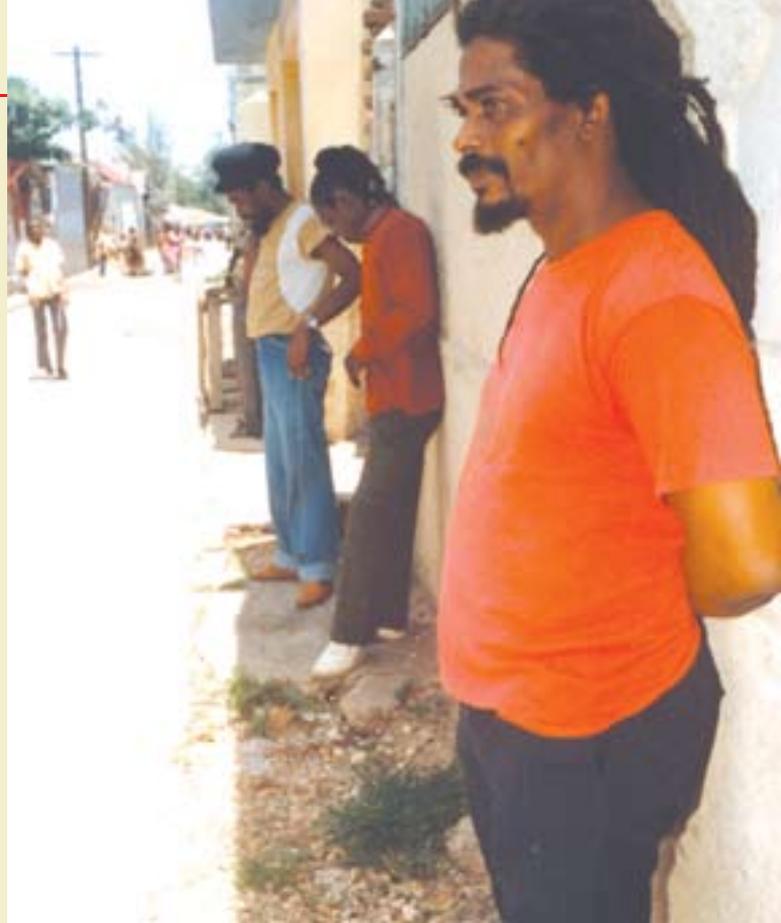
– Michael Manley, *Prime Minister of Jamaica*
(1972-1980, 1989-1992)

"They didn't understand the songs were not done for Manley, but for the people who were looking for change."

– Clancy Eccles

Clancy Eccles' good-natured, near half-a-century commitment to Jamaican music as producer, singer, promoter, MC, music consultant/advisor and tailor to the stars was as fervent as finances would allow. Part of the important second wave of producers in Jamaica who got their start in the mid-late sixties, Clancy is remembered most for his late 1960's hits "Fattie Fattie" and "Feel the Rhythm," his role in the creation of reggae, his instrumental productions and those of DJ King Stitt, and his involvement in the PNP (People's National Party) "Bandwagon" traveling musical revue.

The Bandwagon played a part in Michael Manley and the PNP's 1972 election victory, but Clancy's consistent awareness of the gap between the haves and the have-nots in Jamaica meant that his foremost concerns were music and the welfare of his fellow Jamaicans. Clancy Eccles was characterized by a reputation for honesty, compassion, humor and character. "My dad put everything he had into his music," says eldest son Clancy Junior. "He was a relentless producer." Whether well known or obscure, the cadre of singers and DJs that recorded for Clancy (King Stitt, Joe Higgs, Lord



Creator, Tito Simon, Monty Morris, the Westmorelites) all released consistently good tunes through him.

