

Good Vibes

Nothing, they say, come quick to Jah pickney; today Horace Andy is more popular than he has ever been. Horace's career has already lasted over thirty years; he attributes his longevity in the business to the sound education he received at **Clement Coxson**'s Studio One in the early 1970s. Although he had first recorded for producer **George Phil Pratt** around 1967, the tune wasn't a success. The young Horace was convinced that his voice was too light; his idol at the time was **Delroy Wilson**, the leading solo vocalist for Coxson, alongside **Ken Boothe**. Horace used to listen to Delroy's records over and over - "tryin' to sing deep" - but couldn't manage it.

Late in 1969 he attended a Sunday afternoon audition at Dodd's Brentford Road studio; the last to sing, he was immediately accepted. Coxson even gave the singer his stage name: "I think Mr. Dodd had faith, he really did. I remember 'im say to me: youthman, weh yu name ? I say: **Horace Hinds**. 'Im walk around an' come back, an' 'im say: **Horace Andy**, like our Bob Andy out dere already. An' I say: alright. I had to learn to sing when I went to **Studio One**. That's why I respect Mr Dodd, beca' 'im mek me learn. If it wasn't for Studio One, yu wouldn't hear about me, I would jus' go 'pon the wayside. An' **Leroy Heptones**, me a fi give thanks for Leroy Sibbles all the time. That's why I mek "Mr Bassie", off a Leroy Heptones, fi real.

Alton Ellis is mi father - me call 'im mi father. Me an' **Dennis Brown**, every day we use to tek 'way Alton('s) guitar an' go play it, every day. An' yu see **Bagga** (Walker) and **Pablo Black**, those people a we teacher. That's why we sound good, 'cause we were amongst the best, me, Dennis (Brown), - **Sugar Minott** is the last one to get that teachin'. Professional people - even **Earl Heptone** (Morgan), 'im show me 'D' - how to play the D chord on the guitar - an' I'll never forget that. 'Skylarking' was my first hit song - it was first released on an LP 'Jamaica Today' (Studio One). Tippetone an' Sir George played it off LP and mashed up the dance".

At the foundation studio, Horace learned fast; he made a couple of albums and a series of singles for Coxson that established his name and have become reggae classics. By 1972 he had moved on, and began working for a number of producers. Returning to **Phil Pratt**, he cut songs like "Get Wise" and the first cut of "Money Is The Root of All Evil"; he made records for **Leonard 'Santic' Chin** including the first cut of 'Problems'. For Derrick Harriot, Horace made 'Lonely Woman', still one of the most requested songs in his repertoire; for Harry J he cut 'God is Displeased', for Augustus Gussie Clark he sang a version of Tom Jones' smash 'Delilah'. He made numerous other songs for smaller producers, like the anthemic 'Reggae Rhythm' included here, cut for Trio International.

During this time he also began recording extensively for **Bunny Lee**, who produced hits like 'You Are My Angel' and an album of the same name in 1973; among its tracks was an excellent cover of Delroy Wilson's 'Rain From The Skies'.

This compilation draws from 1975-1980, a transitional period in Horace's career, during which he moved from being a freelance singer through co-production with the New York-based Jamaican producer **Everton DaSilva**, to a stage where he had control over his own label, **Rhythm**. In 1975-76 Horace was still singing for Bunny Lee, digging deep into his Studio One back catalogue for cuts such as "Skylarking" (included here) and scoring dancehall hits with a cover of Tony Orlando's pop hit 'Bless You' for **Robbie Shakespeare's Bar-Bell** label.

Again for Lee, he made a second version of 'Money Money', the herb anthem 'Better Collie', and 'Serious Thing', a song written by **John Holt** about an incident in the political 'war' that was beginning to explode in Kingston ghettos in 1976. Horace also made 'Pure Ranking' for Bunny the same year, and an album of that title was released by Brad Osbourne on Clocktower Records in New York in 1977. The lyrics of 'Pure Ranking' deal with the spread of 'bad manism', another feature of the heightened political tension of the late 1970s.

The cut featured here is a special 12" version mixed by King Tubby and Prince Jammy in 1978. It was originally released on photographer Dave Hendley's **Sufferer's Heights** label. Horace still worked for smaller outfits, issuing songs like "Beware Of A Smiling Face" and "Man To Man" on the **Mr.Big** label., and the beautiful "Rock To Sleep" on **Arab**.

The following year his combination with deejay/producer **Tappa Zukie**, 'Natty Dread A Weh She Want' was massive in the dance; Tappa released other singles, including 'Revolution' and 'Earth Must Be Hell', a new version of a song Horace had first recorded in 1972.

Invited by New York label owner **Clintone** to visit the USA, Horace also met up with **Everton DaSilva** in Hartford, Connecticut: "That's where I met **Everton DaSilva**, an' we decide to do an album. **Myrie** was playin' the bass, and **Andy Bashford** (guitar). Me is the firs' person tek 'im to the studio. We laid tracks at **A&R** (NY), an' then we went to Jamaica, an' lay the other tracks with **Augustus Pablo** and **Leroy Heptones** in **Harry J's** (studio). Ever(ton) send fi Leroy, that's how much we respec' Leroy."

The collaboration with DaSilva on the album "In The Light" (Blood & Fire BAFCD 006) remains a high point of Horace's late 1970s work. Da Silva also issued a number of 12" Discomix singles mixed by **Prince Jammy** at King Tubby's studio - recuts of 'Children Of Israel' and 'New Broom', both featuring deejay **Prince Mohammed**, and a brilliant version of 'Mr Bassie'- mentioned by Horace above as another tune he had first recorded at Studio One in the early 1970s. DaSilva also issued the brooding 'Youths Of Today' as a 7" single on his Hungry Town imprint, again with a Jammy dub. 'Problems', originally cut for Leonard Chin earlier in the decade was also recut at these sessions; it was retitled "Don't Let Problems Get You Down" when Horace released it on his own **Rhythm** imprint in 1978.

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