

JAH WOBBLE

REDUX

ANTHOLOGY 1978-2015



REDUX

This **Redux** box set is on the 30 Hertz Records label, which I started in 1997. Many of the tracks on this box set originated on 30 Hertz. I did have a label in the early eighties called Lago, on which I released some of my first solo records. These were re-released on 30 Hertz Records in the early noughties. 30 Hertz Records was formed in order to give me a refuge away from the vagaries of corporate record companies.

It was one of the wisest things I have ever done. It meant that, within reason, I could commission myself to make whatever sort of record took my fancy. For a prolific artist such as myself, it was a perfect situation. No major record company would have allowed me to have released as many albums as I have. At the time I formed the label, it was still a very rigid business; you released one album every few years and 'toured it' in the hope that it became a blockbuster. On the other hand, my attitude was more similar to most painters or other visual artists. I always have one or two records on the go in the same way they always have one or two paintings in progress. My feeling has always been to let the music come, document it by releasing it then let the world catch up in its own time.

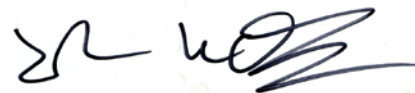
Hopefully, my new partnership with Cherry Red means that **Redux** signifies a new beginning as well as documenting the past. I'm more gung ho now as compared to how I was a decade ago. When my last anthology, **I Could Have Been A Contender**, was released in 2004, I didn't for one moment dream that I would ever release another retrospective collection. I certainly didn't suspect that a subsequent anthology would contain six discs to **Contender's** three.

There is very little duplication between the two compilations; just five tracks. The remit of **Redux** is, to an extent, different to **Contender**. **Redux**, as the name suggests, does to a degree rework as well as revisit old tracks. It also reveals, via the instrumental covers disc, some of my favourite tunes and influences from my youth. Those old themes were specifically recorded for **Redux**.

The key difference between **Contender** and **Redux** is the latter's broader scope. Having six discs meant that I could thoroughly cover all the main genres that apply to me. Funnily enough, I can envisage at least one more anthology. So much good stuff has been left off both compilations plus there are a couple more albums in the bag. That to me indicates another collection at some point. However, I bet it won't be as fat as **Redux**!

Hopefully, these copious liner notes give a good understanding of my thinking and motivation, over four decades, as I recorded these 92 tracks. Although these notes are manifold, there is obviously not the space to mention everyone and everything involved with the recordings. Nor is there the space to move too far away from discussing the actual music. However, if your appetite is whetted, please check out my book *Memoirs Of A Geezer*, where I talk in depth about my life and times in and out of music.

Enjoy!



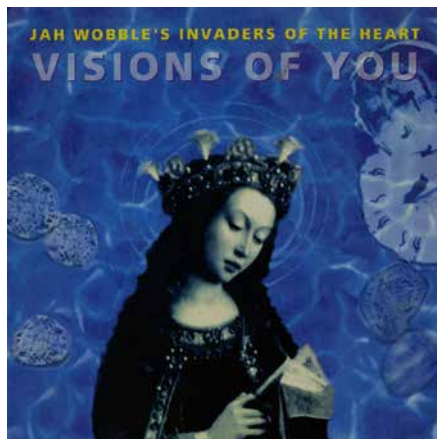
DISC A | GREATEST HITS

'Visions Of You' (1991) was the last track recorded for the Mercury Prize-nominated album *Rising Above Bedlam*. The general consensus of opinion between all concerned parties was that the album lacked a commercial, 'radio friendly' crossover tune. So it was down to me to come up with a last minute hit single. However, stylistically speaking, it had to match the rest of the esoteric, exotic flavours of *Rising Above Bedlam*.

As serendipity would have it, Sinéad O'Connor was married to drummer John Reynolds, who I was friendly with. She was a fan of our sound and was more than happy to sing a song with us. So with her vocal style and sound very much in mind, I set to work (whilst lying in bed) in my Shadwell council flat on my old cassette 'portastudio'. I utilised a drone and soon came up with the bass line. Before long, I had the mantra-like chorus part (lyrics and melody); the verse lyrics followed almost immediately.



At that time, I was on a very heavy spiritual trip, which is reflected in the lyrics. I was about five years 'clean and sober'. It is sometimes said that addiction is a "shame based" condition (similar, perhaps, to some forms of narcissistic personality disorders). I sing about being "no longer drenched in shame". I also refer to the numbing effects of alcohol and drugs. In essence, 'Visions...' is a devotional song, very much in the Vedantic tradition, with perhaps a nod towards Roman Catholicism, the religion of my youth, as well as (in regards to the evangelical lyrics) an element



of the Baptist faith thrown in for good measure. 'Visions...' offers love gratitude and devotion (Bhakti in Sanskrit) to the Divine Mother, for providing succour and unconditional love.

I took what I had in the studio with me and got John Reynolds to get a drum loop together and set the Old Etonian, Justin Adams, the Invaders' guitarist of the time, the task of getting a simple, pentatonic hymn-like melody to fit the verses. In no time, we were ready for Sinéad to sing on it. Well, she smashed it straight out of the gate. Whilst warming up, she sang an Irish ayre and brought a tear to my eye. She also broke (with the sheer power of her voice) a membrane on her microphone, something I have never seen before or since. 'Visions...' did the job, God bless it, gaining lots of radio airplay and helping to boost album sales – which for the record label, of course, was the name of the game.

The *Redux* version of 'Visions...' is a complete re-record with producer Jamie Crossley and vocalist Najia Bagi. Jamie is a regular member of my new Mk III line-up of The Invaders Of The Heart band. This new rendition is designed to complement the original. It has more of an ambient feel and the mix has a bit more depth and clarity than the original. There is a new melodic hook redolent of composer John Barry, a favourite of both mine and Jamie's. Overall, this *Redux* version has a slightly darker hue compared to the original.



The B-Line to 'Public Image' (1978) was one of the first ever that I created. (It is very simple; E to B x 3 and A to D x 1). I still love playing open strings, especially the low E. 'Public Image' got into the top 10 in the hit parade, a considerable success, so all things considered it's been, commercially speaking, a long steady decline since then! The recording of 'Public Image' was my first time in a studio. It was also the last time that I ever used a pick to play bass. It was 'just another day at the office' for PiL. We caused mayhem in the studio and there was a punch-up at a local public house.

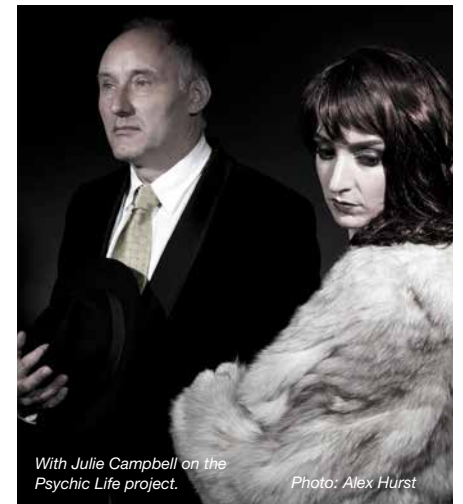
'Merry Go Round' was written just a few months ago (at the time of writing), with Record Store Day very much in mind. I wanted a piece of music that made me recall the unique hot valve smell of our old Dansette record player that we had in our Stepney council flat back in the sixties. Playing a single for the first time was such an exciting experience and I wanted to relive that. I also wanted to show that



In character for the 'Merry Go Round' video shoot

although now a decrepit old man, I could still cut the mustard when writing a radio-friendly tune. I recorded 'Merry Go Round' with Jamie Crossley: I was so impressed with his job on the *Redux* update of 'Visions...' that I wanted to work more with him. We both have a penchant for west coast psychedelic music so we decided to fuse that with our British pop sensibility.

The lyrics describe this ghastly yet fascinating post-modern age we live in. I refer in the song to a scene in Nicholas Roeg's *The Man Who Fell To Earth*. David Bowie puts in a stunning performance as Thomas Jerome Newton, the lead character, an extra-terrestrial of humanoid appearance. There is a scene in the film where Newton sits watching a bank of TV sets simultaneously. There is a cacophony of noise and multitude of images. It truly is a modern day representation of the Tower of Babel. That scene resonated in a most powerful fashion with me. It proved to be a harbinger of this digital information-rich age we now inhabit.



With Julie Campbell on the *Psychic Life* project.

Photo: Alex Hurst

In 2011, I embarked on a series of recordings that I felt went some way to plugging the aesthetic gaps in my releases up to that date. At the time of writing, not all of those recordings have been released. It was early in 2011 that an opportunity came to work with Julie Campbell (LoneLady). I had heard her single 'Nerve Up' and was immediately captivated. I quite rightly thought that it was a great opportunity to collaborate in making the perfect 'post punk potpourri' album that I had yearned to make back in the late seventies/early eighties; a heady melange of collage, spoken word, disco, funk and avant rock, glamour and dereliction.



I met Julie and found that, amongst other stuff (some examples of which are featured elsewhere in this box set), we both shared a mutual love of (good) disco music. ‘Tightrope’ and ‘Feel’ were the two disco tracks that featured on the *Psychic Life* album. This collection features Mark Lusardi’s mix of ‘Feel’.

The story behind ‘Becoming More Like God’ (1994) is a carbon copy of the ‘Visions Of You’ situation, except I was now back home at Island Records. We had a Jah Wobble & Invaders Of The Heart album *Take Me To God* but felt we were lacking a commercially appealing single. Yet again, I went for a mantra-type approach to both the chorus lyrics and their melody. In both chorus and verse, I refer to a heightened state of consciousness beyond our mundane human self with all



its confused, petty concerns and conflicts: *“I’ve just seen who I really am, more than a long lost anagram, I’ve just seen who I really am, slightly more than just a woman or a man”*. ‘Becoming More Like God’ and its accompanying video feature the brilliant Norwegian singer Anneli Drecker, chosen for her beautiful vocals that are as crystal clear as a fjord on a bright spring morning, under azure skies. She also really got quirky, which is good because the song certainly has a quirky aspect.

The re-recorded *Redux* version features the vocals of Najia Bagi. The drums sound emptier on this new version. The mantra-like elements are emphasised and the vocal harmonies are arranged similar to those of west coast psychedelic groups of the sixties and early seventies.

‘Amor’ and ‘Amor Dub’ are also taken from *Take Me To God*. The style is essentially Columbian; an irresistible mixture of reggae with a bit of merengue and even salsa thrown in. Since we made ‘Amor’, a style of music called ‘Reggaeton’ has become popular in Columbia. It’s no surprise: because of its geographical position, it’s natural that it should become a melting pot of musical styles, both Latin and Caribbean.

‘Amor’ features vocals by Columbian singer Ximena Tascón and London-based Jamaican singer/toaster Spike T. I wrote the main vocal parts using an English/Spanish phrase book. As well as singing,

Spikey could do a number of toasting styles. I got him to do ‘Amor’ in an old school sort of way. I wanted the track to have a ‘70s Reggae Disco 45 feel. Spike T (Trevor) did a sterling job. Chaka Demus and Pliers featured in ‘Amor Dub’. They were both big in the Nineties reggae scene and indeed enjoyed mainstream chart success. Same as myself, they were on Island Records, which made the collaboration relatively easy to organise.

‘Samsara’ and ‘Buddha of Compassion’ are both taken from the *Mu* album of 2005, which was released on the famous Trojan Records label. As far as I was concerned, this album was the follow-up to 1994’s *Take Me To God*. World beats, reggae, poetry, light and dark, esoteric and idiosyncratic but not without commercial appeal. I made the album with long-time collaborator/engineer Mark Lusardi.



‘Samsara’ features the late, great Harry Beckett on trumpet. Harry was a stalwart in my bands from the early eighties through to the mid-noughties. He was a good friend as well as a great player and character. Everyone loved Harry. I used to call him ‘H’. He played like a burbling brook. He had what I would call a ‘conversational’ way of playing. He was always telling you something with his playing. ‘Samsara’ is a Sanskrit word for the cyclic existence that we all endure over and over again. It pertains to suffering, either overtly or covertly. As the lyrics state, “it promises much but delivers nothing, so you best go through life simply sightseeing,” i.e. without attachment or certainly not taking it as anything other than an illusion.

‘Buddha Of Compassion’ was designed to be slightly retro; the epitome of lush, ‘90s style world beat. I have very fond (and vivid) memories of recording and mixing this

track. It’s heady stuff with an unashamedly Buddhist bent. It could easily have slotted in to the World Beat disc of this compilation, it’s long and groovy and ‘Worldy’, however it has I think a poppy catchy element that warrants its place on this disc.



Much of *Mu* leans towards Buddhism. ‘Mu’ itself is a Japanese Zen Buddhist term for emptiness (Shunyata in Sanskrit). According to Buddhist philosophy, taking refuge in the emptiness of all phenomena saves us from the extremes of externalism and nihilism. Obviously, if you adhere strictly to the western definition of ‘emptiness’ as in ‘literal nothingness’, this state of emptiness could be mistaken for a form of nihilism. However, the meaning of ‘emptiness’ here indicates that all phenomena and things lack inherent existence.

This notion has two aspects. For instance, all things lack an intrinsic irreducible essence, which means that there is no intrinsic quality that makes a thing what it is. In another sense, all things lack independence, which means that a thing does not exist on its own, standing apart from conditions or from our perception and understanding of it. My introduction to this understanding of ‘emptiness’ or insubstantiality, as I would have called it at one time, came to me via western philosophy rather than Buddhism. This is not really surprising because theories of emptiness are based in logic primarily rather than religion. However, Buddhism – particularly the Madhyamaka school of Buddhism that originated with the Indian philosopher Nagarjuna and his disciple Aryadeva – is a big deal to me and has a strong bearing on how I relate to and create music.



was something that came about probably as a strange reaction to all the folk music we were playing. To be honest, the B-Line is another trademark variation on the 'Poptones' approach. Singer Clea Llewelyn came up with the haunting vocal line and lyrics. Chris Cookson added sparse jagged guitar and Mark Sanders played drums. I really liked the track. Over the years, it nagged at me whenever I thought about it, because whenever we had played the song live, it had a great reaction. I regarded 'One Day' as a lost gem. To my ears, it's slightly ramshackle but because of that, it has, I think, an authentic soulful feel.

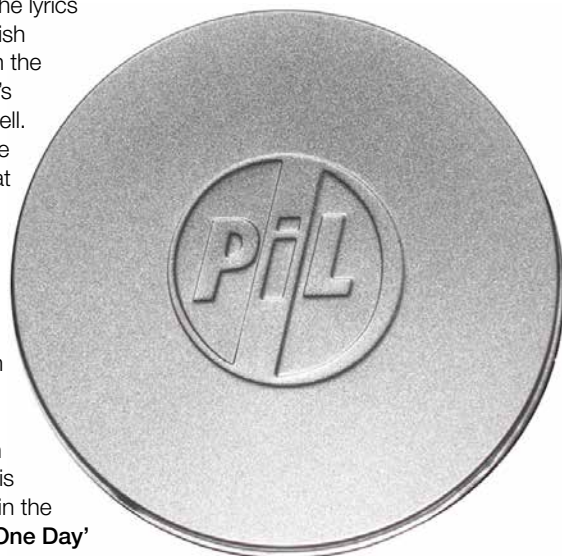
In 2012, I temporarily reunited with Keith Levene. We played a short series of shows titled Metal Box in Dub. As well as reconvening to play live, we made a studio album, *Yin And Yang*. This is the title track. It's pretty psychedelic sounding as well as being quite spiky. I really enjoyed doing the lyrics and vocals. They revel in the opposites of humankind and nature generally: "mad manic laughter and a mournful sigh, a flash of lightning in a dull grey sky".

As well as releasing *Mu*, Trojan were also behind the *Heart and Soul* album of 2007. This was another case of me in my own little studio, stretching out and having fun. 'Desolation' is a straightforward electro/reggae track. I did some nifty drum programming and chucked in a 'funky bass'-dominated stripped down change. I handle vocals and sing about the end of the world – or at least about the poor state of the nation. It's pretty catchy.

At the time of their release on *Metal Box* (1979), 'Poptones' and 'Careering' would not have been considered as being in the 'commercial bracket'. Far from it, they were considered by many, along with most of *Metal Box*, to be wilfully atonal and far removed from any form of palatable pop/rock. Well, how times (and attitudes) change! And let me assure you, dear reader, my wayward behaviour on those recording sessions, lies starkly juxtaposed with my previous points on Buddhism and matters spiritual! I'm an autodidactic bassist. I worked out a repetitions method of playing that was based around open strings and geometrical shapes dictated by the dots on the frets. 'Poptones' is a classic case of that, with a nifty chromatic change that acts as a complimentary counterpart.

'Let's Go Psycho' is another new track. I simply felt in a funny mood in the studio a few months ago. I was in the middle of putting down a long, jazzy composition when I began to feel a bit bored. Suddenly the riff to 'Let's Go Psycho' came to me like a visitation. I got possessed. The lyrics are a straightforward paean to British 'yobbishness'. It connects me with the baser parts of my nature. Ian Dury's Blockheads does that for me as well. Jonas Persson, one of my favourite engineers of past years, plays great drums on the track. Jonas is one of those unassuming, extremely capable and talented Swedes that one comes across from time to time.

'One Day' is taken from the album *Jah Wobble And The English Roots Band* (2006). Around that time, I was into playing my take on English Folk music and the album is essentially a rough and ready 'live in the studio' document of that period. 'One Day'



DISC B | THE EIGHTIES

The Eighties were an intensely bitter sweet decade for me. There were great personal highs and conversely, by the mid-point of the decade, some awful drink- and drug-fuelled lows. I embarked on my own musical path just as Thatcher, somebody that I detested, came to power in the UK.