Born December 9, 1940 at Dean Pen near Highgate in the parish of St. Mary, Clancy's mother was a Maroon who died when he was ten. His father was a tailor and political speaker of Irish, English and Indian extraction. Both sides of his family influenced him politically: "I was taught socialism from birth... my grandfather taught me never to go against a progressive thing. My grandfather on my mother's side, who had to fork the land for four shillings per acre, taught me the same thing." Clancy's father Cecil George, or "CG," taught Clancy the tailoring trade. This would become a side occupation for Clancy outside of music, which would sustain him through early non-musical periods. The results of his couture could be seen on stage, fitted snugly against the chests and legs of fellow Jamaican singers.

As a child Clancy got a heavy cold which, due to his parents' inability to pay for a visit to the doctor, etched a hoarseness in his throat that added character later. His ambition was to become a doctor, but after his mother died he lived with his grandmother, where he was exposed to American singers such as Nat King Cole and Louis Jordan. This galvanized the young Eccles' interest in the arts: already a skilled illustrator by that point, he was bitten by the music bug.

About the age of sixteen Eccles left home (then in Annotto Bay on the north coast), ending up in Ocho Rios, where he tried unsuccessfully to audition for the Ochi clubs. There he met the mento singer and "impresario" Lord Messam who tutored Clancy and another guy named Winston, and the two got some work entertaining tourists: "Winston did a little stint on stilts as a fire dancer. We worked together doing a show

at Club White River, singing and sometimes serving drinks." Then "one day I read the *Gleaner* newspaper, where I saw that Coxson Dodd was putting on a show."

In 1959, drawn to the bright lights of the city, 19-year-old Clancy went to Kingston and entered into a competition with no less than 62 other eager hopefuls competing for a recording contract with Dodd. That show Tony Gregory won but Dodd gave Eccles a 25-pound a year contract anyway, which included some tailoring for Dodd himself – tight Continental pants.

The first song Dodd had Eccles voice at Federal studios for Coxson's sound system in November of 1959 was the mellow, jazzy, almost jump blues spiritual "Freedom," with Clue J as backing band. The tune featured a raucous sax probably by Roland Alphonso, with Dodd himself providing the handclap percussion. DJ Count Matchouki pushed "Freedom" hard on Sir Coxson's Downbeat sound system and it became a sound system hit. Said Clancy, "...he was using these records on his sound system for years. [They were] exclusive to his sound so it could draw his crowd. [It] was a dance hall hit tune." Among the other tunes Clancy recorded for Coxson during this period, were the bluesy gospel "River Jordan," which he arranged, and the boppin' "More Proof" and "I Live and I Love." Many of these recordings were influenced partly by the bluesy jazz of Illinois Jacquet and Willis 'Gatortail' Jackson.

To his relief, Eccles' contract with Dodd expired in 1962. In 1963 he started working with producer Leslie Kong's business partner Charlie Moo, cutting "Judgment" and "Baby Please" with the female ska vocalist Paulette. He moved next to Mike Shadeed ("I Am the Greatest" [aka "Cassis Clay"], "I Need Your Love") and Lyndon Pottinger, who issued eight songs in 1965 including "Miss Ida" and "Sammy No Dead," a response to Monty Morris' hit version of the traditional JA folk song "Sammy Dead."

By 1965 Clancy grew tired of recording for producers and returned to Annotto Bay, where he continued tailoring with his dad. In the same year, he started tailoring for Carlos Malcolm, preparing suits for skasters Malcolm, Jimmy Cliff, Derrick Harriott, Sonny Bradshaw and others. This put some money in Clancy's pocket and around 1966 he returned to Coxson's studio, this time paying for studio time to cut his late skas "Darling Don't Do That" and "Gunstown," with the Sharks as backing band. Clancy recorded a scratch vocal and was supposed to come back to the studio the next day to finish. But on his return, the tape had vanished.

