

Artist: Yabby You
Title: Jesus Dread 1972-1977
Catalogue No: BAFCD / LP 021

CD 1 / Conquering Lion Style

Love Thy Neighbour / Vivian Jackson & the Defenders
Conquering Lion / Vivian Jackson & the Ralph Brothers
Fisherman Special / Tommy McCook & Don D.Jnr.
Yabby Youth / Big Youth & Vivian Jackson
Big Youth Fights Against Capitalism / King Tubby's
Covetous Men / Vivian Jackson & the Prophets
Run Come Rally / Vivian Jackson & the Prophets
Rally Dub / Upsetter mix
Anti-Christ / Vivian Jackson & the Prophets
God Is Watching You / Dicky Burton
Pablo Dread In A Red / Augustus Pablo & Vivian Jackson
King Tubby's Rock / King Tubby's
Warn The Nation / The Prophets
Honey Dub / King Tubby's
Carnal Mind / Vivian Jackson & the Prophets
Love Of Jah / Vivian Jackson & the Prophets
Love of Jah version / King Tubby's
The Man Who Does The Work / Vivian Jackson & the Prophets
Jah Vengeance / Vivian Jackson & the Sons of Jah
Revenge / Tommy McCook
Freshly / Dillinger
Natty Dread On The Mountain Top / Tappa Zukie
Gwan & Lefi Me / Trinity
Tubby's Vengeance / King Tubby's
Death Trap / Tommy McCook

CD 2 / Chanting Style

Man Of The Living / Wayne Wade
King Tubby Special / King Tubby's
Lord Of Lords / Wayne Wade
Lord Dub / King Tubby's
Chant Jah Victory / Errol Alphonso
Jah Victory Dub / King Tubby's
Walls Of Jerusalem / Vivian Jackson & the Prophets
Jerusalem Dub / King Tubby's

King Pharaoh's Plague discomix / The Prophets & Trinity
Plague of Horn / Tommy McCook
King Pharaoh Dub / King Tubby's
Jesus Dread / Trinity meets Dillinger
Chant Down Babylon Kingdom discomix / The Prophets & Trinity
Chanting Dub / King Tubby's
Hornsman Chant / Tommy McCook
Fire In A Kingston / Vivian Jackson & the Prophets
Fire Dub / King Tubby's
Judgement On The Land / Vivian Jackson & the Prophets
Repatriation Rock / King Tubby's
Deliver Me From My Enemies
Born Free discomix / Michael Rose
Love Thy Neighbour version / King Tubby's

All tracks produced by Vivian Jackson
except "Gwan & Lef Me" produced by Trinity
"Born Free" produced by Fatman

Musicians:

Bass: Robbie Shakespeare, Aston 'Family Man' Barrett, Clinton Fearon
Drums: Leroy 'Horsemouth' Wallace, Carlton 'Santa' Davis, Lowell 'Sly' Dunbar, Benbow Creary
Guitar: Earl 'Chinna' Smith, Albert Griffiths, Bertram 'Ranchie' McClean
Organ: Aston 'Family Man' Barrett, Paul Dixon aka Pablo Black, Earl 'Wire' Lindo, Earl 'Bagga' Walker
Piano: Bernard 'Touta' Harvey, Augustus Pablo
Melodica: Augustus Pablo
Percussion: Uziah 'Sticky' Thompson, Bunny Wailer
Saxophone: Tommy McCook
Trumpet: Bobby Ellis
Trombone: Vin Gordon
Fife: Richard 'Dirty Harry' Hall

Rhythm tracks recorded at Dynamic, Randy's, Black Ark and Channel One
Voiced and mixed at King Tubby's studio
Mixing engineers: King Tubby, Phillip Smart and Prince Jammy
'Run Come Rally' voiced and mixed at Black Ark by Lee Perry

Compiled / annotated by Steve Barrow & Noel Hawkes

Original concept and track annotation by Noel Hawkes
Photography by Dennis Morris, January 1976
Yabby You interviewed by Steve Barrow, Jamaica, July 1995
Additional interview material by Dave Katz, published in The Beat, volume
14 no:2 1995 and by Carl Gayle in Black Music, December 1977

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H.S.Bellamy: The Book Of Revelation Is History, Faber, London 1952

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By the end of the sixties, new voices were beginning to assert themselves in Jamaican music. Although groups like Justin Hinds and the Dominoes, the Ethiopians and even the Wailers had been singing cultural material for some time, a rising generation of roots artists was just starting to make themselves heard. In their ranks were such groups as the Abyssinians and the Gladiators, as well as solo performers like Winston Rodney (aka Burning Spear) and Little Roy. All of them started recording deep roots material before the end of the decade. Reggae music was undergoing one of its periodic transformations; after the languor of rock steady and the frenetic pace of early reggae, slower, heavier rhythms were making their presence felt, underpinning explicit Rasta lyrics. The era of roots music had begun.