In June of 1980, I left PiL. As soon as we had finished an American tour, and I got back home, I was off. Within a matter of weeks, I was working with Can's Holger Czukay and Jaki Liebezeit on the *How Much Are They* EP. To be working with musicians of that calibre close on the heels of *Metal Box* was fantastic for me. It was a wonderful experience, a real dream come true, because apart from playing Can records, as well as Holger's solo album *Movies*, I was listening to a lot of Stockhausen, as well as reading books on him, especially the 'in conversation book' with Jonathan Cott. Around that time, I saw Stockhausen perform with his son Markus at the Barbican. Holger had studied with Stockhausen and had been, I think, quite influenced by him, not so much in terms of serialism but more in terms of Stockhausen's at times 'musique concrète' approach. I think you can hear that in the way Holger edited 'How Much Are They?'. The composition is pretty different to how most disco producers at the time would have deconstructed the track. Holger's French horn gives the track a Wagnerian air.



Photo by Sheila Rock

The main parts of the track were written by me using my bass, a Godwin string synth and a Roland analogue drum machine. The hip disco-meets-dub sound is down to engineer Mark Lusardi; we recorded it at the legendary Gooseberry Studios in London's Chinatown. The track got its title when two junky girls wandered down into the studio. One of them asked where they were; we told them we were in a shop that sold microphones. The girl asked us, "How much are they?" We were recording at that moment and decided later to keep her voice on the track. Jaki Liebezeit wasn't in London for the recording of 'How Much...' but I met him in Cologne within a few weeks, when I went there to make the rest of the EP. The record was released on Island Records – the beginning of my long on/off involvement with the label.

Within a year or so of 'How Much Are They', Island released *Body Music Mokili* (made with guitarist Ben Mandelson) and the mini-album *Snake Charmer*. It was on the *Body Music Mokili* session that I met Neville Murray. I think we were the only two non-public schoolboys on the session, a fact that we noted in humorous fashion. We have been good mates ever since. *Snake Charmer* was produced by the New York-based dance aficionado Francois Kevorkian. It features Holger, Jaki and The Edge from U2. Francois had contacted me about the record after a conversation that he had with Chris Blackwell, the legendary



Me with Holger and Jaki back in 1980



founder of Island Records. I had met first Chris when I was in PiL. He had been interested in releasing *Metal Box* in the States. I was impressed by him and terribly disappointed when the deal fell through. I felt it was a big mistake and it contributed to me leaving PiL. I thought Island was just about the hippest label around. Francois' original idea was to get me and The Edge into a studio together. (He had met The Edge when he was commissioned to remix a couple of their tracks.) I got Holger and Jaki on the firm as well as members of my new band The Invaders Of The Heart.

Ollie Marland, The Invaders' keyboard player, plays the funky keys on 'Hold On To Your Dreams' from *Snake Charmer* (1983). I can remember Ollie nailing his overdubs in the studio in the early hours of the morning before we jumped in a taxi to Heathrow Airport to fly to the USA, where we had a long tour booked. Neville Murray is the percussionist. All the tracks on *Snake Charmer*, barring 'Hold On To Your Dreams', were recorded and mixed in London, at Island's Fallout Shelter Studios. Francois took the backing track of 'Hold On To Your Dreams' back to New York,



Invaders of the Heart MK I with Annie Whitehead, Animal and Lee Partice 1982

where he got vocalist Marcella Allen to sing on it. He then returned to London with the track, where we added more overdubs and the track was mixed down. The engineer on the sessions was 'Groucho', a nice guy and a great engineer who was very proficient indeed at dub mixes; the assistant engineer was Stephen Street, who went on to produce a lot of hit records.

I was a bit of a handful on the sessions and did at one point urinate on the mixing desk. This caused a delay in the recordings and cost a few quid replacing circuits and all that caper. Much later, 'Hold On To Your Dreams' become a cult hit among chill-out dance DJ's in the nineties and noughties; it was popular due to its slow steady 'build' as much as for its mellow vibe. The Edge really excelled on guitar.

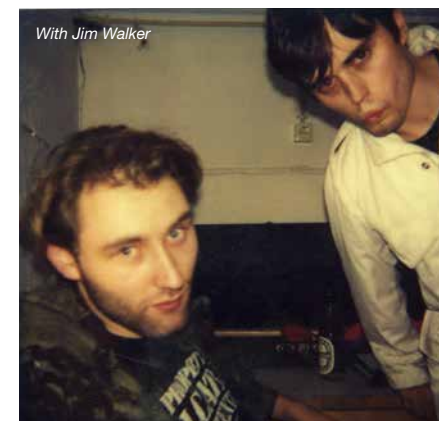
Dave 'Animal' Maltby, The Invaders Of The Heart's guitarist, also played on *Snake Charmer*. It's his shimmering guitar that you hear on the eponymous 'Invaders Of The Heart' (1983). Like myself, Dave is a Stepney boy. He used to drink in the Old Globe public house, a popular watering hole with the younger crowd in the East End at that time. When I had formed the short-lived but explosive band Human Condition in 1980 with Jim Walker, I chose 'Animal' to complete the avant-garde power trio. Dave then went on to join me in the first-ever line-up of the Invaders, followed by renowned trombonist Annie Whitehead, who was the last to arrive. Along with Ollie, she displayed great virtuosity. We had a few drummers in the Invaders, the longest serving being Lee Partis (who went on to play in The Oyster Band). The drummer on this track is Steve Creese.

Invaders Of The Heart, the 12" vinyl EP, caught the East/West fusion inherent in the Invaders (the band). The single was ahead of its time, both aesthetically and in terms of its classy polished production. A big influence on me at that time was the funky Middle eastern-flavoured music played as a soundtrack in the bar scene in the 1980 movie *Blade Runner*. That scene in particular and the film in general rocked my world. It's a classic movie. It predicted accurately what our world would be like, a few decades on, in regard to such issues as the global economy, AI and what defines authenticity; it cleverly questions the whole notion of personal identity. It was based on the book *Do Androids Dream Of Electric Sheep* by Philip K. Dick.

The track 'Invaders Of The Heart' had been demoed by me and Animal at my little Shadwell council flat. I had a Tascam Portastudio four-track cassette recorder that I used to demo tracks. Animal was a regular visitor. 'A Long, Long Way' (1981) is a good example of the folky stuff we did together. I would go for long walks around Wapping, Shadwell and surrounding areas, listening mainly to electric period Miles Davis. It was a very special period in regards to my development. I thought long and hard about music. I had a girlfriend and a social life but would like to spend long periods alone, sometimes working on my own long into the night. There was quite an atmosphere at times.

'Fading' (1981) is a good example of what I would come up with. A bloke from Rough Trade distribution popped by one day to see what I was up to. I had an independent label called Lago (named after the town in Clint Eastwood's *High Plains Drifter*). I played him the collection of rough tapes I had made. He was enthusiastic and insisted that I should release them as an album. I had reservations because of the audio quality (they were, after all, recorded on cassette) but I went ahead and issued them as *The Bedroom Album*. My little council flat was just one room with a bed, a kitchen and a bathroom so really it was the perfect title. 'Invaders Of The Heart Mix 2', 'A Long, Long Way' and 'Fading' all featured on *The Bedroom Album*.

'Blueberry Hill' and 'Sea-side Special', both taken from *VI EP* (1980), were recorded in 1979 but were released just after I left PiL. They both have the same madcap exuberance that characterises a lot of my eighties recordings. 'Blueberry



'Hill' was recorded at Gooseberry Studios with Mark Lusardi. We made a tape loop from quarter inch tape, using a pencil as a makeshift capstan, as it ran through the tape heads. It gives a super tight 'machine drum' vibe (this is before the advent of digital drum machines or samplers). The bass line is a strange, weird, mutant disco affair. I sung the lyrics to 'Blueberry Hill' over it because I thought it would make a strange juxtaposition. Mark played the unusual blues piano part.

I took the backing track up to The Manor Studios in Oxfordshire where we were, in fits and starts, recording *Metal Box*. I dragged John Lydon out of the video lounge cum telly room to listen to what I had done in the studio. To give him his due, he loved it. The backing track became the PiL recording 'The Suit'. I must admit I was doing a bit of speed, off and on, at that



Photo: Adrian Boot



time. I got fed up with people because I felt they were sort of moving in slow motion. Although I packed in drugs a long time ago, I still like recording tracks pretty quickly, as compared to many. I feel that making a track should take roughly the same time as it takes to prepare and cook a meal for about six to twelve people.

'Sea-side Special' was recorded at The Manor, around the same time as 'Poptones'. Karl Burns plays drums (very well) on the track. As has been documented, those sessions were pretty madcap; they were drug fuelled and did get quite out of hand. I may be wrong but I think that Vin Gordon played on 'Sea-side Special'. I sorted out a Jamaican (or certainly a West Indian) horn section,



through Virgin Records. I'm pretty sure it was Vin on trombone plus a trumpeter and a saxophonist, who was a young guy, just a bit older than me, who really 'got' what I was looking for – which was a funky, Afro Rock vibe. I had seen Osibisa a few times over the years. I wanted to emulate their London variation of the Afro Rock sound.

Vin Gordon was more than a tad circumspect and not a little taciturn, but the young sax player saved the day. (Vin's reaction to me is understandable; I bet I had eyes like saucers and was talking ten to the dozen.) I think the saxophonist was Michael 'Bammie' Rose and I reckon Eddie 'Tan Tan' Thornton was the trumpeter. They were Aswad's horn section back then and played on the classic 'Warrior Charge'. Forgive my vagueness; I do not mean to be disrespectful, it was a long time ago and I was a bit 'under the influence'. And I cannot find any musician credits anywhere.

After the global success of *Snake Charmer*, Island wanted another album. However, various changes of personnel and internal politics at the record company (nothing to do with me) came into play and Island for some reason didn't want Francois K. to produce the record. In fact, it soon became clear that were not really interested in a new recording from me at all. However, they had picked up the option for a new record, but they did nothing more than go through the motions in terms of A&R and promotion. It was a great example of the capriciousness of the business.

This was the beginning of a frustrating period for me. I was not in the best of

moods, anyway, because of what I saw Thatcher and her cronies were doing to the country. It was hard work getting Island to release the agreed funds. I often had to resort to going down to Island's St Peter's Square offices to apply pressure in terms of getting funds signed off and studio and session fees paid. I felt like I spent half my time on the District Line travelling back and forth between Whitechapel and Stamford Brook.



I had struck up a good friendship with The Invaders' keyboardist Ollie Marland. We had far less money to spend as compared to the *Snake Charmer* budget. Therefore, we tended towards keeping everything in-house. I called the resultant album *Neon Moon*. Ollie was, I felt, the unsung hero of *Snake Charmer* so I put his name on the cover. The album is possibly a bit patchy but has some real gems. 'Love Mystery' features Shara Nelson, who went on to have solo success and a big hit with Massive Attack. 'The Beast Inside' is a song about my struggles with booze. It features the fantastic pedal steel guitar of BJ Cole. BJ has performed on a few of my records over the years and we have played together live as well. 'Despike' is the dub version of '...Beast...'

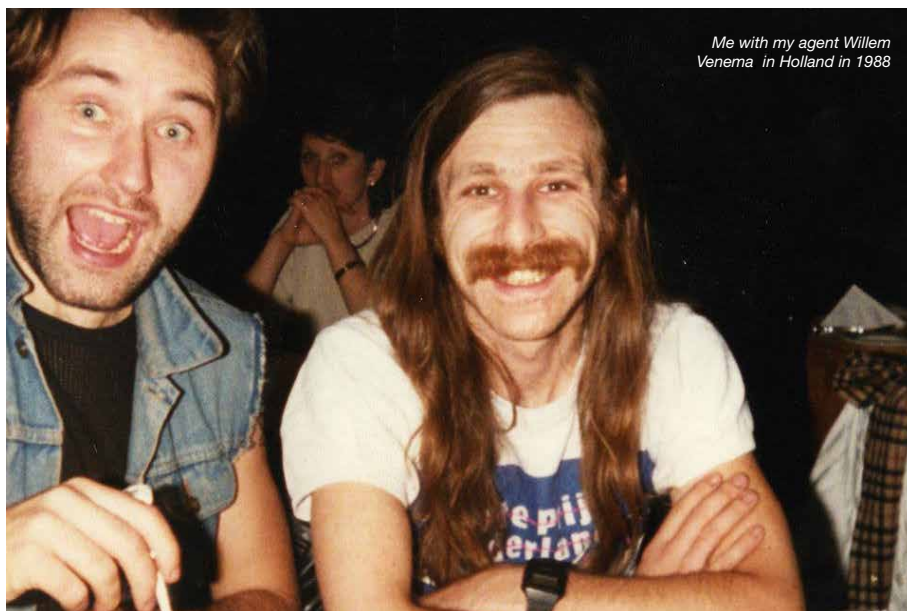
Ollie also played on tracks for my label Lago. Amongst them were 'Blow Out' and 'Voodoo'. The latter song features vocal by the super model Polly Eltes. I met Polly through Angus Mackinnon, the NME journalist, who was a good friend of mine. He had introduced me to Holger and Jaki. Angus was also good friends with Simon Puxley, Roxy Music's publicist. Polly and Simon had staged one of the first Roxy Music shows at Reading University and so, via Simon and Angus, I met Polly. She also collaborated extensively with Can guitarist Michael Karoli and now works on the other side of the lens as a photographer. After his stint with me, Ollie went on to become

Tina Turner's musical director. Ollie was no slouch. I rate him as the best 'proper dot reading', formally trained musician I have ever worked with. He had great ears and just playing with him and watching his chord shapes taught me a lot. I had a fair degree of creative, artistic insight but to get a bit of basic musical grounding didn't hurt.

As 1986 rolled around, I was getting into desperate straits with booze and drugs. I ended up doing an album called *Psalms* (1987) for a small Independent label in north London. Looking back, I feel I was taken advantage of with the deal; but whatever, it's a pretty good album. Half of it was done on booze and 'the gear' and the second half was done by a newly sober me. I used the same engineer, a chap called Mel Jefferson, on most of the album. He did a great job. The album features Julianne Regan of All About Eve fame on 'No Second Chances'. She was the consummate professional and did virtually all her parts in one take. She was pleasant and easy to work with, which is not always the case with singers. I think it's Martin Holder on the nifty, funky guitar. He did a few sessions for me around that (difficult) time plus a couple of shows. 'Enough' features the vocals of the well-respected reggae singer Bim Sherman, now sadly deceased.

Bim also shares vocals with me on 'Island Paradise'. The jolly samba beat belies the bitter, sarcastic lyrics which primarily attack pompous 'little Englander' attitudes. The backdrop to the song was the miners' dispute as well as the print workers' dispute





Me with my agent Willem Venema in Holland in 1988

at Wapping. I lived just a few minutes from the picket line and indeed spent a few evenings there. Neville Murray played most of the percussion parts with just a little help from me. When you listen to *Psalm*s, you can hear that in essence its themes and styles (dub, world beat and spoken word) foreshadow the aesthetic melange that was to come in subsequent years. Angus MacKinnon did the cover artwork, which is taken from the Book Of Kells.



Invaders of the Heart MK II - Justin Adams, Ned Morant, Neville Murray and David Harrow

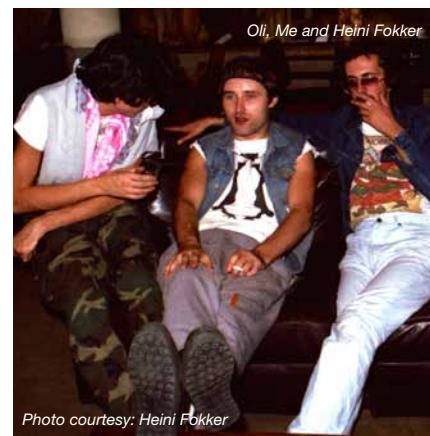
My sobriety date is 23rd October 1986. I had finished *Psalm*s by the end of November 1986 and then got a job as a courier driver for a Clerkenwell-based company. I then started working for London Underground in January 1987. *Psalm*s came out but it didn't pull up any trees sales-wise. I have vivid memories of that time. I was listening to, amongst others, Anita Baker (Rapture), Miles Davis (Tutu) and Salif Keita (Soro).

In the summer of 1987, my good mate and percussionist Neville Murray paid me a visit. He encouraged me to reform the Invaders

Of The Heart with a new line-up. I didn't take much convincing. It took a while to assemble but by the spring of 1988, we were touring Europe. However, it was a pretty long journey back to getting a major recording contract. That didn't happen until 1990. In the meantime, we released *Without Judgement* in 1989 on a small independent label based in Belgium. The record was made mostly in Holland whilst touring; some of it at a bungalow park and some of it at a venue that we hired.

One exception was 'A13', which was recorded at The Point Studios in London with David Harrow on atmospheric keyboards. It's a tongue-in-cheek psycho-geographical paean to my favourite dual carriageway. As usual, as was the case throughout the eighties, the Dutch contingent were a massive help in regard to me realising my plans: my agent Willem Venema (agents are not my favourite people by and large!); Heini Fokker, tour manager for most of the decade; Johnny Cable, the best "front of house" guy I ever had; his business partner, Fred Hoovis; Dieter Van Denzil, who did FOH through the nineties, along with Hugo Scholton, who is the sound engineer on *Without Judgement*. Michel Schoots of Urban Dance Squad put down some great drums on the album.