Undaunted by that experience, in 1967 Eccles headed to the recording premises of Dodd's then chief competitor Duke Reid. "Duke Reid was a very good friend of mine, a great man, although he also paid artists little money. I watched it all and sometimes laughed about it. But with me he was like a father. Duke Reid provided me time in his Treasure Isle studio, and told me I wouldn't have to pay him." Eccles brought former Treasure Isle ska star Eric "Monty" Morris back to Bond Street and cut the jumpy rock steady "Say What You're Saying." The driving beat, with the masterful Aubrey Adams' organ popping on the off beat, was an instant hit in Jamaica and established Clancy as a producer. Cut before the birth of reggae proper in mid-late 1968, the track was pivotal in propelling the music out of the rock steady era. It was licensed very successfully to the

Palmer brothers in England, as was a re-cut of Clancy's "Darling Don't Do That," the track that had gone missing the previous year at Studio One. According to Eccles, the rock steady version of "Darling Don't Do That" sold 35,000 copies in the UK.

In "The Revenge," also cut around this time, Clancy put his earlier experiences with Dodd to tape in a magnificent recording:

I'm coming on the same street that you are on; Seven years ago I was in your camp; You gave me hunger, nakedness; That's why I'll revenge you

I'm sitting on the corner on Orange Street; Right on Charles Street with that musical beat; People will say as they pass the way; I've got the courage to revenge you; You are the devil, you come from hell

See all the guys that you steal, my friend; Suck them to death, you still pretend; Jackson, bwai ... whatcha gonna do?

I remember the days I had with you; Starvation, no pay; That's why I'll revenge you at the corner; Of that musical street

I'm on the corner; And I'm in my corner; I'm gonna punch you; Musically punch you

This high-fidelity masterpiece, recorded flawlessly at West Indies Recording Ltd (WIRL) by the late Bill Garnett, is one of the great, overlooked recordings of Jamaican music: a cool but bitter rock steady tale of revenge with funky Motown bass, gentle cymbal flourishes and a cool, almost haunting female chorus, at once tender, scathing and glorious.

In "The Big Fight," which "came right after," the lyrics were about "the [metaphorical] boxing match between Prince Buster and Sir Coxson Dodd held on Orange Street. I was the referee named "Pity Mi Lickle." "Great Beat," about "the fact that we were always changing the rhythms and at that time we really played some good music!" is indeed great. By this time, Eccles was an up-and-coming singer and producer, and at WIRL he and Lee Perry became friends, teaming up for "C&N Express," a version of "Say What You're Saying" with DJ Count Sticky taking us on a musical excursion. In 1967, after Bob Marley left Coxson Dodd, Clancy lent Bob some money to help him launch Wail'm Soul'm Records with Peter Tosh and Bunny Wailer.

Many feel that it was the ideas and direction of Eccles, Scratch and WIRL engineer Lynford "Andy Capp" Anderson that were instrumental in making the transition from rock steady to reggae in the summer/fall of 1968. After Clancy loaned Scratch some cash so he could cut his surging "People Funny Boy" (itself a precursor to reggae which by June of that year was selling like hot hardo bread), Clancy gathered his thoughts and in late November cut "Feel the Rhythm."

Of this lively, jovial and irie-spirited tune in which Clancy demonstrates a crocus bag of self-confidence, he narrates, "'Feel the Rhythm' is a good example of an early reggae song. I went to the WIRL studio with these ideas about Lee Perry who called himself 'the Upsetter' at the time. When you listen to the lyrics you can hear me singing about 'bad-minded persons,' especially those who are working in the recording industry... That song was played as reggae. We didn't put it in the title directly, but the lyrics say: 'Reggae for days and extra days.'... So I was in the studio and [possibly because of Desmond Dekker's song festival winner 'Intensified'] found myself saying 'reggae for days and extra days.' The song became a big hit and everybody was talking about reggae. After 'Feel the Rhythm' Larry Marshall came with 'Nanny Goat,' which he did for Coxson. So all of the people who say that Coxson came out first with the reggae beat are wrong. Coxson's style was a copy of what we were doing."

The slack cut to "Feel the Rhythm" was "Fatty Fatty" which, according to Eccles, was "a gimmick song. Ronnie Williams came to the studio one day with his daughter who loved to dance. So when I was playing the rhythm I started joking around with her, saying, 'I love you, fatty fatty, when you shake up your body.' 'Fatty Fatty' was another hit both in Jamaica and in the UK and even Germany."

1968 seemed to be Clancy's year, with a slew of undeniably good in-your-face reggae being punched out. Clandisc was the label, followed by Nu Beat, after the new reggae beat. In the risqué "Deacon Don" (based on the Wailers' "Bend Down Low") and "Don't Brag, Don't Boast" (again about Lee Perry), the calypso-like sting and/or bawdiness of the lyrics, Clancy's vocal attack and the surging musicianship make for music that seems to jump out of the speakers. Some other great commentary tracks of his from this exciting year were "Chinaman," expressing his feelings about the lack of socioeconomic unity amongst black Jamaicans compared to the Chinese and Lebanese mercantile classes ("Syrian him come from Assyria/Open a dry good store with two yards of material"), ending with the swipe "Ah bwai... Beverly Hills." "A Check It Up" chimed in with the Ethiopians' "Everything Crash" about the economic instability of that year ("It crash uptown so it crash down a bottom too/I don't know what in this wide world to do...").

Clancy's festival entry was "Festival '68" which ended up placing fourth, but he won first place as stage entertainer with the best performance. Ska and pre-ska pianist Theophilus "Easy Snapping" Beckford did a reggae update of the hit that got him his nickname. Eight years prior, the mysterious Waterhouse duo the Coolers submitted two gems, "Birds of the Air" and the wondrous "Terrible Headache," and Monty Morris proffered "You Think I'm a Fool," versioned sharply by guitarist Ernest Ranglin as "Heartbeat." "Dulcimena" was another chugging instrumental featuring ska drummer Arland "Drumbago" Parks on penny whistle, and he produced Alton Ellis' fine cover of the Everly Brothers' "Bye Bye Love."

Success continued in 1969 with the talented DJ King Stitt, who had selected records and emceed for Coxson Dodd and the Downbeat sound system in the 1950s, around the time Clancy voiced his first tunes for Dodd. The DJ tunes Stitt did for Clancy, "Fire Corner," "Vigortown 2" and "Herb Man (Shuffle)," were all extremely popular amongst the skinhead scene in the UK in 1969 and '70. In the two versions of "Dance Beat" (I & II, 1969), Clancy and Stitt reminisce in a charming fashion over a languid, minor-key Dynamites' groove about the good old days of 1950's sound system nights:

W'appen, spar; Ily ily; Yuh nuh remember when dance used to keep out a Wildman street?; And music dem days deh used to real gone sweet; But must; Yuh nuh remember Forrester's Hall and Jubilee?; Lord; Carnival and Chocomo; See it deh mi friend.

Dance beat; Real sweet; Dance beat; Real sweet

In addition to the fine vocal and DJ sides Clancy put out that year and the next, there was a spate of reggae instrumentals with the Dynamites band (Jackie Jackson, Hux Brown, Paul Douglas, Winston Wright, Gladly) which included "Phantom," a very early (1970) dub of Stitt's "Herb Man." Clancy's productions had been popular in the UK amongst both West Indians and short-haired white youth since "Say What You're Saying," and in 1969 Trojan Records began releasing albums of Clancy's vocal, instrumental and DJ productions.

The great Joe Higgs did a few sides for Clancy starting in '69 ("Mademoiselle," "Don't Mind Me"), and 1970's "Captivity" was a fine, heartfelt, conscious contribution from him. In 1970 Eccles collaborated with Trinidadian-born Lord Creator to hit with Creator's "Kingston Town," popular not in Kingston, but striking a nostalgic chord instead with émigré Jamaicans in the UK. 1970's "Credit Squeeze" was a track in which the heaviness of economic realities of life on The Rock ("Mothers and fathers they have to beg/Children getting maga, time is getting harder/Oh Lord, time is dread, we have to haul...") is not reflected by the stoned, sated, carefree groove. This period also saw production on Cynthia Richards ("Conversation," "Foolish Fool"), a beautiful photo of whom was put on the cover of the Clandisc/Trojan various artists *Foolish Fool*.