What a topsy turvy, mercurial decade the eighties was for me. However, in retrospect, it was the making of me. Right from the beginning of conceptualising *Redux*, I had felt the 1980s should have its own disc. It was the one era that I wasn't looking forward to compiling. I look back



Oli, Me and Heini Fokker

Photo courtesy: Heini Fokker

on the eighties as a misshapen, musically patchy decade. However, against all my expectations, I enjoyed putting this disc together and writing about it more than any other disc on *Redux*.

It was the decade of rhythmically stiff drum machines and schmaltzy keyboard sounds. For five minutes or so back then, 'real bass' – especially heavy, deep dub bass – was completely out of vogue. Musicians began to think more like technicians. We became programmers. But somehow, in spite of all that, or probably because of all that, there's a certain charm inherent in some of the decade's music. Some good, off-the-wall stuff was made amongst all the dross. The new technology of the time helped give people such as myself more autonomy.

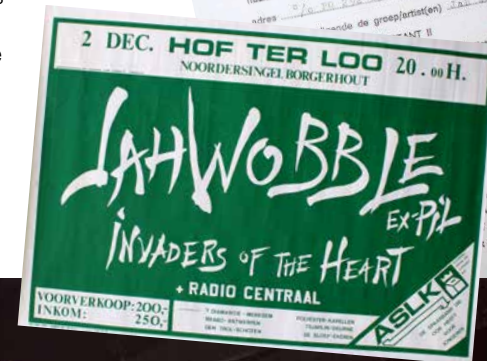
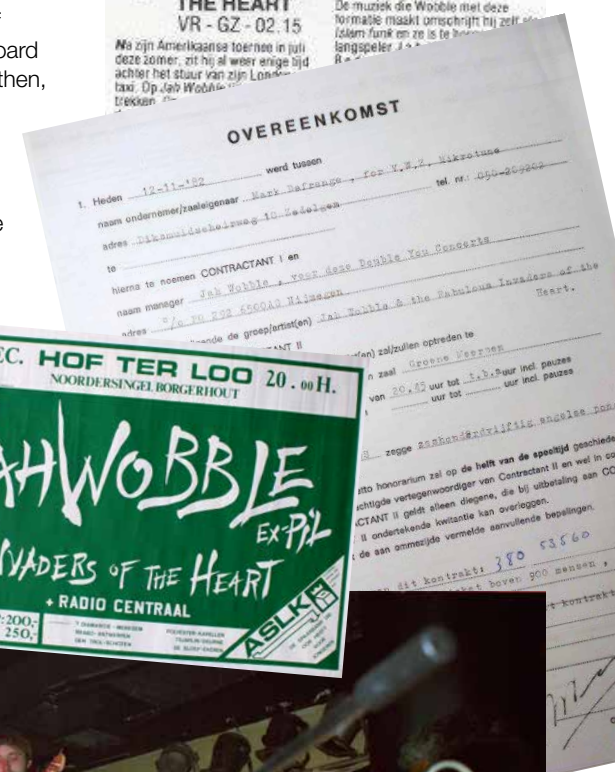


JAH WOBBLE AND THE INVADERS OF THE HEART
VR - GZ - 02.15

Na zijn Amerikaanse toernee in juli deze zomer, zit hij al weer enige tijd achter het stuur van zijn London-taxi. Op Jah Wobble's...
trekken...

Hier is zijn huidige begeleidingsgroep. Hiermee was hij ruim een jaar geleden al op diverse plaatsen in ons land te zien.

De muziek die Wobble met deze formatie maakt omschrijft hij zelf als 'dubfunk' en ze is te horen op de langspeelers...

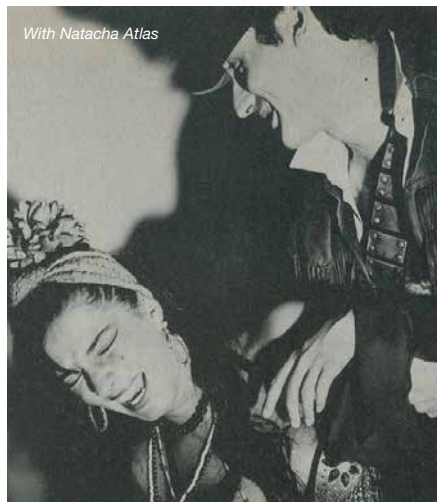


DISC C | WORLD ROOTS

'Soledad' is Spanish for 'Silence'. The track is taken from the 1991 album *Rising Above Bedlam*, as are the tracks 'Erzulie' and 'Bomba'. The last of these, 'Bomba', had initially come out on Andy Weatherall's Boys Own label, which was distributed by London Records. Andy radically remixed the track in his trademark style and released it as a 12". It did well and subsequently *Rising Above Bedlam* came out on Oval Records.

Oval's releases, when commercially viable, went through Warners/EastWest. So for the first time since being on Island, around seven years previous, I had the full weight of a major label behind me and my band. Natacha Atlas was the vocalist with our band at that time. I really liked it when Nat sang in either Spanish or French, a bit more than when she sang in Arabic or English. She really seemed to soar like a bird when singing in the romantic languages of Southern Europe.

My bass playing on 'Erzulie' is, I think, one of my best ever performances. It has the slow, half-time B-line that starts on the 'two and' (off beat), but also goes high octave. I'm playing a fast African style



that is very similar rhythmically to a conga part, as it weaves in and out of the horn part, sometimes accentuating the horn stabs, before moving away from them and answering them.

Earlier in these notes, I mentioned listening to Salif Keita's Soro album. Well, you can really hear its Malian influence here in how 'Erzulie' is constructed from the atmospheric pad chords through to Neville Murray's congas. The crucial difference between the approaches lies in my dub sensibility. The best African stuff, both North and Sub Saharan, at that time was coming out of Paris. It was groovy but pretty polished as well. I wanted the Invaders' stuff to have that African vibe but to lean more towards a London/UK earthy-dub-meets-ad-hoc-trance-acid-house thing, if you get my drift.

On one hand, I was very keen to avoid making 'ethnic forgery' music and on the other not to create cheesy, throwaway, cod-Arabic meets ersatz eastern grooves and all that. The sort of thing you sometimes still get in car and cosmetic ads. TV travel shows still indulge in that as well on occasion. One of the perils of library music, I suppose. So I aimed very much towards creating a beautiful musical hybrid that felt naturalistic.



Yet again, I have to hark back to the movie Blade Runner. I wanted to create an idealized, romantic and expressionistic form of music that was bigger and better than its component parts, in the way that Dr. Eldon Tyrell created idealized replicants, that surpassed mundane human beings and in effect became Gods and Goddesses. I remember Rutger Hauer's character Roy's soliloquy in the movie: "I've... seen things you people wouldn't believe... Attack ships on fire off the shoulder of Orion. I watched c-beams glitter in the dark near the Tannhäuser Gate. All those... moments... will ... rain. Time... to die..."

So I wanted the music to really 'go beyond', to take the listener beyond, out into what some might call ground consciousness – but, to be honest, you don't really want words at that point or concepts or comparisons, for that matter. There's nothing that can be said and nothing to be said when you go into the big zone. But unfortunately, as Shunryu Suzuki pointed out, "you have to say something". Of course, he also famously said: "in the beginner's mind, there are many possibilities but in the expert's mind there are few". So please spare me from being an expert. I am an enthusiastic amateur.

My recording sessions are normally happy jolly affairs. Lots of fun and laughter. But part of me is always alert, sensing what is happening with the players and where the track is going. I don't like too much rigid control when working with other musicians – or with myself, for that matter. You have to have an open mind whilst not letting the track be like a wild horse that runs completely out of control. However, you want that wild, unaffected essence there. That's how you get that ecstatic, naturalistic, unaffected result.

For the first time, by about 1993, I was beginning to feel like a proper recording artist. In haphazard fashion, I had stuck to and developed certain beliefs and certain styles in regard to making music and it was really beginning to bear fruit. I wanted to be on a label that had a bit of class and depth, that had that something 'extra'. I suppose, more than anything, it's the catalogue of a label that indicates more than anything how classy it is and Island Records had a surfeit of class acts. Already, by that time, larger independent labels like that were few and far between. Successful independent labels tended to be swallowed up by corporations; indeed, Island were just in the process of being purchased by Phonogram. I estimated that I would probably get a couple of years or so out of it, before it would be time to move on again. At least that meant a couple of albums and, as it turned out, the best budgets that I ever had. It felt like perfect timing. (In any case, I still don't look more than a year or two ahead with career plans of any kind. I always expect the whole capitalist system to grind to a halt at any time.)

With this in mind, we embarked on *Take Me To God* (1994). This album was a very ambitious project – I think we had something like twelve vocalists on it! In old money, it's a double album. I felt the approach we had used in regard to *Rising Above Bedlam* was in danger of getting safe and formulaic. I didn't want the next album to splash about in the shallow end. I wanted it to be a bold confident progression that moved on from *Rising...* I wanted a broader scope to the album, spiritually and sonically. I wanted (transcendental) light but I wanted a bit of dark as well.

'I'm an Algerian' features the vocals Ali Slimami and the incredible drumming of Jaki Liebezeit. I still have vivid memories of a trip I made with Ali to Algeria around that time. It got quite hairy on occasion going through the desert but I wouldn't have missed it for the world.

'Angels' features me duetting with Senegal's Baaba Maa! What a nice geezer he is. I have done a couple of sessions for him over the years. Great talking drum as well on 'Angels', courtesy of Massamba Diop. Annie Whitehead, who was in the first-ever line-up of The Invaders, plays trombone. The track has a great horn section arrangement. I wrote the lyrics one balmy summer evening at Dellow House. I had the window open and I could hear





those classic summer evening council estate sounds; kids larking about chucking water on each other, music playing, dogs barking and all that carry on. Just for a moment, it all sounds so beautiful. Of course, as within so without and on another day, when in a darker mood, you'd probably wish they would all fuck off and stop making a racket!

'Om Namah Shiva' is taken from the Island album *Heaven And Earth* (1995). Najma Akhtar is the vocalist. I first heard 'Om Namah Shiva' around my good mate Billy's gaff in the mid-eighties. Billy was a devotee of Siddha yoga and permanently had Nag Champa incense burning with 'Om Namah Shiva' playing at one of its various tempos in the background. As I already stated when discussing 'Visions Of You', 'Om Namah Shiva' had a big effect on me. I wanted to rework it and put it like a precious jewel in a dub setting, whilst keeping the fervent devotional feeling towards the 'Supreme Consciousness'.

Up to the mid-nineties, I was dependent on programmers/engineers, but with the advent of a small bit of kit – the Yamaha QY20 Sequencer – that was beginning to change. Quite a few musicians of my generation fell in love with the QY20. It was self-contained but easy to 'midi up' with recorders. The application of software was still pretty fusty back then, certainly as far as I was concerned, and the QY20 changed that. At one point, I owned four of them and went on to buy the bigger Yamaha RS 700 sequencer in the early noughties. That same machine is still going strong in my little studio, where it has pride of place. *Heaven And Earth* was the first album that saw a shift towards me being self-sufficient in terms of structuring and arranging tracks. Obviously, you don't always need technology to arrange tracks – indeed, my favourite thing is working with good musicians with a minimum of technology

– but sometimes it is expedient to set parameters and build arrangements.

The title track of *Heaven And Earth* features my wife Zi-Lan Liao on Guzheng (Chinese Harp) and my now sadly deceased father-in-law Kui Hsuing Li (or Mr. Li, as he was known to everyone), on erhu, gaohu, bamboo flute and conch. Mr. Li got out of what we used to call mainland China and into Hong Kong in the seventies. He played on a lot of Kung Fu film soundtracks. He nailed all his parts on this track in one take. The track speeds up quite dramatically in places but he handled it effortlessly. He was a multi-instrumentalist, but he was considered a virtuoso on the bamboo flute. In fact, he was thought to be possibly the best of his generation in the Chinese province of Guangzhou.

Things got pretty hairy for him during the Chinese Cultural Revolution. The fact that he played traditional Chinese music (he was also western classically trained) went in his favour. The local cadre become aware of a new party edict that shifted policy away from saying all musical expression was decadent. For a while, even traditional Chinese folk had been seen, along with Western music, as supporting feudal and imperialist systems. However, it was decided that traditional Chinese music could strengthen the revolutionary resolve of the workers and farmers. Mr. Li said that this change of policy was very fortuitous for him. A lot of musicians were sent to the infamous 'Cowsheds' or into exile, thousands of miles away on the other side of China. Mr. Li was put on a truck and sent out to play to the farming collectives.



Me and the Missus

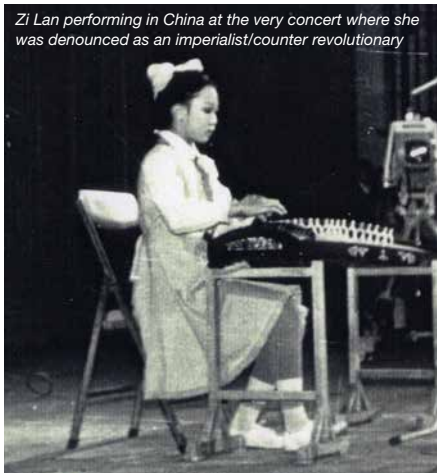
Photo: Alex Hurst

His experiences put me in a tricky spot. As I told him, I had (and still have) hopes of playing my part in a Cultural Revolution here. There are a number of toffs, annoying celebrities, ghastly politicians, assorted hustlers (especially of the financial variety), bankers and a few random others that I would love to find 'proper work' for. I could see myself going through a list instructing my cadres: "Make this one a bin man in Billericay, this one a potato picker in Lincolnshire, this one a sanitation worker in Dundee," etc. But anyway, I digress. My father-in-law had a great sense of humour in regard to stuff like that, although he could be a bit taciturn to people at times. I've noticed a predilection in reed players (Mr. Li played woodwind as well) to have that side

to their personality. Years ago, I would hear Mr. Li sitting out in his back yard in Anfield, not far from the football ground, early in the morning, playing his mournful/joyous bamboo flute. The player that most sprung to my mind when he played was Pharoah Sanders. There was a tremendous quality in his playing, pent up and brimming with restrained emotion.

Zi-Lan was denounced as an imperialist counter revolutionary (for wearing gold braid) at the tail end of the Cultural Revolution. It cost her a place at the music conservatoire in Beijing. Instead, she ended up coming to Liverpool aged 13 with her mum and sister to join her Dad. So as I have pointed out to her, from a terrible knockback came a terrific result:

Zi Lan performing in China at the very concert where she was denounced as an imperialist/counter revolutionary



she met and married me. I'm still so happy for her. I do still see aspects in her that are of a counter revolutionary nature. She still occasionally questions my edicts. But whatever, I am a patient man and I am prepared to keep working on that side of her personality.

When Mr. Li was on his death bed, he was still giving Zi-Lan instructions on how to tune some of the more ancient obscure Chinese instruments in his vast collection. She is an accomplished player and, like her dad before her, she keeps the torch of Chinese (especially Cantonese) music alight by her work with the Pagoda Youth Orchestra.

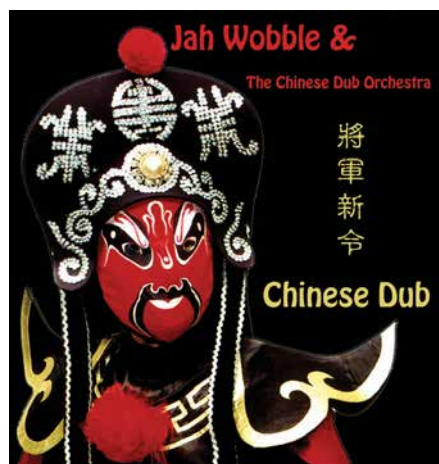
'L1 Dub' is taken from *Chinese Dub* (2008). It features the Guzheng of Zi-Lan. 2008 was the year of Liverpool being the cultural capital of the UK. Zi-Lan asked me if I wanted to perform with the Liverpool's Pagoda Youth Orchestra. At that time, Mr. Li ran the orchestra with Zi-Lan – he had come to the UK in 1983 to run the orchestra and since he passed away in 2013, she has run it alone. I was very familiar with the PYO's repertoire; as well as Zi-Lan's involvement, both our sons John and Charlie had been in the orchestra for a few years. They both appear on yangqin and erhu respectively. I would often hear them playing Cantonese tunes. To be honest, Cantonese music is the poor relation in regard to the regional variations in Chinese music (whereas, in regard to food, it is seen as being the number one gourmet region).

Over time, those tunes really got into my mind stream. I would wind up my sons by humming variations of those tunes, changing the arrangements around, adding mad hip hop beats and all that carry on. I

didn't do it for any musical reason. I did it because I'm a torment. (They now wind me up regularly; however, I take it as it comes because I'm not one of those blokes who can dish it out but not take it.) Anyway, when Zi-Lan asked me if I wanted to record and perform a couple of tracks, I said yes immediately (or possibly even sooner). I knew exactly what I wanted to do with the tracks. One of them was 'L1'. It's just me and Zi-Lan (on the Guzheng), in my little studio. It felt great putting down the Cantonese bass line with an overdriven funky fuzz bass sound. I alternated that with heavy dub bass. The sax sound near the end is really a keyboard that I played into the track. In a word, 'L1' is exuberant. Rough hewn but undeniably exuberant. So just don't be in denial about that. Ok?