At the end of 1970 Clancy loaned Winston "Niney" Holness the money to press up his repercussive "Blood and Fire," and a fine instrumental from the following year was a Dynamites cover of "Hello Mother," with Winston Wright and a Lowrey organ replacing Allan Sherman's humorous take on Ponchielli's "Dance of the Hours."

In 1971 the tall, charismatic, left wing trade unionist Michael Manley was campaigning against the ruling Jamaica Labour Party. (The JLP's political and cultural conservatism was illustrated by the government's refusal in 1968 to allow radical Guyanese historian Walter Rodney readmission into the country for the purpose of resuming his position as lecturer in the History department of the University of the West Indies. Clancy immediately produced Carl Dawkins' "Doctor Rodney," which lamented the regrettable event over a raw and surging early reggae rhythm.)

Michael Manley's wife Beverly Anderson – herself as devoted to causes as her husband – approached Clancy and asked him to put on a campaign show for Manley at the Ward Theater in Kingston. Thanks in large part to Clancy's songs, stage charisma and ideas, the event was an unqualified success. He relates, "After I did 'Sweet Jamaica' I did 'Rod of Correction' and I pointed to Michael Manley, who was standing at the front part of the stage and said 'Hail that man!' When I reach the 'King Pharaoh' part of the song, I heard the people in the theatre sing, 'King Shearer army got drowned'. I realized something was happening so I looked at Manley and he gave me the rod and [I] sang 'Beat them inna Sodom and Gomorrah.' The whole place went wild!" Manley was sufficiently impressed with Clancy's abilities that he rang Clancy the next day to ask him if he could do more shows for him. After Clancy was assured by Manley that he was as bothered by social conditions on the island as Clancy was, Clancy agreed to help him. The musical Bandwagon that Clancy put together traveled all over the island and featured at various times Bob Marley, Dennis Brown, Max Romeo, Delroy Wilson, Derrick Harriott, Dennis Alcapone, Judy Mowatt, Scotty, Tinga Stewart and others, and contributed substantially to Manley's popularity, helping him and the PNP secure the 1972 election.

In addition to organizing these shows, in 1971 Clancy recorded "Rod of Correction," which used biblical imagery to predict a righteous electoral triumph over what was perceived by many as a Pharaonic government. "Power for the People" around the same time was a two-sided affair – Clancy on one side and Michael Manley's

Continued on page 62

CLANCY ECCLES

Continued from page 38

foray into music on the other. Part two, the Manley side, was an engaging electoral-propaganda single which featured an inspiring Manley oratory set to the trumpet-led backing track of "Power for the People." Clancy can recall Manley coming in on cue in the studio "just like a regular DJ!" Eccles went as far as introducing Manley on the record as "the next Prime Minister of Jamaica." This kind of overt political affiliation by a producer or recording artist was unprecedented in a country where one can be killed for wearing shoes the color of the "wrong" political party. Apparently Bob Marley only agreed to do the Bandwagon shows because of the money, which was more than what most other shows at the time were offering. But Clancy probably only got as much money as the singers, if that. In a mid-90s interview with Aad van der Hoek aka "Dr. Buster Dynamite," Clancy said of the shows, "It was successful for Michael Manley, but not for me. Up to the end of 1972, I was successful, but from there onwards it was downhill." At a 2002 lecture put on by the Reggae Studies Unit of the University of the West Indies, Clancy said, "Today, ask me how much money I get. I didn't get one dollar to do that bandwagon, not even one dollar. It was a voluntary thing... I heard the other day that a man seh that they made him Joshua. I was the man who made Michael Manley "Joshua," yes y'understan'. It was from the music that Michael Manley was called Joshua... and when he told me what he would do, y'understan', I went out there and decide to do the show for free."