From a modest beginning, the *Chinese Dub* project quickly grew, thanks largely to Gordon Ross (an exiled jock in Liverpool) and Nick Burkinshaw (an exiled Manc in Liverpool), both of whom worked for the Liverpool Capital of Culture Company. Plus we had huge help from the Arts Council of England. Helen Maleed, our PR – now sadly deceased – pulled up trees on our behalf. Zi-Lan and I went off to China to find performers to work with, in order to tour the UK. Not only did we look for singers, we came back with a troupe of dancers and the incredible Sichuan 'mask changers'. We did a tour of the UK with about 20 people on the road. The venture culminated in a scaled down performance at Womad 2008 when we flew the singer Yinji Gu back into the country, along with the mask changers.

Yinji Gu is of mixed Tibetan/Sichuan heritage. The two tracks she sings on are 'Kang Ding Love Song' and 'Happy Tibetan Girl'. On the former, I took an ancient Sichuan folk melody and set it to



Yinji Gu (left), Wang Jinqi (Right) the vocalists from Chinese Dub

a proper heavy reggae backing. The latter tune is a mix of Tibetan/Sichuan re the melody and vocal, but the backing is, as far as I'm concerned, more of a Yunnan province style. The roots music of Yunnan is right up my street. Not a million miles away from the Molam music of Laos that featured on the *Contender* anthology. It's not mountain music, it's the music of verdant tropical hills, not a thousand miles away from Reggae. (Well, I suppose it is, literally speaking, but you know what I mean.)

'Cherry Blossom Of My Youth' and 'K Dub 05' are both taken from the *Japanese Dub* album. Much of the essence of Japanese culture and aesthetic sensibility has its roots in Chinese culture and thinking. This applies to most of Japanese music, as well as to ink wash painting styles, martial arts and calligraphy. Even Zen, that most

Japanese school of Buddhism, came in its original form from China. The Japanese are for me similar to the Germans in that they are great 'reductionists'. Examples of German reductionist tendencies can be seen in the Volkswagen Beetle and Homeopathy. In Japan, the flowing graceful Chinese 'White Crane' fighting style was reduced to the bare (necessary) minimum.

Having said all that about the definite discernible link between Chinese music and Japanese music, there is one exception. The Japanese developed a unique series of Pentatonic scales that have a couple of semi tones in them. These modes have a rather piquant feel. They are often used in kabuki. As soon as you hear them, you only think of one country: Japan. I deliberately used one of those modes when I wrote 'Cherry Blossom Of My Youth'. I was



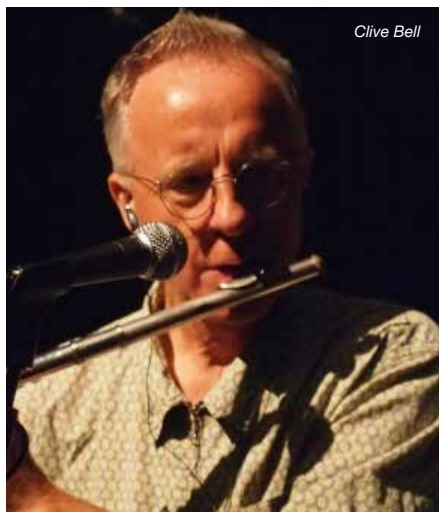
With Joji Hirota and Keiko Kitamura form the Nippon Dub Ensemble



Keiko Kitamura, Emi Watanabe and Kumiko Suzuki

thinking of people like Mishima (I read *Spring Snow* as a young man), who I found fascinating, and the film director Kurosawa (I think I have seen all of his films).

Keiko Kitamura plays the Koto (the Japanese version of the Chinese Guzheng). Clive Bell plays Japanese shakuhachi flute. Clive is a Jah Wobble stalwart: he has played on many of my records. Clive and Keiko, along with Emi Watanabe (flute), Kumiko Suzuki (Taiko Drums) and Joji Hirota (Taiko Drums), came out on tour with me as The Nippon Dub Ensemble. We also took a Japanese Ikebana (flower arranging) practitioner with us, Takashi Sawano. He would arrange dense foliage and flowers around us as we played. At the climax of the show, he would shower the audience with water.



Clive Bell



Kumiko Suzuki

Joji handles vocals supported admirably by Clive on **'K Dub 05'**. It's a variation of another track on *Japanese Dub* called **'Kokiriko'** which is, according to received wisdom, the oldest ever Japanese song, folk or otherwise. **'Kokiriko'** is a song about the joys of certain type of percussive instrument used by Japanese farm workers. When performed nowadays it can be a pretty ceremonial affair, not a million miles away from Morris Dancing. Some of the Japanese musicians I worked with thought that it probably developed many years ago, when peasants toiled the land singing and 'keeping time' by shaking and banging on their farming tools. It must have been a lot of fun being a peasant in medieval feudal Japan. Dancing and singing, all carefree, as you toiled the fields – horny handed sons of the soil and all that. Sorry if I'm eulogizing again. It's just that I'm still furious about the advent of the industrial revolution.

'Appalachian Mountain Dub' is taken from *Heart And Soul* (2007). Both *Heart And Soul* and *Mu* were albums that were not on 30 Hertz Records originally but were licensed to Trojan Records not long after

they released the *Contender* Anthology. I did the deal with John Reed who also project managed this Box Set. It is just me messing about on my own in my little studio. Up to a few years ago, I would sit there and start making a track, often having no clue of where it would end up. On this occasion, I somehow ended up making a bit of mountain music, USA style. I hadn't ever done those sort of high, almost yodeling vocals before and I haven't since. So I really don't know what came over me. I can only think that I temporarily took leave of my senses.

It was a similar process with **'Reggae Parts The Sea'**, and its accompanying dub version **'Mumbai Blues Dub'**. Both are taken from *Alpha One Three* (2006). I had a vocal sample album containing lots of Indian stuff and I jiggled them about a bit before putting tabla, beats and drums behind them. I used outside ambient recordings that I made as well. Check the bass sound out; I reckon that I get the best bass sound for myself in my own gaff. As is often the case when I am working alone like that, I find myself whooping and hollering in delight as I dub the track up. I can't now work out exactly what I did, in order to create the mad bluesy, vaguely train-horn-sounding Indian pipe melodies on **'Mumbai Blues Dub'**. The track for me conjures up scenes of those trains in India that are crammed both inside and out. Punters cling on for dear life to every available nook and cranny.

'Alsema Dub' is taken from the album *Radio Axiom – A Dub Transmission*, which I did in New York with Bill Laswell. His wife, the Ethiopian singer Gigi Shibabaw, is the vocalist. Karsh Kale plays drums and tabla, Amina Claudine Myers plays keys, Nicky Skopelitis plays guitar and brilliant Norwegian trumpeter Niles Petter Molvar features, as well as Graham Haynes on



With Bill Laswell



Amina Claudine Myers

cornet. This is a very classy album, another track from which appears elsewhere on this compilation. Bill is one of the best people that I ever met in the music game. He really gets it.

'New Mexico Dub' is taken from the album *Mu* (2005). I considered this to be the sequel to *Take Me To God*. It's a varied, spiritually and intellectually deep album (even if I do say so myself). Mark Lusardi and I had just finished work on a 5.1 surround sound movie soundtrack for the French film *Fureur* (Fury), prior to making *Mu*. We wanted to ditch working in stereo and only work in surround sound because having six tracks to place all around us blew our mind. For five minutes back then, it seemed like 5.1 might become common currency and replace stereo in regard to audio recordings. Unfortunately, that didn't happen. However, we kept that wide screen wide sound aesthetic going throughout *Mu*.

It's a very cinematic album. **'New Mexico Dub'** conjures up the atmosphere of the Chihuahuan desert and the Sierra Madre mountain range. I once camped there in the early eighties with The Invaders. We had a barbecue. I got impatient and tried to hurry things along by putting petrol on it. It was a very silly thing to do. The food was burnt to a cinder plus some of us suffered minor burns. I singed my eye brows quite severely

and so looked a bit mental for a few days after. We were very fortunate that it wasn't worse. We then got very drunk. I feel asleep on top of our bus. When I awoke, I found that I was covered in insect bites. I think I slept on the roof of the bus to avoid the snakes. Now I don't drink to avoid the shakes.

DISC D | JAZZ

I was introduced to jazz music via the soul, R&B and funk genres. I heard artists such as Lonnie Liston-Smith, John Handy, Donald Byrd et al, performing in jazzy fashion on soul and funk tunes such as 'Expansions', 'Hard Work' and 'Happy Music' (The Blackbyrds). Through records such as these, I became curious about the (vast) world of jazz. We all think we know what jazz is when we hear it but it can be pretty hard to come up with a clear definition of what specifies music as jazz. Thank God that's not my job and I can leave it to the musicologists to argue about.



Photo: Alex Hurst

'Slavetown' was one of the last tracks recorded for the *Psychic Life* album. Before we started, I was having a chat with Julie Campbell about what direction we might take with the last couple of tracks. We were at the stage where we had done an avant rock track, a couple of disco/dance cuts and some spoken word. We had a little budget left over so we fancied pushing the boat out a bit and getting some excellent session musicians involved. I mentioned Chaka Khan as a possible

reference point, in regard not to the vocal but to the overall style of a track. Julie was enthusiastic about going down that route. Stylistically (in the broadest terms), I was thinking of a track like 'What Cha Gonna Do For Me'. The emphasis was on soul-cum-R&B not on jazz. We recorded the track at Intimate Studios in Wapping, a regular destination for me since the mid-nineties. I am good friends with the proprietor of the fine establishment, Paul Madden. Paul engineers my sessions there.

As she did throughout the *Psychic Life* album, Julie came up trumps both as a lyricist and as a vocalist. She turned in a very soulful performance. I never thought of the track as purely jazz and I don't think Julie did either. However, it seems everyone else did, especially reviewers. Possibly, it's the outstanding trumpet, courtesy of Sean Corby, on the reprise ('Slavetown Part 2'), that sets it as jazz in people's minds.

'Car Ad Music 3' and '6' are from the album *Car Ad Music* (2005). All the titles have numbers; the album is a totally generic looking package. It is meant to be ironic, of course: in reality, the music is nothing like car ad music. In truth, the album was an excuse for me to try some quite extreme ideas re instrumentation and mixture of styles. There are variations of Afro Cuban rhythms such as rumbas and claves and be bop jazz passages through to strange slow European ambient dreamscapes, played on B flat flute. I play a five string bass on the record, so a lot of the lines are on the low B string. On 'Car Ad Music 3', Harry Beckett and Clive Bell are on trumpet and flute respectively. It was a fun session. It's Harry you hear laughing as he struggles to get out of the live room at the end of the track. BJ Cole is the pedal steel player on 'Car Ad Music 6', a track which for me has a New Orleans vibe. It was one of those tracks that I heard in a dream the day before we played it. In my dream, the melody came first – not the B line.

'Country Cousin' and 'West End' are both from an album called *7* (2011). 'Country Cousin' came about when I pondered the bass playing and composition of Charlie



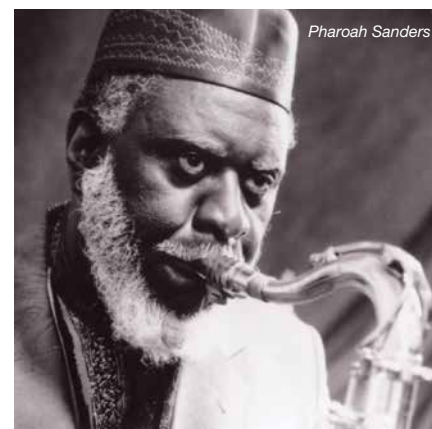
Marc Layton-Bennett



George King



Sean Corby



Pharoah Sanders

Mingus. I wondered what he would sound like now, with a dub sensibility. For a while, back in the eighties, I listened to lots of Mingus. I was fascinated by the rarity of a bass player/band leader. His autobiography *Beneath The Underdog* is one of the best I've ever read. 'West End' utilizes a particular seven beat rhythm that I have made variations of for years. I was aiming at getting the band to play with a bit of a Miles Davis Bitches Brew vibe. This was our first session with drummer Marc Layton-Bennett. Since that day, he has been my regular drummer and one of the very best I have ever played with. He can handle the lot: jazz, reggae, funk, rock and all points in between.

It was also the first time I played with keyboardist George King and trumpeter Sean Corby. They both went on to play on many more recordings and gigs – in fact, George is still on the road with me at the time of writing. He is a magnificent musician. All three are very adept, powerful players. I sorely missed Harry B. when he passed. Sean Corby's playing helped fill that void. He is just at home with reggae as he is with jazz. Sean's playing at times reminds me of another of my favourite trumpeters Donald Byrd. Byrd's *Places And Spaces* album is a terrific record which I still check out from time to time. I generally like trumpet in my bands more than tenor sax or trombone. I find trumpet cuts through the big sound and acts like a lead voice. In fact, that's one of the reasons I like instrumental jazz. It has 'voice' without resorting to bullshit words. It's like it bypasses the intellect.

'Hit Me' is taken from *Heaven And Earth* (1995). It features the playing of jazz legend, saxophonist Pharoah Sanders and was recorded in New York with Bill Laswell. We recorded two tracks on the session. Some people will know the other track 'Gone To Croatan' but 'Hit Me' is, I think, a little gem. I was anxious to get Pharoah on tenor sax (on 'Gone To Croatan', he played soprano and flute). I don't think I'd ever worked on anything which had that classic jazz tenor sax sound (not surprising, given my penchant for trumpet). Bernie Worrall plays keys and Jerome 'Big Foot' Brailey is on drums; both are well known for their time with the legendary Funkadelic. Senegalese percussionist Aiyb Dieng, guitarist Nicky Skopelitis and DJ Rob Swift, scratching, completed a stellar cast.



With Bill Sharpe

'Rush Hour' and 'Loquacious Loretta' are taken from the Jah Wobble and Bill Sharpe album *Kingdom Of Fitzrovia* (2013). To many people, Bill and I probably seemed an unlikely combination but we met through our publishers and hit it off immediately. We found we had much in common in regard to who we rated in the world of jazz and funk. We chatted about players and acts such as Herbie Hancock and The Headhunters, Miles Davis, The Crusaders, Art Blakey and Weather Report. I suggested drafting in Sean Corby and Marc Layton-Bennett to play on the record and we set to work in the basement studio of our publishers which is situated in Fitzrovia, hence the album's title.

'Virus B' is taken from *Radio Axiom: A Dub Transmission*. It cannot be denied that the track has an On The Corner vibe (Miles Davis), which is hardly surprising seeing that it's me and Bill Laswell. I love the dark hue of this electric jazz sub-genre. For me, it's a sort of 'music noir'. Night time urban music.

'Paternal Kindness' and 'Limehouse Cut' are taken from *Umbra Sumus* (1998). At the time of making this record, I was regularly walking for miles around the waterways of East London. I would take a recorder with me and record the sounds that I heard on my walks. I would then build music around them. I especially liked rhythmic sounds like trains or steam hammers. It's the latter that you hear on 'Limehouse Cut'. As I recorded the steam hammer, I started to hear all the parts of the track in my mind. I ran home as fast as my little legs would carry me to start recording the tracks before I forgot the parts.

Harry Beckett complimented me about these two tracks. He said, "do you realize how good this stuff is that you're writing

now? You've developed so much over the years. You're a lot more than just a musician now." It meant so much to me coming from H. He'd first played with me, when I was a pretty raw young player, in my early twenties. I always felt H knew where people were REALLY at, especially musicians. He seemed very aware of everything that was going down in a room and never missed a trick. He was great at gently 'putting people on', especially other players when you were all sitting in the dressing room, about an hour before going on. You've eaten and everyone's getting ready, putting clean shirts and suits on, drinking coffee and sitting around, chatting and bullshitting each other. You would see H adeptly getting people at it, having fun asking them questions to which he already knew the answers, but never in a nasty, snide way. I think he loved the whole package that comes with being a musician, more than any other player I have ever known.

'One In 7' is taken from *The Light Programme* (1997). It's interesting how the bass and Jaki Leibzeit's amazing drums run parallel together but don't 'lock in' the way they normally would.



Jaki Leibzeit



Photo: Alex Hurst

I inserted an organ part that ties the two together. It's a rich and heady brew. Clive Bell excels on flute and khene. It's jazzy but there is a modal, rather folkly tonality underpinning it. These melodies and textures were, I suspect, unconsciously inspired by a favourite album of mine, *The Road To St Ives* by British saxophonist John Surman. Some people may be surprised by that. After all, Surman's piece is generally pretty gentle and introspective. (It's a classic polished ECM production courtesy of producer Manfred Eicher.) However, I see commonalities in the sombre tonality of my synthetic saxophones and his real ones. There's something very English and pastoral about it. For me, it's all in the same ball park as Elgar (who supposedly wasn't keen on English folk music). Anyway, I should be so lucky to even imagine that I am anywhere near the same league as such exalted company.

'Rhonda' is taken from *Welcome To My World* (2010). This is me on my own in my little studio, getting a bit Andalusian, whooping and hollering away as I unwittingly strayed via keyboards and studio jiggery pokery, into the spirit of Gil Evans' woodwind arrangements for Miles Davis on *Sketches Of Spain*. 'Rhonda' is Andalusian jazz.

'Market Rasen' is taken from *The Celtic Poets* (1997). This is a pretty complex composition, which uses one of my favourite devices, a layered polyrhythmic African style marimba sound set against the bass and drums. To this was added the swirling French bagpipes of Jean-Pierre Rasle. Harry Beckett's trumpet acts as counterpart. It's all pretty rustic and ecstatic, as Jean-Pierre keeps time with small bells stitched into his trousers, which we recorded. You can clearly hear that around six minutes into the track as I fade down the band. Joji Hirota plays some traditional Japanese percussion and Baluji Shrivastav carries the melody forward to its conclusion with his mesmeric sitar playing. The inspiration behind this track would have to be trumpeter Don Cherry. I particularly liked a lot of the joyous casual feel that he had on his *Multikulti* album. I liked that album even more than the *Brown Rice* album.



Photo: Alex Hurst

DISC: **E** | AMBIENT AND SPOKEN WORD

On the *Contender* anthology, when deciding on ambient tracks, I opted for long, far out choices. Here, I have tried to mix it up more. The ambient tracks on *Redux* are more varied and a tad more structured.

'Fly 8' is taken from the album *Fly* (2002). It is a lovely melange of stripped down, 7/8 time, pulsating bass and drums, with a hypnotic sequencer, merged with Jean-Pierre Rasle's bagpipes. It represents urban modernity meeting ancient Celtic mysticism.



Jean-Pierre Rasle

'No Change Is Sexy' and 'I Love Everybody' are taken from *Take Me To God* (1994). They are two sides of the same (spiritual) coin. The latter extols the virtues of change away from the base animal forms of existence. It describes an enlightened experience on the spiritual path. Just for a vivid, beautiful moment, all things and people – good, bad and indifferent – are of the same (empty) stuff. All is good with the world and I love everybody. There is a feeling of equanimity. Compassion and love abound. I am an emanation of mind and as such I am connected to matter which is also an emanation (over countless eons) of mind. This, of course, brings about an incredible feeling of lightness and love. So just for a minute or two, you even love your enemies.

'No Change Is Sexy', on the other hand, says: "let's not look inside for meaning"

".... *Change is a misnomer promoted by Californians with strange haircuts and*



Ronnie Drew

symmetrical teeth...". It's pretty dark prose with all sorts of bleak reference points. Admittedly, it was tongue in cheek, but many true words are said in jest. I was a bit fatigued by the proliferation of new age, Californian-style, ersatz spirituality that abounded at that time. Of course, that new age industry is still going strong today.

'Bagpipe Music' and 'Gone In The Wind' are taken from *The Celtic Poets* (1997). Both these poems are performed by the late Ronnie Drew of The Dubliners fame. Thanks to my mum, I grew up listening to The Dubliners, so to work with Ronnie was a big deal for me. I first met him in Dublin when we were both performing at a poetry event in the mid-nineties. We hit it off immediately and I went to see him perform poetry at Gerry O'Boyle's bar in Kings Cross, London. Those performances at Gerry's bar were mesmerizing. Ronnie was a proper Irishman: erudite and cultured but didn't take himself or the world too seriously. Ronnie and I sat together in O'Boyle's and chose poems that would be suitable for the *Celtic Poets* album.

Louis Macneice wrote 'Bagpipe Music' after a visit to Scotland's Western Isles in the 1930s. Ostensibly, the poem is zany and a tad nonsensical. However, under the surface, it rails against the state of the (then) modern world, Government bureaucracy and more specifically the loss of indigenous culture in the Western Isles and the Scottish Highlands. When I first heard the poem, it was its rhythm that I fell in love with as

*Me and my cat Mingus
on the balcony of my
Shadwell council flat*



much as the words and their meaning. It was natural to set it to bagpipe music because, as the title suggests, rhythmically that is what inspired Louis Macneice to write the poem in the first place.

'**Gone In The Wind**' is an obscure work by German poet Friedrich Ruckert, as translated by James Clarence Mangan. It is a powerful poem about impermanence: nothing lasts, not even the greatest emperors or their empires, statues of great men or the grandest of buildings. Nothing lasts; all eventually are gone like dust in the wind.

'**Highgate**' and '**Late 19th**' are taken from the *Welcome To My World* album (2010). In regard to '**Highgate**', I took my little battery-powered sequencer out with me for a long walk around Hampstead and Highgate. It's not an area I ever walked around much. I ended up sitting on a bench overlooking London and wrote the outline of the track. It was nice being out in the open air on a bright sunny day making a musical sketch. It was a bit impressionistic. Talking of which, '**Late 19th**' is me having fun taking a stab (in my own ham-fisted way) in my studio at the late 19th Century impressionistic/Romantic style of composers such as Berlioz and Ravel. So lots of rich tonal orchestration was the order of the day. Of course, unlike the composers of that era, I could use a big fat bass and drum kit to make the track groove. Like Debussy, I'm a bit dubious about using the term Impressionism in regard to music, but then again I'm dubious about all musical labels. But you have to designate one way or another, don't you?

'**Ruinlust**' is from the *Psychic Life* album (2011). The track's title derives from a German word "ruinenlust". Julie Campbell introduced me to the term. As the word

implies, it means to love ruins, probably more in an archeological antiquarian sort of way. Julie, similar to myself, enjoys walking and being in derelict post-industrial surroundings which, although not antiquarian as such, still qualify as ruins. The locations used on David Lynch's *Eraserhead* give a good idea of what I like.

'**Post Modern**' and '**Sacred**' are taken from *Odds And Sods And Epilogues* (2013) which featured some excellent illustrations from Richard Shields. '**Post Modern**' is a critique of this age, especially in regard to modern mass culture:

The post modern age
Innit a laugh?
Everything's level on the cultural graph
Blaggers and no marks
Ruling the roost
Dimwitted masses so easily seduced
Don't you just love the post modern age?
Culturally speaking its minimum wage
Cut and paste, dumb it down
Good old wossy he's such a clown
Like most of 'em nowadays dealing in kitsch
In the post modern age a dependable niche

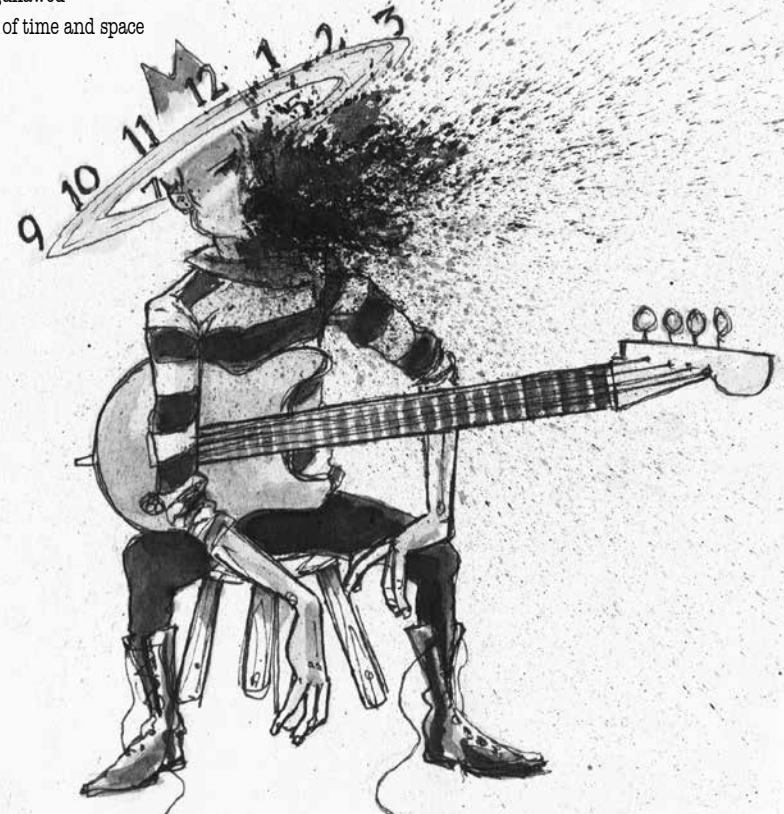
It's not so much that it's not supposed to be hierarchical
And I wouldn't mind if it really was anarchical
I don't even mind the small person's narrative
Or that everything and nothing is pretty comparative
Or that originality is over and done, which makes for cynicism before you've even begun

No what drives me doolally, is that I have to concede
That three of its main maxims are wise indeed
Sages would have meditated on these three
Where self (but not awareness) is an absentee
There is no centre,
Nothing's higher or lower
And it all about now baby

All about image not about reality (check Lipovetsky)
There's no need for a mnemonic
But of course I'm being postmodern ...
flippant and ironic

There was a young man with a bass

There was a young man with a bass
He had a familiar face
He hummed and he hawed
And then he guffawed
Re the notion of time and space



*One of the illustrations by Richard Shields
from Odds And Sods And Epilogues*

'**Sacred**' is about our need to revere something, anything, even if that means atheism (which is practiced diligently like a religion by many). It's also about the fact that what is truly sacred lies beyond our thoughts, ideas and concepts; beyond our intellects:

So Man's need to revere, to render sacred to make holy, men, women, things and places.
Mythologise and beatify (but never really ratify).
Anything but sheer open truth left naked.
Multitudes, with their upturned rhapsodic faces.
Gongs bashed incense burnt
Prayers recited sutras learnt
A thousand million tweets, offered up, like a twinkling sea of votive candles
Deifying the rich and famous, making them inviolable like angels
Fevered imaginations, barely tethered emotions

Yoga and zazen and superstitious notions, Religious rites through to the Premier League.

Man has such a strong need to believe and receive (blessings).
Comforting conclusions. Certainties and ambiguities hardly ever interweave.
But the sacred and divine lies beyond whatever we could conceive.

I did the music with Jonathan 'Gadget' Hurst, Martin Hannett's old engineer. Gadget has been doing front of house sound for me over the last few years.

'**It All Fades Away**', '**Ocean Of Hills**' and '**Gardens Of Suburbia**' are all taken from *Alpha One Three* (2006). The three tracks were recorded by me on my Jack Jones in my own studio. '**It All Fades Away**' is an autobiographical song which tells the tale of the Clichy Estate in Stepney where I grew up. Although it's a song, I think it qualifies for the spoken word disc because I deliver the lyrics in the idiom of speech



Photo: Paul Cliff

utilised by the market traders that inhabited Whitechapel Waste, the market that lay ten minutes' walk away from 'The Clichy,' up at Whitechapel Road. **'Ocean Of Hills'** features me playing melodica and I got Zi-Lan to play Gu-Cheng on it. I kept these three tracks together just as they were on **Alpha One Three**, because I composed them one after the other. They all link well to make a nice overall composition.

'Requiem II' is from the album **Requiem** (1997). Around the time of forming 30 Hertz Records, I had an urge to start writing a requiem mass, with the proper structure of a requiem (I can't for the life of me now recall what that structure is) and in Latin. Maybe it was some cathartic clearing of the Catholic Karma decks phenomenon. Who knows? Sometimes, a cigar is just a cigar after all. I wrote the basis of the requiem on my sequencers at my kitchen table and it was then recorded using a couple of string players and vocalists at Intimate studios. Although it's neo classical in some respects (floaty and orchestral), it still grooves. It's how I would like to have heard 'Catholic music' sound when I was a kid, i.e. floaty yet (foot) tappy.

'Softwear' is taken from **Mu** (2005); the poem is about the false sense of identity (the sense of 'I') that we all feel. We think we are somehow solid, autonomous entities. It's as if we feel we are hardwired hardware with built-in, solid memory and identity function. However, really I think the truth is that we are more like software. We sort of 'write' ourselves as we go, as well as being 'written' by our environment and

circumstances. Our ignorance and our habitual tendencies keep us unconsciously locked into our unaware state.

'Car Ad Music 2' is taken from **Car Ad Music** (2009). It's an atmospheric piece that simultaneously conjures up images of North American deserts and Western/Central African rainforests. I think we put BJ Cole's pedal steel through an old Vox amp that had had knitting needles put through its speaker. It gives a beautiful, distorted sound.

'Divine Mother' is taken from **Heaven And Earth** (1995), which is one of my favourite albums. It's pretty uncompromising commercially. I really felt on top of my game during that period. I played all the instruments, including drums on the track. I listen to it now and hear an incredible determination in the track. I remember I felt completely taken over by the music. It just seemed to flow out of me. It's a feeling I often have when making music. The feeling is that the piece somehow pre-existed before I started writing or performing it. Throughout the track, there are lots of 'threes against fours', rhythmically speaking, via marimbas/log drums and harp sounds, versus the bass and drums. There is also a nice, plaintive arrangement of cellos/violas which I played on keyboards. John Tavener's *The Protecting Veil*, which was a big classical hit at that time, might have inspired me to try that. I detect a deep yearning for Byzantium in the track. I suppose that indicates that I am an old fashioned kind of a guy.

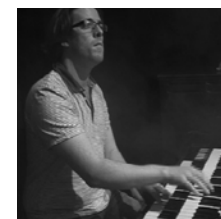
DISC: **F** | COVER VERSIONS



Martin Chung



Marc Layton-Bennett



George King



Jamie Crossley

For some time, I have been thinking of doing a covers album. I have performed a few covers live over the years and thought it was high time to record some of my favourite tunes. I probably do not need to tell you how hard it was to whittle down the list to one disc's worth of compositions.

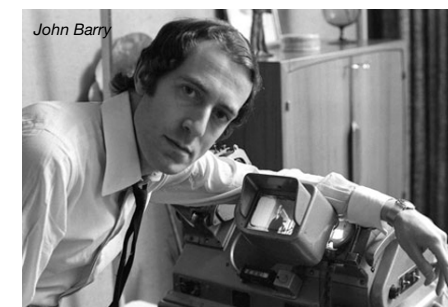
My latest version of *The Invaders Of The Heart* are the band on this covers album. Martin Chung (yet another of my Huddersfield players) is on guitar, Marc Layton-Bennett is on drums, apart from on **'The Persuaders'** theme. 'Gorgeous George' King plays piano and keys, apart from on **'Java'** and **'The Persuaders'**, when Jamie Crossley played the keys. Jamie played the excellent guitar and organised the beats on **'The Persuaders'**. Additionally, he recorded and mixed **'The Persuaders'** and **'Java'**; Gadget recorded and mixed all the other tracks on this disc. Jamie also provided sound effects on **'The Sweeney'**, **'Liquidator'** and **'Get Carter'**.

First up is **'Java'** by the late Augustus Pablo. I would count **'Java'** as being one of the first pieces of oriental music that I ever heard. Although Augustus Pablo was a Jamaican, he had a keen interest in and natural affinity for music of the east. This is clearly reflected in **'Java'**. I have accentuated the far eastern feel by using



Augustus Pablo

Chinese instrumentation on our version, courtesy of my missus Zi-Lan Liao. She plays Gu-Zheng, yangqin and bamboo flute on the track. We have in the past played **'Java'** with Zi-Lan and the Pagoda Youth Orchestra. The young people in the orchestra loved it. It's now their favourite piece.



John Barry

The themes from **'Midnight Cowboy'** and **'The Persuaders'** were both written by Yorkshireman John Barry. It's an understatement to say Barry was prolific. There are so many great compositions of his that we could have chosen. However, these two – one movie theme and one TV theme – fit the bill perfectly. On our version of **'Midnight Cowboy'**, George makes with sophisticated cocktail jazz style on piano. His playing reminds me of Lonnie Liston Smith at times. *Midnight Cowboy* is an incredible movie, based on the novel of the same name, written by James Leo Herlihy. The best humour has vivid glimpses of pathos. Well, *Midnight Cowboy* is the mirror image of that; it's a deeply sad film imbued with scenes so predictably disastrous that it almost has a slapstick element at times. Hopeless protagonists Joe Buck and Ratzo, played brilliantly by Dustin Hoffman and Jon Voight respectively, try desperately to survive and prosper on the streets of 1960s New York. John Barry's score, especially

this main theme, really help to foster and compliment the emotional pull of the movie.

The Persuaders was the opposite scenario, as far as I am concerned. I loved the music but not the TV show, starring Roger Moore and Tony Curtis. I would tune in to the show most weeks just to hear the theme tune. I think it was broadcast on a Friday night (but that may have been Randall And Hopkirk Deceased!). Generally speaking, I wasn't crazy about this sort of independently made generic drama series that proliferated, thanks to companies like ITC and ITV, throughout the sixties and seventies. Even though I was a kid, I didn't really like them. Looking back, I can see why: they are pretty crass and at times not a little kitsch. With the odd exception (The Prisoner and the tongue-in-cheek The Avengers come to mind), I preferred BBC stuff like Play For Today and some of the offerings of independent company Euston Films, the makers of The Sweeney.



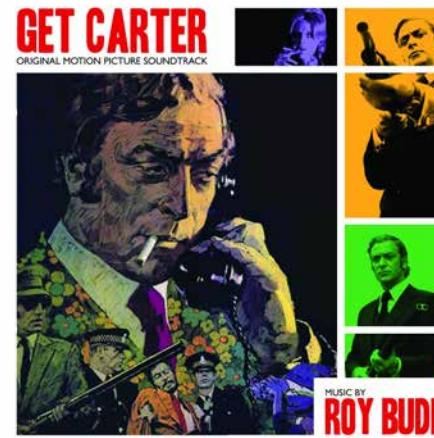
watch the fight scenes in the series – to think I took them so seriously! I loved the show and I loved the theme tune and always fancied doing a reggae version of it. Well, here it is performed live.

I had to pay homage to the ska/blue beat music of my youth. So here is 'Liquidator', which was written by Harry Johnson. This is an energetic version live at Sound Control, Manchester. We deconstruct the tune and then build it up again.

'The Theme From Get Carter' was written by Roy Budd. Get Carter is one of my favourite movies. It is based on Jack's Return Home by Ted Lewis. It's a tough, gritty British noir. Michael Caine is outstanding in it, as are Ian Hendry, John Osborne (the playwright) and

Britt Ekland. For years, up until around a decade or so ago, it had annoyed me that it was not generally seen as a cinematic classic. I would highly recommend director Mike Hodge's commentary on the DVD version. It is a fascinating observation, not only on the making of the film, but in the period that led up to the election of Margaret Thatcher and the advent of free market economics.