Throughout his career Clancy always downplayed the political significance of his activities, maintaining that any record that could be perceived as being political was first and foremost a protest song. Surprisingly, no bodily harm came to Clancy as a result of his affiliation with the PNP. Like some other producers, the violence Eccles would ultimately experience was with an artist; Owen Gray threw a bottle at him at one point. As Eccles related in a 2001 *Jamaica Observer* interview, "Ever since we started it was always this sort of thing. If you are popular there is somebody to come at you. Owen Gray was my friend, but him get vex over certain things." And as Clancy pointed out in "Feel the Rhythm," "If you try and reach the top, they will want to see you drop."

The licensing to Trojan continued until 1972, but because Clancy had no star artist and probably also because the UK labels he licensed to never paid all that they owed, Clancy was not making much money with his records. The pace of his recorded productions slowed, but he was responsible in 1972 for Johnny Clarke's first recording "God Made the Sea and Sun" and one of Beres Hammond's very first in the same year, "The Wanderer," which was never released. Beres recalled "[I was] about 11 years old when I did my second record for Clancy Eccles. He worked in his father's tailor shop in Port Antonio, where I grew up. When he heard I could sing he took me to Kingston one day. They had to put me on a beer crate so I could reach the microphone. I got a D&G soft drink for it."

In the 1970s Clancy found there was just as much money in producing shows as in producing records. This sustained him for many years but had a detrimental impact on his recording work: "The JBC (Jamaica Broadcasting Corporation) started to give live shows where

my songs were not played. For years I didn't get any airplay and it forced me out of the record business. Some of the people I've worked with were linked to the former government and felt that I messed up their business by [some] anti-their thing. They didn't understand the songs were not done for Manley, but for the people who were looking for change." Clancy did win the Red Stripe/*Swing* magazine award for Top Promoter of the Year for 1975, with ten local artist shows and two foreign, and by 1976 he was living off just the shows.

For the 1976 general election, which the PNP won by a landslide, Clancy produced "The Message," a calypso-reggae voiced by obscure rootsman Neville "Struggle" Martin which touted the PNP's social programs such as free education, the JAMAL literacy program and Land Lease. But from 1977 on, due in part to steep hikes in the cost of pressing vinyl, Clancy's recorded output became increasingly sporadic. As Aad van der Hoek, compiler of eight CDs worth of Clancy's catalog, writes in the notes to the CD *Nyah Reggae Rock*, "In 1979 Clancy returned to the scene briefly with a song protesting the conditions of Jamaica's poor masses entitled 'Hungry World.' After another period of silence that lasted several years, Clancy recorded 'Mash Up the Country' [1983], another protest song, and he wrote and produced some fine songs for his son, Clancy Eccles, Jr. and for Freddie McKay. But besides sporadic releases like McKay's 'Paulette' in 1986 and the younger Eccles' 'Velvet of Love' in 1988, Clancy never reached his former volume of recorded output."

In "Stop the Criticism," the ardent defender of the PNP Eccles told people a year after Manley's 1972 election to stop criticizing him: the rice, flour and oil shortages were "Pharaoh" [Hugh Shearer's] fault, and "brighter days are coming." But by 1979 no brighter day had come, and "Hungry World" found him and 11-year-old Clancy Junior singing:

*I thought I knew hunger oh I thought I knew hunger; I've never felt hunger before;
I thought I knew hunger oh I thought I knew hunger; I know some hungry people
feel more; We're hungry now*

The rich lives on the poor man's fat; Soon the poor man won't have no bone

*The rich driving fancy automobiles; Because they can afford the gas bill; The poor
walks home once more; Can't even pay bus fare*

*The gap is too wide between the rich and poor; Slavery continues because the
rich want more; And poor people, they hungry now*

Lack of cash flow since the end of the '70s effectively spelled the end of Clancy's recording career. The various projects he had started and wanted to complete, like a new album with Clancy Junior recorded with some of Kingston's finest, languished. In 2001 Clancy's contributions were recognized by King Omar Promotions at its annual award show and dance, and in 2004 he performed at "Stars 'R' Us" at the Mas Camp Village in New Kingston. Only the second time that Clancy Junior had ever seen his father perform, he recalled how intact Clancy's voice was and how perfectly he did "Freedom" and "River Jordan."