The opening sequence of the movie first introduces the simple, sparse, plaintive keyboard melody as Jack Carter (Michael Caine) looks out of the window of a London apartment. This simple melody reoccurs throughout the film. It reinforces feelings of bleakness and pathos. Before we know it, Jack has disregarded the advice of his



gangster bosses and is traveling First Class from London to Newcastle. The bass and tablas kick in and is soon grooving like a mother. It rushes forward like an express train. On the soundtrack, the sounds of the train rushing through tunnels, and of mixed-in train horn sounds, accentuate that feeling. I simply wanted us to do a supercharged version of that, with a big, fat bass playing that classic B-line and George King and Chungy turning the tune inside out. Marc swaps from electric tabla to jazz kit on this live version.

'Comin' Home Baby' (Ben Tucker) wasn't a tune that I was originally considering for this covers disc. It was suggested by Marc the drummer. I had been trying to think of something that represented, in an instrumental nutshell, my love for American Soul and R&B. I thought it was a good call and worth a go, so we quickly learnt the parts in the studio. I suggested a simple,



dubwise approach. It sounded great, especially when Gadget added some space echo type effects/delays. It was good to go.

I was surprised when I found out that 'Take Five' was written not by Dave Brubeck but by his saxophonist Paul Desmond – an understandable error because Brubeck is so well known for his compositions. I love this tune and have been performing it live for some time. We rearranged it a bit and made the bass and drums a bit more prominent.

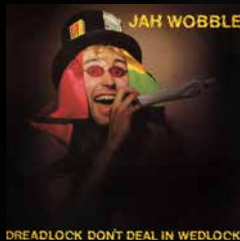
I simply had to have an Ennio Morricone composition on this covers disc. 'The Theme From The Good, The Bad And The Ugly' was the obvious contender. As a young man, I loved the movie. In much the same way as 'The Sweeney', I had imagined doing it in a reggae style one day. This covers disc finally afforded me the opportunity to do that.

'The Theme From The Sweeney' was written by Harry South. The term 'The Sweeney' is a Cockney rhyming slang term for 'Flying Squad', a division of the Metropolitan Police. The series was filmed on 16mm film and had a classy look. The seventies was a rocky time for the real life 'Met', especially for the Flying Squad and other serious crime units. Some observers said that some detectives were far too close to members of the criminal fraternity. There were allegations that corruption was rife in the force. Indeed, Operation Countryman was launched to investigate. However, there were no such shenanigans with the show's main characters, although such goings on were alluded to in the series, such was their topical nature at that time in the media. I wince now (with embarrassment) when I





VIRGIN VS 228
PUBLIC IMAGE LIMITED
PUBLIC IMAGE
 Public Image / Cowboy Song
 7" SINGLE



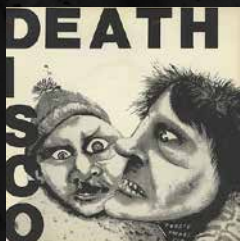
VIRGIN VOLE 9
JAH WOBBLE
DREADLOCK DON'T DEAL IN WEDLOCK
 Dreadlock Don't Deal In Wedlock / Pthilius Pubis
 7" & 12" SINGLE



VIRGIN V 2114
PUBLIC IMAGE LIMITED
PUBLIC IMAGE - FIRST ISSUE
 Theme / Religion I / Religion II / Annalisa / Public Image / Low Life / Attack / Fodderstompf



VS 239/VS 239-12
WOBBLE/LEVENE WITH DON LETTS AND VINCE BRACKEN
THE STEEL LEG V'S THE ELECTRIC DREAD EP
 Steel Leg / Stratetime And The Wideman /
 Haile Unlikely By The Electric Dread / Unlikely Pub
 7" & 12" SINGLE



VIRGIN VS 274
PUBLIC IMAGE LIMITED
DEATH DISCO
 Death Disco/And No Birds Do Sing
 7" & 12" SINGLE



VIRGIN VS 275
JAH WOBBLE
DAN MACARTHUR
 Dan MacArthur / Beat The Drum For Me
 7" & 12" SINGLE



VIRGIN VS 299
PUBLIC IMAGE LIMITED
MEMORIES
 Memories / Another
 7" & 12" SINGLE



VIRGIN METAL 1
PUBLIC IMAGE LIMITED
METAL BOX
 Albatross / Memories / Swan Lake (Death Disco) / Poptones / Careering /
 No Birds Do Sing / Graveyard ('Another' Inst) / The Suit / Bad Baby /
 Socialist / Chant / Radio 4
 (3 x 12" in embossed metal tin, with track list insert)



VIRGIN VD 2512
PUBLIC IMAGE LIMITED
SECOND EDITION
 Albatross / Memories / Swan Lake / Poptones / Careering / Socialist /
 Graveyard / The Suit / Bad Baby / No Birds Do Sing / Chant / Radio 4



VIRGIN V 2158
JAH WOBBLE
THE LEGEND LIVES ON - JAH WOBBLE IN BETRAYAL
 Betrayal / Beat The Drum For Me / Blueberry Hill / Not Another / TV /
 Today Is The First Day Of The...? / Dan MacArthur / Pineapple



VIRGIN VS337
JAH WOBBLE
BETRAYAL
 Betrayal / Battle Of Britain By Mr X
 7" & 12" SINGLE



VIRGIN 361 12
JAH WOBBLE
V.I.E.P.
 Blueberry Hill / Blueberry Hill (Computer Version) / I Need You By My Side
 (Message From Pluto) / Sea-Side Special / Something Profound /
 Blood Repression
 (12" Mini Album)



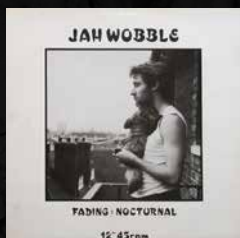
ISLAND 105 117 1981
HOLGER CZUKAY, JAH WOBBLE & JAKI LIEBEZEIT
HOW MUCH ARE THEY?
 How Much Are They? / Twilight World / Where's The Money* / Trench Warfare*
 7" & 12" SINGLE (*BONUS ON 12")



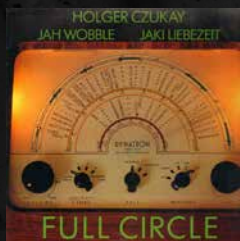
THC 1981
THE HUMAN CONDITION
THE HUMAN CONDITION (LIVE IN LONDON)
 Apocalypse Parts 1 & 2 / City Of Gold / Neon / Sleazy / Reality / Tension / Oil Pump / Frantic / Human Condition / Red Indian / Neon
 CASSETTE ONLY



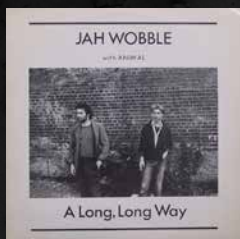
THC 1982
THE HUMAN CONDITION
THE HUMAN CONDITION (LIVE IN HOLLAND)
 Waves / The End / The Human Condition / Soundcheck / Condemned
 CASSETTE ONLY



JAH 1 1982
JAH WOBBLE
FADING
 Fading / Fading (Instrumental) / Nocturnal
 12" SINGLE



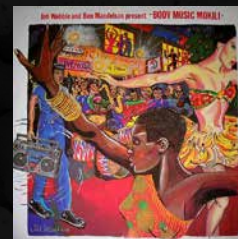
VIRGIN 205 866-320 1982
HOLGER CZUKAY, JAH WOBBLE & JAKI LIEBEZEIT
FULL CIRCLE
 How Much Are They / Where's The Money / Full Circle R.p.s. (No. 7) / Mystery R.p.s. (No. 8) / Trench Warfare / Twilight World



JAH 2 1982
JAH WOBBLE
A LONG LONG WAY
 A Long Long Way / A Long Long Way (Instrumental) / Romany Trail, Berlin (Jah Wobble & Animal)



LAGO 3 1983
JAH WOBBLE
JAH WOBBLE'S BEDROOM ALBUM
 City / Fading / Long Long Away / Sense Of History / Hill In Korea / Journey To Death / Invaders Of The Heart / Sunshine / Concentration Camp / Desert Song / Heart Of The Jungle



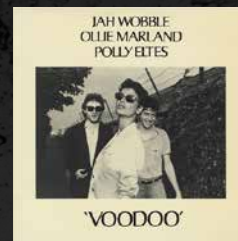
ISLAND WIP 6822 1983
JAH WOBBLE & BEN MANDLESON
BODY MUSIC MOKILI
 Body Music (Hot) / Body Music (Soundtrack) / Motema (Cool)*
 7" & 12" SINGLE (*BONUS ON 12")



ISLAND IMA 1 1983
JAH WOBBLE, THE EDGE & HOLGER CZUKAY
SNAKE CHARMER
 Snake Charmer / Hold On To Your Dreams / It Was A Camel / Sleazy / Snake Charmer (Reprise)
 (12" Mini Album)



LAGO 4 1983
JAH WOBBLE
INVADERS OF THE HEART
INVADERS OF THE HEART
 (Mix 1) / (Mix 2) / (Mix 3 - Exotic Decadent Disco Mix)
 12" SINGLE



LAGO 5 1984
JAH WOBBLE, OLLIE MARLAND & POLLY ELTES
VOODOO
 Voodoo / East
 12" SINGLE



ISLAND IS 288 1985
JAH WOBBLE & OLLIE MARLAND
LOVE MYSTERY
 Love Mystery / Love Mystery (Instrumental)
 7" & 12" SINGLE

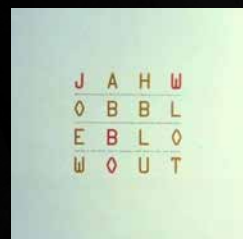


ISLAND IL PS 9828

1985

JAH WOBBLE & OLLIE MARLAND
NEON MOON

Love Mystery / Love Mystery (Instrumental) / Running Away / Neon Moon / Life On The Line / Life On The Line (Dub) / The Beast Inside / Despike

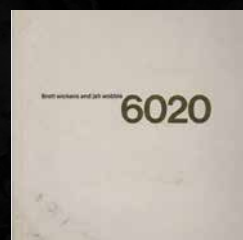


LAGO 6

1985

JAH WOBBLE
BLOW OUT

Blow Out / Blow Out (Instrumental)
12" SINGLE



GENERAL KINETICS G2001

1986

JAH WOBBLE & BRETT WICKENS
6020

Between Two Frequencies / The Harbour / 6020
12" SINGLE



LAGO 7

1986

JAH WOBBLE & OLLIE MARLAND
TRADE WINDS

Tradewinds / Hard Luck Story / The Desert Song / Seven Dials / Night People / The Calling / Medley

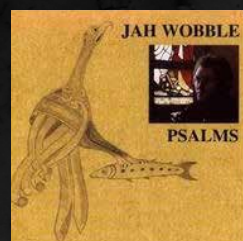


WOB 8

1987

JAH WOBBLE
ISLAND PARADISE

Island Paradise (Club Mix) / Alcohol / Jihad / Island Paradise (White Mix)
12" SINGLE



WOB 7

1987

30 HERTZ HZCD26

digital reissue in 2006

JAH WOBBLE
PSALMS

Sakharov / Island Paradise / Enough / No Second Chances / Dark Horse / To Erase / Alcohol / Jihad / No Message / Sales Target / The Hymns

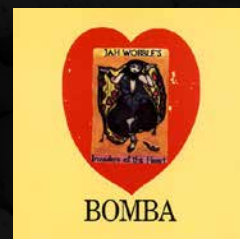


KK KK039 UKK 001

1989

INVADERS OF THE HEART
WITHOUT JUDGMENT

Bungalow Park / What The Problem Is / Anything Can Happen / A13 / Drowned And Saved / So Many Years / Message From Our Sponsor / Coypu / Good Ghosts / Saracen / Eternal Vendor / Invisible Cities / Inferno / Location / Uncommercial Road / Will The Circle Be Unbroken
*(The Burger Bar / What Will You Say / Spirit / Voodoo / Psyche) *CD ONLY



BOYS OWN BOI 2

1990

INVADERS OF THE HEART
BOMBA

7" SINGLE - Bomba (Miles Away Mix) / (Live)

12" SINGLE - Bomba (Nonsonicus Maximus Mix)* / (Miles Away Mix)*

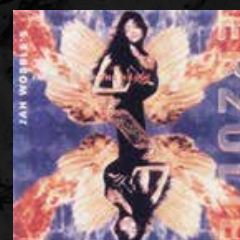


OVAL OVLP 601

1991

JAH WOBBLE'S INVADERS OF THE HEART
RISING ABOVE BEDLAM

Visions Of You / Relight The Flame / Bomba / Ungodly Kingdom / Rising Above Bedlam / Erzulie / Everyman's An Island / Soledad / Sweet Divinity / Wonderful World



OVAL 102

1991

JAH WOBBLE'S INVADERS OF THE HEART
ERZULIE

7" SINGLE - Erzulie (Radio Edit) / (Dependent Mix 7" Edit)

CD & 12" SINGLE - Erzulie (Radio Edit) / (Extended Dependent Mix) / Remind Me To Be Nice To Myself



OVAL 103

1992

JAH WOBBLE'S INVADERS OF THE HEART
VISIONS OF YOU

7" SINGLE - (Radio Edit) / (Ade Phases The Parameters Of Sound)

CD SINGLE - (Radio Edit) / (Ade Phases The Parameters Of Sound) / (The Secret Love Child Of Hank And Johnny Mix) / Pick N Mix 1 / Pick N Mix 2 12" SINGLE AS CD PLUS (WELSH MIX)



OVAL 107

1992

JAH WOBBLE'S INVADERS OF THE HEART
THE UNGODLY KINGDOM

The Ungodly Kingdom (Transformed Mix) / Saeta (Radio 1, Andy Kershaw Session 1.12.91) / Josey Walsh / Love Life
7" SINGLE / 7" SINGLE / CD SINGLE



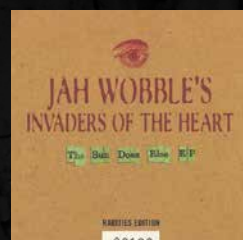
NATION NR 24 T 1993
JAH WOBBLE'S INVADERS OF THE HEART
THE UNSPOKEN WORD
 The Unspoken Word (Drum Club Remix)
 Released as a double A side 12" along with Loca - 'Timbal' from the Nation Records compilation 'Global Sweatbox' (NATION NR0105).



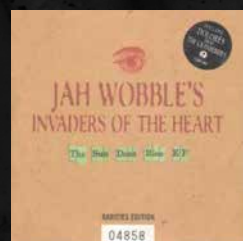
ISLAND IS 571 1994
JAH WOBBLE'S INVADERS OF THE HEART
BECOMING MORE LIKE GOD
 7" SINGLE - Becoming More Like God (Radio Edit) / Wine, Woman & Song
 12" SINGLE - As 7" Plus Extra Tracks - Becoming More Like God (Secret Knowledge To Hell And Back Mix)
 CD SINGLE - As 12" Plus Extra Track - Football



ISLAND ILPSD 8017 1994
JAH WOBBLE'S INVADERS OF THE HEART
TAKE ME TO GOD
 God In The Beginning / Becoming More Like God / Whisky Priests / I'm An Algerian / Amor / Amor (Dub) / Take Me To God / The Sun Does Rise / When The Storm Comes / I Love Everybody / Yoga Of The Nightclub / I Am The Music / The Bonds Of Love / Angels / No Change Is Sexy / Raga / Forever



ISLAND CID 587 1994
JAH WOBBLE'S INVADERS OF THE HEART
THE SUN DOES RISE
 12" AND CD SINGLE - The Sun Does Rise / Yalili Ya Aini / Om Namah Shiva (Transformation Of The Heart Mix) / Raga (CD ONLY)



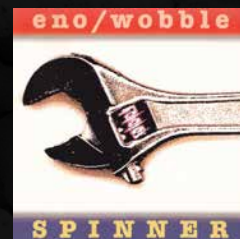
ISLAND CIDX 587 1994
JAH WOBBLE'S INVADERS OF THE HEART
THE SUN DOES RISE EP (RARITIES EDITION)
 CD SINGLE - The Sun Does Rise / Snake Charmer (Reprise) / A 13 / So Many Years



ISLAND 12 JAH1 1994
JAH WOBBLE'S INVADERS OF THE HEART
OM NAMAH SHIVA
 Om Namah Shiva (Transformation Of The Heart Mix) / Bomba (Nonsonicus Maximus Mix) (DJ White label 12")



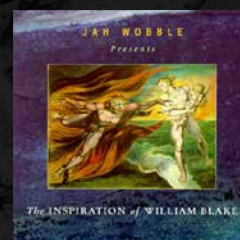
ISLAND CID IS 602 1994
JAH WOBBLE'S INVADERS OF THE HEART
AMOR
 CD SINGLE 1 - Amor (Radio Edit) / (More Rockas Mix) / (Kingston Lic) / (Dub)
 CD SINGLE 2 - Amor (Evol Dub) / Sahara (Medley) / Amor (Dub)
 12" SINGLE - AMOR (More Rockas Mix) / (Kingston Lic)



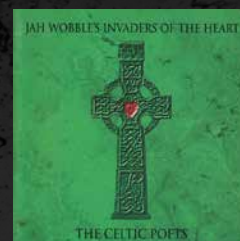
ALL SAINTS AS 23 1995
ENO / WOBBLE
SPINNER
 Where We Lived / Like Organza / Steam / Garden Recalled / Marine Radio / Unusual Balance / Space Diary / Spinner / Transmitter And Trumpet / Left Where It Fell



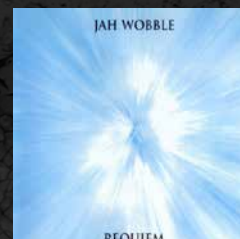
ISLAND ILPSD 8044 1995
JAH WOBBLE
HEAVEN AND EARTH
 Heaven And Earth / A Love Song / Dying Over Europe / Divine Mother / Gone To Croatan / Hit Me / Om Namah Shiva



ALL SAINTS AS 29 1996
JAH WOBBLE
THE INSPIRATION OF WILLIAM BLAKE
 Songs Of Innocence / Lonely London / Bananas / Tyger Tyger / Holy Thursday / Breathing Out The World / Swallow In The World / The Kings Of Asia / Swallow In The World (Reprise) / Bob & Harry / The Angel / Gateway / Auguries Of Innocence



30 HERTZ 30HZCD 1 1997
JAH WOBBLE'S INVADERS OF THE HEART
THE CELTIC POETS
 The Dunes / A Man I Knew / Market Rasen / London Rain / Star Of The East / Third Heaven / Bagpipe Music / Saturn / Gone In The Wind / Thames



30 HERTZ 30HZCD 2 1997
JAH WOBBLE
REQUIEM
 Requiem I / Requiem II / Requiem III / The Father / The Mother



30 HERTZ 30HZCD 3

1997

JAH WOBBLE
THE LIGHT PROGRAMME

Veneer / One In 7 / Night / Appearance And Thing-In-Itself / Nice Cop:
Nasty Cop / Magical Thought / Maieusis / 15 Dohs / Tranquilliser

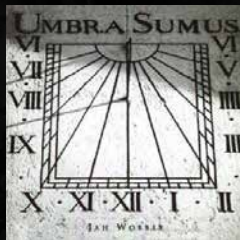


30 HERTZ 30HZCD4

1997

JAH WOBBLE
MAGICAL THOUGHT

Magical Thought / Magical Thought (Radio Edit) / 15 Dohs / 30 Hertz



30 HERTZ 30HZCD 5

1998

JAH WOBBLE
UMBRA SUMUS

Il Jevedro Il Oblacno / Mehmeda Majka Bubage / / Parental Kindness /
Moon Slowbeat Part I / Moon Slowbeat Part II / Just A Prayer /
St Mary-Le-Bow / I Offer You Everything / Organ Meditation /
The Compound / Chela / Umbra Sumus Part I / Umbra Sumus Part II /
Basses, An Organ, Jaki & A Train / Mount Zion / Limehouse Cut

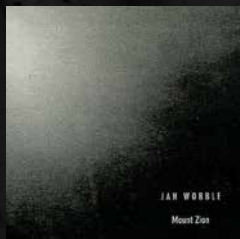


30 HERTZ 30HZCD6

1998

JAH WOBBLE'S INVADERS OF THE HEART
I OFFER YOU EVERYTHING

I Offer You Everything (Radio Edit) / Train / Il Jevedro Il Oblanco (Radio Edit)

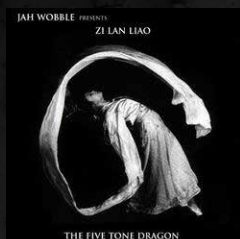


30 HERTZ 30HZCD7

1998

JAH WOBBLE'S INVADERS OF THE HEART
MOUNT ZION

Mount Zion (Radio Edit) / (Dance Mix) / (Live Version Edit)



30 HERTZ 30HZCD 8

1998

JAH WOBBLE & ZI LAN LIAO
THE FIVE TONE DRAGON

The Five Tone Dragon / The River

Commissioned by the Liverpool Philharmonic Orchestra.
Featuring the orchestra with Chinese Ku-Cheng harpist Zi Lan Liao



30 HERTZ 30HZCD9

1999

JAH WOBBLE
DEEP SPACE

The Immanent / The Transcendent / Disks, Winds And Veiling Curtains /
Funeral March / Girl Amazed At The Perfection Of A Rose Fails To Meditate
Upon Chaos / The Competition Of Supermassive Black Holes And Galactic
Spheroids In The Destruction Of Globular Clusters / Debussy Turning To
His Friend, Said "Lets Go He's Starting To Develop"



30 HERTZ 30HZCD 10

1999

JAH WOBBLE & THE INVADERS OF THE HEART
FULL MOON OVER THE SHOPPING MALL

Full Moon Over The Shopping Mall / Ethos / Waxing Moon / Waning Moon
/ Acting The Goat / I'll Be Sad To See You Go



META RECORDS 58137 00062

2000

JAH WOBBLE
30 HERTZ COLLECTION

Waxing Moon / Just A Prayer / Disks, Winds And Veiling Curtains /
Requiem Iii / One In 7 / The Five Tone Dragon / Third Heaven

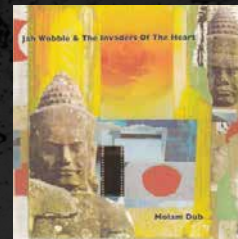


30 HERTZ 30HZCD11

2000

JAH WOBBLE'S DEEP SPACE
BEACH FERVOUR SPARE

Suddenly Fell Into The Underworld / Beach Fervour Spare / Kinky Mantra /
As Night Falls - Part I / Part II / Part III / Trance



30 HERTZ HZCD12

2000

INVADERS OF THE HEART
MOLAM DUB

Lam Saravane / Lam Tang Way / Lam Tang Way (Female Vocal) /
Lam Bane Xoc / Lam Siphandone / Saravane / Lam Phouthay /
Lam Saravane Dub / Lam Long / Lam Tang Way Dub /
Lam Phouthay Dance Mix / Hill Music

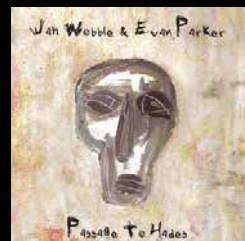


EAGLE RECORDS EDMCD 107

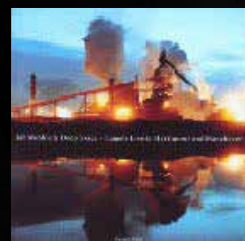
2000

JAH WOBBLE
30 HERTZ

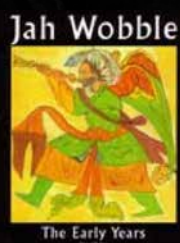
The Dunes / Requiem II / Night / I Offer You Everything / The Immanent /
Ethos / The Five Tone Dragon / Lam Tang Way / 30 Hertz
(Double CD)



30 HERTZ HZCD14 2001
JAH WOBBLE & EVAN PARKER
PASSAGE TO HADES
 Passage To Hades / Giving Up The Ghost / Full On / Finally Cracked It



30 HERTZ HZCD15 2001
JAH WOBBLE'S DEEP SPACE
LARGELY LIVE IN HARTLEPOOL
 Manchester / They Were Planning Murder / As Thick As Thieves / Rimshot / Forgetting Myself
 Hartlepool / Liquid / Space / The Sides Of Tall Buildings / Slow
 Recorded live at Manchester, Band On The Wall & Hartlepool, The Studio (Double CD)



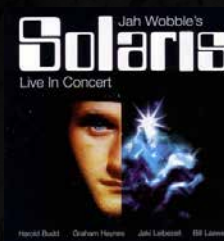
30 HERTZ HZCD16 2001
JAH WOBBLE
THE EARLY YEARS
 Fading / Nocturnal / City / Fading / Long Long Away / Sense Of History / Hill In Korea / Journey To Death / Invaders Of The Heart / Sunshine / Concentration Camp / Desert Song / Heart Of The Jungle / A Long Long Way / Romany Trail, Berlin
 Invaders Of The Heart (Mix 1) / (Mix 2) / (Mix 3 - Exotic Decadent Disco Mix) / Voodoo / East / Blow Out / Blow Out (Instrumental) / Tradewinds / Hard Luck Story / The Desert Song / Seven Dials / Night People / The Calling / Medley
 Double CD compilation of LAGO releases from the eighties, including the very rare Bedroom Album.



AXIOM PALMCD20732 2001
JAH WOBBLE & BILL LASWELL
A DUB TRANSMISSION
 Subcode / Alsema Dub / Virus B / Orion / 6Th Chamber / Alam Dub / Second Sight



30 HERTZ HZCD16 2001
JAH WOBBLE & TEMPLE OF SOUND
SHOUT AT THE DEVIL
 Hayati / Mountains Of The Moon / Cleopatra King Size / Zaadub / Shout At The Devil / Once Upon A Time In The East / Maghreb Rockers / La Citadelle / Symphony Of Palms / Mistralazul 2



30 HERTZ HZCD18 2002
JAH WOBBLE'S SOLARIS
LIVE IN CONCERT
 The Mystery Of Twilight Part 1 / The Mystery Of Twilight Part 2 / Seven Dials / Around The Lake
 Recorded live at Kendal, Brewery Arts Centre 25.10.01 & Brighton, Dome 27.10.01.



AXIOM 2093 2003
JAH WOBBLE & BILL LASWELL
AXIOM: RECONSTRUCTIONS & VEXATIONS
 Alsema Dub (Mix) - Carl Craig / Orion (Dollis Dub Mix) - 4 Hero / Secret Channel (Asian Resistance Mix) - Bedouin Ascent / Alam Dub (Mix) - Dr Israel / Alsema Dub (Astral Africa Mix) - Carl Craig



30 HERTZ HZCD19 2003
JAH WOBBLE
FLY
 Fly1 / Fly2 / Fly3 / Fly4 / Fly5 / Fly6 / Fly7 / Fly8 / Fly9 / Fly10 / Fly11



EASTWEST B00008RUTN 2003
JAH WOBBLE
FUREUR (FURY) ORIGINAL SOUNDTRACK
 Club Scene / Club Scene Dub 3 / Calm Within The Storm / Calm Within The Storm 2 / Lam Saravane / Fight Scene / Lovers Theme / Lam Tang Way Dub / The Courtship / Lam Siphandone
 Original score to the French film 'Fureur' (Fury). 7 new tracks, plus 3 tracks from the 'Molam Dub' album.



30 HERTZ HZCD20 2003
JAH WOBBLE & DEEP SPACE
FIVE BEAT
 Five Beats Part 1 / Five Beats Part 2 / Just Me & Phil / 6 Beats / Jeck, Drums, 2 Basses / Singing



30 HERTZ HZCD21 2003
JAH WOBBLE & THE INVADERS OF THE HEART
ENGLISH ROOTS MUSIC
 Cannily Cannily / Banks Of The Sweet Primrose / Unquite Grave / Blacksmith / Blacksmith Dub / Strange Duet / They Came With A Swagger / Press Ganged / Sovay / Bykerhill / Trance Of The Willow / English Reprise



30 HERTZ HZCD22 2004
JAH WOBBLE - ELEVATOR MUSIC VOLUME 1A
 Elevator Music 1 / Elevator Music 2 / Elevator Music 3 / Elevator Music 4 /
 Elevator Music 5 / Elevator Music 6 / Elevator Music 7 / Elevator Music 8 /
 Elevator Music 9 / Elevator Music 10 / Elevator Music 11 /
 Elevator Music 12 / Elevator Music 13

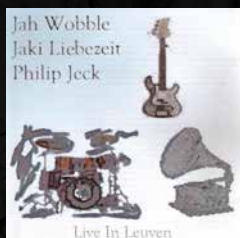


TROJAN TJETD191 2004
JAH WOBBLE
I COULD HAVE BEEN A CONTENDER - THE ANTHOLOGY
 Public Image / Fly 2 / Ketmagyl (Don't Go Away) / Visions Of You /
 Mehmeda Majka Bubage / Becoming More Like God / Mistralazul 2 / I
 Offer You Everything / Shout At The Devil / Blacksmith / Blacksmith Dub /
 Josey Walsh / Tyger Tyger / Requiem Iii

 Poptones / Betrayal Dub / How Much Are They / Invaders Of The Heart Mix
 2 / Death Disco / Snakecharmer / Songs Of Innocence / Fly 1 / Funeral
 March / Lam Tang Way Dub / The Dunes / So Many Years / Lam Saravane
 Dub / A Man I Knew / Elevator Music 1

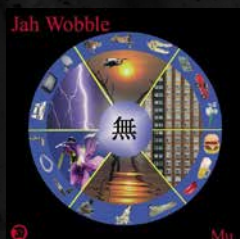
Gone To Croatan / Spinner / A13 / Passage To Hades / The Mystery Of
 Twilight Part 2 / Left Where It Fell / The River Suite (Extract)

3 CD retrospective



30 HERTZ HZCD24 2004
JAH WOBBLE, JAKI LIEBEZEIT AND PHILIP JECK
LIVE IN LEUVEN
 One / Two / Three / Four

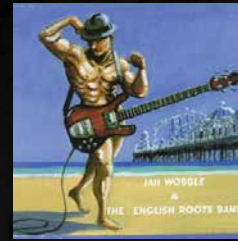
recorded live at the Kulturama Muziekfestival, Leuven in Belgium,
 February 14th 2004.



TROJAN TJZCD290 2005
JAH WOBBLE
MU
 Viking Funeral / Universal Dub / Samsara / Kojak Dub / Mu / Buddha Of
 Compassion / New Mexico Dub / Love Comes, Loves Goes / Softwear /
 Into The Light



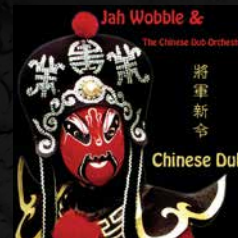
30 HERTZ HZCD27 2006
JAH WOBBLE
ALPHA-ONE THREE
 When I Look Up At The Sky / On The Right Road / On The Right Road Dub /
 Reggae Parts The Sea / Mumbai Blues Dub / I Know Your Here / It All Fades
 Away / Ocean Of Hills / Gardens Of Suburbia / Beyond Upper Poynton / I Want
 / The Decline Of The Music Industry / Beyond Thought / Alpha One Three /
 From Silvertown / To Heathrow Cargo, A Parcel / Voice In The Wilderness / The
 Wheel Of Life / Looking Up At The Sky Again / Parts The Sea Dub



30 HERTZ HZCD28 2006
JAH WOBBLE & THE ENGLISH ROOTS BAND
JAH WOBBLE & THE ENGLISH ROOTS BAND
 One Day / No No No / Ploughboys Dream / Visions Of You / Blacksmiths
 Song / Rocky Road To Dublin / And There Was Sea / Byker Hill /
 My Love's In Germany / Full Steam



TROJAN TJCCD347 2007
JAH WOBBLE
HEART AND SOUL
 Desolation / The Sweetest Feeling / I Remember That Time / I Remember
 That Time Dub / And Some May Say / Plainsong Dub / Through The Mist
 And Up The Mountain Dub / Eternal Wanderer / Appalachian Mountain
 Dub / Take Me Home Dub / Dust Bowl Dub / Lord Keep Me Dub / As Dawn
 Breaks Over London / Whatever Happens / I'd Love To Take You / I'd Love
 To Take You Version / Heart And Soul



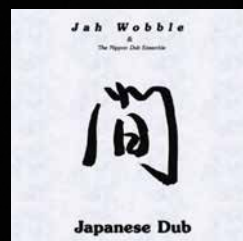
30 HERTZ 30HZCD30 2009
JAH WOBBLE & THE CHINESE DUB ORCHESTRA
CHINESE DUB
 Space / Silence / Walking The Horse / Solitude / L1 Dub /
 Happy Tibetan Girl / Kang Ding Love Song / Dragon And Phoenix /
 Dragon And Phoenix Dub / L1 Horse Mountain Song / Yellow Mountain /
 Yellow Mountain Prototype



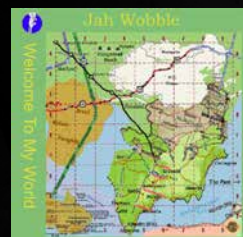
30 HERTZ CD 2009
CAR AD MUSIC
 Car Ad Music One / Car Ad Music Two / Car Ad Music Three /
 Car Ad Music Four / Car Ad Music Five / Car Ad Music Six /
 Car Ad Music Seven / Car Ad Music Eight / Car Ad Music Nine /
 Car Ad Music Ten /
 Car Ad Music Eleven



PRESSURE SOUNDS PSTI006 2009
JAH WOBBLE
GET CARTER
 Get Carter / (Cliff Bunby Mix)
 (Ltd edition 10" vinyl single)



30 HERTZ 30HZCD31 2010
JAH WOBBLE & THE NIPPON DUB ENSEMBLE
JAPANESE DUB
 Shinto Dub / Cherry Blossom Of My Youth / Kokiriko / K Dub 04 /
 K Dub 05 / Hokkai Bon Uta / Ma / Taiko Dub / Mishima Kurosawa /
 K Dub 10 / K Dub 11



30 HERTZ 30HZCD31 2010
JAH WOBBLE
WELCOME TO MY WORLD
 Asa / New Delhi / Port Said / Tunis / Dusk / Rhonda / Granada / Cadiz /
 Brazil / London / Last Days / Last Days Dub / China / Blowout / Putney /
 Highgate / M25 / M60 / Outback / Late 19th / Early 20c



30HZCD32 2011
JAH WOBBLE & MODERN JAZZ ESEMBLE
7
 West End / 9 / Country Cousin / City Meets Country / No Man's Land / 7



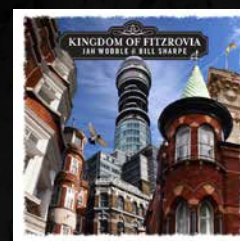
CHERRY RED DOWNLOAD 2011
JAH WOBBLE & JULIE CAMPBELL
PSYCHIC LIFE EP
 Tightrope / Feel (version 1) / Feel (version 2) / Phantasms Rise