Clancy suffered a series of strokes starting in 1998 and after his third, passed away in a coma on June 30, 2005 in Spanish Town. He was 64 years old and left 13 children and several brothers including George, founder of Boston's Mighty Charge band.

In the song "Labrish," Lee Perry and Bunny Lee are bemused that during the run-up to the 1972 elections Clancy was chauffeured around in PNP mobiles, but after the party is victorious, he's on



foot. This anecdote has too much in parallel with Clancy's life for a musical spokesperson who worked so hard, so energetically and so enthusiastically for the betterment of his country and his fellow Jamaicans. Clancy said, "To me the whole business was more like a brotherly thing. We've got to try to live with people as people. My grandfather showed me the best way to live. He told me that we were like living in a commune: if that man cleaned up that thing, you clean up this thing. So you help each other to live in an easier way. I always try to share, because it's not difficult. If I got one million dollars, I'm gonna share it. If I got one dollar, I'm gonna share it." He cared enough to believe, "the gap is very wide between the rich and the poor, there are so many poor people for such few rich people. So when anything sound like it's for the people, I'll help."

Thank you for sharing your musical life and works with us, Bredda' Clancy. You deserved the better that never came.

Hail that man! ✨

Sources:

Aad van der Hoek, interviews with Clancy Eccles, Kingston, 1991-96; Chris Wilson, interview with Clancy Eccles, 1990; Beth Lesser, interview with Clancy Eccles, *Reggae Quarterly*, 1986; Interview with Beres Hammond, *New Nation* (UK, 2001) via *BashmentVibes.com*; Turner and Schoenfeld, *Roots Knotty Roots*

A note on recordings:

Fortunately about half of Clancy's catalog has been released on CD. The booklets to the *Heartbeat* and *Jamaican Gold* releases were invaluable sources of information and the source of most of the quotes used here. For singles, please consult *Roots Knotty Roots*.

CDs:

Clancy Eccles and Friends: Fatty Fatty 1967-70 (Trojan, 1988); *Rock Steady Intensified - Clancy Eccles Presents his Reggae Revue* (Heartbeat, 1990); *The Dynamites Are the Wild Reggae Bunch* (Jamaican Gold, 1996); *Joshua's Rod of Correction* (Jamaican Gold, 1996); *King Stitt, Reggae Fire Beat* (Jamaican Gold, 1996); *Nyah Reggae Rock* (Jamaican Gold, 1997); *Feel the Rhythm* (Jamaican Gold, 1997); *Clancy Eccles' Rock Steady and Reggae Revue at the Sombrero Club 1967-69* (Jamaican Gold, 2001); *Clancy Eccles' Rock Steady and Reggae Revue at the Ward Theater 1969-70* (Jamaican Gold, 2001); *Clancy Eccles' Rock Steady and Reggae Revue at the V.I.P. Club 1970-73* (Jamaican Gold, 2001); *Clancy Eccles' Rock Steady and Reggae Revue at the Carib Theater 1973-86* (Jamaican Gold, 2001); *Clancy Eccles - Freedom: The Anthology* (Trojan, 2005)

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Beth Lesser graciously offered her stunning photographs for this story. She first got involved in reggae in the '80s traveling frequently to JA taking photos and doing interviews with artists. The result was *Reggae Quarterly*. Out of that grew the book, *King Jammys*. Beth's photos have also appeared on countless album/CD covers, books and magazines. After taking a break from reggae, she is back in the reggae field writing articles for magazines like *Natty Dread* in France and working on a new book. www.freewebs.com:80/bethlesser.