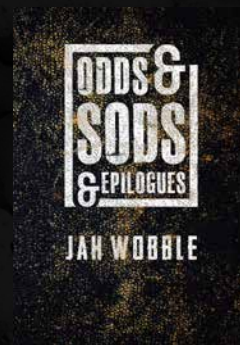
CHERRY RED CDBRED520 2011
JAH WOBBLE & JULIE CAMPBELL
PSYCHIC LIFE
 Tightrope / Psychic Life / Phantasms Rise... / Feel / Ruinlust /
 Slavetown Pt. 1 / Slavetown PT. 1 / Bare Square / Isaura



CHERRY RED CDBRED540 2012
JAH WOBBLE & KEITH LEVENE
YIN & YANG
 Yin & Yang / Strut / Jags & Staffs / Mississippi / Within You Without You /
 Back On The Block / Fluid / Vampires / Understand / Understand Dub



STORYVILLE 1014279 2013
JAH WOBBLE & BILL SHARPE
KINGDOM OF FITZROVIA
 You Make Me Happy / Rush Hour / Kingdom of Fitzrovia / Spanish Place /
 Loquacious Loretta / In the Beat of the Night / Matter Transfer / Serenades
 & Serendipity



30 HERTZ 30HTZBK40 2013
JAH WOBBLE
ODDS & SODS & EPILOGUES
 Air/ Post Modern / Villanelle on Mind / Plato / Sacred / Crewe / There was
 an old chap from Stoke / Truro / There was a young lady from Hull /
 There was a young man from Stepney / There was a chap from Wyoming /
 There was a young man with a bass / I once knew a girl from Hove / I once
 knew a bloke from Mars / I once knew an Indian Siddha / I once knew a
 pig from the pen / I once knew an old Etonian / I once knew a cat with a
 phone / Dub / There was a young man from Bow / I once knew a dog with
 a bone / Tring/ There was a young man from Japan / There was a small
 dog from Bombay / Lentini Sonnet / I once knew a bloke from Swansea /
 Ted / There was a seagull from Southend / Cockney Sonnet / Love in the
 afternoon / I remember that time (Poem) / I remember that time (Song)
 / I remember that time Dub / Matter Transference / Terrorising Myself (A
 rolling Haiku) / I like the sound of your accent / My mind is a Maelstrom /
 Recovery from Addiction / Humans / Hanging basket Haiku
 LIMITED EDITION BOOK OF POETRY WITH CD



30 HERTZ 30HZCD37 2013
JAH WOBBLE & MARCONI UNION
ANOMIC
 Wealth / Reality Crash / Anomic / Love In The Banlieues /
 Times Of Despair / The Rain Has Stopped / Terminus



SONAR KOLLEKTIV SK276 2014
JAH WOBBLE PRESENTS JULIE HIGGINS
WATCH HOW YOU WALK
 Watch How You Walk (Dennis Bovell Remix) / Watch How You Walk
 (Lee Scratch Perry Main Mix) / Watch How You Walk (Original) /
 Watch How You Walk (DJ Kutz Remix)
 12" SINGLE



SONAR KOLLEKTIV SK277 CD 2014
JAH WOBBLE PRESENTS JULIE HIGGINS
INSPIRATION
 My Heart's Burning / I Did Bad / King Of Illusion / King Of Illusion (Dub) /
 Inspiration / Watch How You Walk / Chaingang / What Have I Become

CD & VINYL



1. Visions Of You (Radio Edit) - Jah Wobble's Invaders Of The Heart (Wardle/Reynolds/Adams) Oval Music
2. Visions Of You (New Version) - Jah Wobble's Invaders Of The Heart (Wardle/Reynolds/Adams) Oval Music
3. Public Image - Public Image (Levene/Lydon/Wardle/Walker) BMG VM Music/Warner Chappell Music
4. Merry Go Round - Jah Wobble's Invaders Of The Heart (Wardle/Crossley) 30 Hertz
5. Tightrope - Jah Wobble & Julie Campbell (Wardle/Campbell) Campbell Connelly/Warp Music
6. Becoming More Like God (Radio Edit) - Jah Wobble's Invaders Of The Heart (Wardle/Reynolds/Adams) Campbell Connelly/Warner Chappell
7. Becoming More Like God (New Version) - Jah Wobble's Invaders Of The Heart (Wardle/Reynolds/Adams) Campbell Connelly/Warner Chappell
8. Samsara - Jah Wobble (Wardle/Lusardi) Campbell Connelly
9. Poptones - Public Image (Levene/Lydon/Wardle) BMG VM Music/Warner Chappell Music
10. Amor - Jah Wobble (Wardle/Rennie/Adams) Campbell Connelly/Warner Chappell Music
11. Amor Dub - Jah Wobble's Invaders Of The Heart (Wardle/Taylor/Bonner) Campbell Connelly/Universal Music Group
12. Let's Go Psycho - Jah Wobble's Invaders Of The Heart (Wardle) 30 Hertz
13. One Day - Jah Wobble & The English Roots Band (Wardle/Rose) Campbell Connelly/Copyright Control
14. Careering - Public Image (Levene/Lydon/Wardle) BMG VM Music/Warner Chappell Music
15. Yin And Yang - Jah Wobble & Keith Levene (Wardle/Levene) Campbell Connelly/Self-Published
16. Desolation - Jah Wobble (Wardle) Campbell Connelly/Copyright Control
17. Feel (Remix) - Jah Wobble & Julie Campbell (Wardle/Campbell) Campbell Connelly/Warp Music
18. Buddha Of Compassion - Jah Wobble (Wardle/Lusardi) Campbell Connelly

Track 1 © 1991 licensed courtesy of Warner Music UK, tracks 2, 4, 7, 12 © 2015 owned by Jah Wobble, track 3 © 1978, tracks 9, 14 © 1979, tracks 6, 10, 11 © 1994 licensed courtesy of Universal Music Operations.

Tracks 8, 18 © 2005, track 13 © 2006, track 16 © 2007, tracks 5, 17 © 2011, track 15 © 2012 owned by Cherry Red Records

1. How Much Are They? - Jah Wobble, Jaki Liebezeit, Holger Czukay (Wardle/Czukay) Chrysalis Music/Bucks Music
2. Hold Onto Your Dreams - Jah Wobble, The Edge, Holger Czukay (Wardle/Russell/Kevoorkian/Evans/Marland) Domino/Copyright Control
3. Blueberry Hill - Jah Wobble (Stock/Lewis/Rose) Memory Lane Music/Redwood Music
4. Invaders Of The Heart (Mix Two) - Jah Wobble's Invaders Of The Heart (Wardle) Campbell Connelly
5. A Long, Long Way - Jah Wobble with Animal (Wardle/Maltby) Campbell Connelly
6. Love Mystery - Jah Wobble & Ollie Marland (Wardle/Marland) Campbell Connelly
7. No Second Chances - Jah Wobble (Wardle) 30 Hertz Ltd.
8. Blow Out (Remix) - Jah Wobble (Wardle) Campbell Connelly
9. The Beast Inside - Jah Wobble & Ollie Marland (Wardle/Marland) Campbell Connelly/Copyright Control
10. Despike - Jah Wobble & Ollie Marland (Wardle/Marland) Campbell Connelly/Copyright Control
11. Fading - Jah Wobble (Wardle) Campbell Connelly
12. A13 - Jah Wobble's Invaders Of The Heart (Wardle/Harrow) Campbell Connelly/BMG 10 Music
13. Voodoo - Jah Wobble, Ollie Marland, Polly Eltes (Wardle/Marland) Campbell Connelly/Copyright Control
14. Enough - Jah Wobble (Wardle) 30 Hertz Ltd.
15. Sea-Side Special - Jah Wobble (Wardle) BMG VM Music
16. Island Paradise - Jah Wobble (Wardle) 30 Hertz Music

Tracks 3, 15 © 1980, track 2 © 1981, track 1 © 1983, tracks 6, 9, 10 © 1985 licenced courtesy of Universal Music Operations.

Track 11 © 1981, tracks 4, 5 © 1982, track 13 © 1984, tracks 7, 14, 16 © 1987, track 12 © 1990, track 8 © 2015 owned by Cherry Red Records.

1. Soledad - Jah Wobble's Invaders Of The Heart (Wardle/Atlas/Adams) Oval Music
2. Om Namah Shiva - Jah Wobble (Wardle/Adams/Akhtar) Campbell Connelly/Warner Chappell
3. L1 - Jah Wobble & The Chinese Dub Orchestra (Wardle) Campbell Connelly
4. I'm An Algerian - Jah Wobble's Invaders Of The Heart (Wardle/Liebezeit/Adams/Slimani) Campbell Connelly/Bucks Music/Warner Chappell
5. Cherry Blossom Of My Youth - Jah Wobble & The Nippon Dub Enemble (Wardle) Campbell Connelly
6. Appalachian Mountain Dub - Jah Wobble (Wardle) Campbell Connelly
7. Reggae Parts The Sea - Jah Wobble (Wardle) Campbell Connelly
8. Mumbai Blues Dub - Jah Wobble (Wardle) Campbell Connelly
9. Bomba - Jah Wobble's Invaders Of The Heart (Wardle/Burton/Atlas/Miller/Ferda/Adams) Oval Music
10. Kang Ding Love Song - Jah Wobble & The Chinese Dub Orchestra (Trad. Arr. Wardle) Campbell Connelly
11. Alsema Dub - Jah Wobble, Bill Laswell (Wardle/Laswell/Shibabaw) Campbell Connelly/Nation Music
12. Angels - Jah Wobble's Invaders Of The Heart (Wardle/Murray/Ferda) Campbell Connelly/Warner Chappell
13. K Dub 05 - Jah Wobble & The Nippon Dub Enemble (Trad. Arr. Wardle) Campbell Connelly
14. Happy Tibetan Girl - Jah Wobble & The Chinese Dub Orchestra (Trad. Arr. Wardle/Liao) Campbell Connelly
15. New Mexico Dub - Jah Wobble (Wardle/Lusardi) Campbell Connelly/Copyright Control
16. Erzulie - Jah Wobble's Invaders Of The Heart (Wardle/Atlas/Adams/Fraser) Oval Music
17. Heaven And Earth - Jah Wobble (Wardle/Li/Liao/Ferda) Oval Music

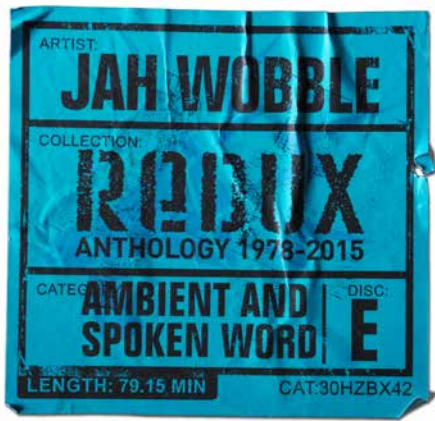
Tracks 1, 9, 16 © 1991 licensed courtesy of Warner Music UK, tracks 4, 12 © 1994, tracks 2, 17 © 1995 licensed courtesy of Universal Music Operations, track 11 © 2001 licensed courtesy of Bill Laswell.

Track 15 © 2005, tracks 7, 8 © 2006, track 6 © 2007, tracks 3, 10, 14 © 2008, tracks 5, 13 © 2010 owned by Cherry Red Records.

1. Slavetown Part 1 - Jah Wobble & Julie Campbell (Wardle/Campbell) Campbell Connelly/Warp Music
2. Slavetown Part 2 - Jah Wobble & Julie Campbell (Wardle/Campbell) Campbell Connelly/Warp Music
3. Car Ad Music 3 - Jah Wobble (Wardle) Campbell Connelly
4. Country Cousin - Jah Wobble & The Modern Jazz Ensemble (Wardle) Campbell Connelly
5. Hit Me - Jah Wobble & The Modern Jazz Ensemble (Wardle/Showard/Sanders/Laswell) Campbell Connelly
6. Rush Hour - Jah Wobble & Bill Sharpe (Wardle/Sharpe) Campbell Connelly/Copyright Control
7. Virus B - Jah Wobble, Bill Laswell (Wardle/Laswell) Campbell Connelly/BMG Rights
8. Paternal Kindness - Jah Wobble (Wardle) Campbell Connelly
9. One In 7 - Jah Wobble (Wardle) Campbell Connelly
10. Rhonda - Jah Wobble (Wardle) Campbell Connelly
11. Loquacious Loretta - Jah Wobble & Bill Sharpe (Wardle/Sharpe) Campbell Connelly/Copyright Control
12. Car Ad Music 6 - Jah Wobble (Wardle) Campbell Connelly
13. Market Rasen - Jah Wobble's Invaders Of The Heart (Wardle) Campbell Connelly
14. Limehouse Cut - Jah Wobble's Invaders Of The Heart (Wardle) Campbell Connelly
15. West End - Jah Wobble & The Modern Jazz Ensemble (Wardle) Campbell Connelly

Track 5 © 1995 licensed courtesy of Universal Music Operations, track 7 © 2001 licensed courtesy of Bill Laswell, tracks 6, 11 © 2013 licensed courtesy of Storyville.

Tracks 9, 13 © 1997, tracks 8, 14 © 1998, tracks 3, 12 © 2009, track 10 © 2010, tracks 1, 2, 4, 15 © 2011, tracks 12, 13, 15 owned by Cherry Red Records.



1. **Fly 8 - Jah Wobble**
(Wardle) Campbell Connelly
2. **No Change Is Sexy - Jah Wobble's Invaders Of The Heart**
(Wardle/Liebezeit/Adams)
Campbell Connelly/Bucks Music/Warner Chappell Music
3. **Bagpipe Music - Jah Wobble's Invaders Of The Heart**
(Wardle/MacNeice) Campbell Connelly
4. **Highgate - Jah Wobble**
(Wardle) Campbell Connelly
5. **I Love Everybody - Jah Wobble's Invaders Of The Heart**
(Wardle/Reynolds/Adams/Akhtar)
Campbell Connelly/Warner Chappell Music/Conexion Music
6. **Ruinlust - Jah Wobble & Julie Campbell**
(Wardle/Campbell) Campbell Connelly/Warp Music
7. **Post Modern - Jah Wobble**
(Wardle/Hurst) Campbell Connelly/Copyright Control
8. **It All Fades Away - Jah Wobble**
(Wardle) Campbell Connelly
9. **Ocean Of Hills - Jah Wobble**
(Wardle) Campbell Connelly
10. **Gardens Of Suburbia - Jah Wobble**
(Wardle) Campbell Connelly
11. **Requiem II - Jah Wobble**
(Wardle) Campbell Connelly
12. **Softwear - Jah Wobble**
(Wardle/Lusardi) Campbell Connelly/Copyright Control
13. **Car Ad Music 2 - Jah Wobble**
(Wardle) Campbell Connelly
14. **Sacred - Jah Wobble**
(Wardle/Hurst) Campbell Connelly/Copyright Control
15. **Gone In The Wind - Jah Wobble's Invaders Of The Heart**
(Wardle) Campbell Connelly
16. **Late 19th - Jah Wobble**
(Wardle) Campbell Connelly
17. **Divine Mother - Jah Wobble**
(Wardle) Campbell Connelly

Tracks 2, 5 © 1994, track 17 © 1995
licensed courtesy of Universal Music Operations.

Tracks 3, 11, 15 © 1997, track 1 © 2002, track 12 © 2005,
tracks 8-10 © 2006, track 13 © 2009, tracks 4, 16 © 2010,
track 6 © 2011, tracks 7, 14 © 2013
owned by Cherry Red Records.

1. **Java - Jah Wobble**
(Chin/Swaby)
Greensleeves/Pablo Publishers
2. **Theme from Midnight Cowboy - Jah Wobble**
(Barry) EMI United Partnership
3. **Theme from The Sweeney**
(South) Sparta-Florida Music
4. **Liquidator - Jah Wobble**
(Johnson) Cari-Blue Music
5. **Theme from Get Carter - Jah Wobble**
(Budd) EMI Music
6. **Comin' Home Baby - Jah Wobble**
(Tucker/Dorough) Universal Music Group
7. **Theme from The Persuaders - Jah Wobble**
(Barry) Sony-ATV Music
8. **Take Five - Jah Wobble**
(Brubeck/Desmond) Valentine Music
9. **Theme from The Good, The Bad & The Ugly - Jah Wobble**
(Morricone) EMI Publishing

All tracks © 2015 owned by Jah Wobble
under licence to Cherry Red Records.



Compiled by: Jah Wobble

Project Management: John Reed

Design: Andy Smith (Squiff Creative Media) www.squiffweb.co.uk

Remastering: Nick Watson @ Fluid Mastering www.fluidmastering.com

Thanks to Dom Christopher, the best PR I've had for years, Peter Holdsworth of Pressure Sounds for good advice and being a good mate, Adam Masters at South City Music, Willem Venema, Heini Fokker, Pat Macardle, Wimmy, John Reed and Andy Squiff for going above and beyond the call of duty and last but not least Zi-Lan and my boys John and Charlie for keeping me anchored. Oh yeah and thanks to Tyson for being a very very good boy.

Thanks to Adam Velasco, Matt Bristow, Eddy Ball, Jon Roberts
and all at Cherry Red Records

I dedicate this Box Set to the memory of Helen Maleed. We still miss you.

And to all proper bassists everywhere; keep emitting Om.

F.W.R.
**BOTTOM
HEAVY**



30 HERTZ