Around the same time as these developments were taking place, Vivian Jackson (aka Yabby You) was making his first tentative moves towards a musical career. One of seven children, Yabby had been born in Kingston in 1946. At the age of twelve Yabby left home; he found work making Dutch pots in a furnace located near the gully bank in the ghetto district of Waterhouse. When he was seventeen he was taken seriously ill, suffering from the effects of malnutrition; when he came out of hospital he also had arthritis, and was thus physically unable to do the kind of work he had done before. He hustled a kind of living on the street, through his skill at picking racehorse winners:

"So me could live off a the races. Me use to believe that me mustn't set my money in a it, for it no right. Let a man set - 'im win, an' 'im give we JA\$200, accordin' to what the horse win. So we always 'ave money. We only drive up an' dung, an' buy clothes, carefree like."

Living this street life, there was always plenty of time for discussion and argument among Yabby and his bredrin, particularly on religio-philosophical matters:

"You 'ave the Rasta culture, you 'ave the Bobo culture and you 'ave the Ites culture. Like you 'ave the Rasta man now, who call 'imself the wholesome Rasta man, dem worship Haile Selassie, Rasta Far I. My first home was with the Ites (heights) people - we use to 'ave a belief that the Almighty is a power wha' create Creation an' live within man. The Rasta man 'ave a belief that Haile Selassie was the returned Messiah, so you always 'ave a conflic' between reasonings."

Thus Yabby's beliefs were different from most of his peers - "Dem use to deal with Rastafari an' I deal with Jah through Jesus Christ" - and one day in particular, late in 1969, Yabby was on the corner with his Rasta friends, including Melodian Tony Brevett and members of the Gladiators and Invaders vocal groups. Fuelled by herb, an argument began:

"I was reasoning, an' I was sayin' that I don't see Rastafari as the Supreme, because I say the Supreme live inside a we as temples, as a higher heights, the highest heights in Creation. An' it cause a big dispute with the whol' a dem Rasta man. Me hold on to my opinion, an' dem hold on to dem opinion, till it become boring. Aní then, all of a sudden the rain start up, an' dem go 'way, go sleep. When dem a sleep, it's like I hear someting, a sound, like a strange ting, inside a my thoughts - like an angel a sing. When the thunder roll, it come in like music to me. Me hear these sounds, yunno: 'King of Kings, Lord of Lords, Conquering Lion of the Tribe of Judah'. Me try sing along to the sounds weh me hear, an' eventually dem wake up an' a listen to me. Dem say tings like these - it sound like a new kind of sound wha' could go 'pon record, an' so me should a penetrate that an' go into recordin'. Dem jus' talkin' coincidentally, but me tek it serious, yunno ?

From that moment me start go seek out studio, get fi understand what studio is like, what musicians is like. Me find out me a fi 'ave money fi book studio an' musician. So I go look fi this bredda weh name Leroy Wallace, wha' dem call Horsemoutí' an' sing the song to 'im, an' tell 'im the idea. 'Im say it sound like a new kind a sound fi come in a music. 'Im say 'im gonna bring a bass man an' a guitarist. 'Im was in a band name Generation Gap. Behind dem back, 'im tek 'way dem instruments an' bring dem 'pon the gully bank. The gully bank is a place a Waterhouse, the mos' remote place dem time. 'Im bring Chinna an' Family Man. When dem hear it, an' play the chords dem, dem say yes, it can go 'pon record. What it need then, it need money to do it."

To get the money, Yabby returned to his previous work at the furnace, in spite of warnings from the doctors at the hospital; he earned just enough money to hire the studio, but was taken sick again:

" We eat ital, 'an didn't sleep inside house, an I eventually reach hospital, an' dem say I 'ave malnutrition, ulcerated stomach, diarrhoea, pneumonia; dem say I 'ave brain fever, say I eat too much of one ting, less of another ting, an' dem a fi operate on mi stomach. So when I did jus' come from hospital, me couldn't work, an' to find the money, it was very difficult. The only money I could find was to hire the studio - Dynamic studio - fi half an hour. All me could buy was a 2-inch tape. But the musicians dem so believe in the song that dem say, bwoy, dem will play free, beca' dem feel say a message like this deserve fi reach earth, an' dem play the music. Karl Pitterson was the engineer, an' when the music finish, 'im say that is the last 'im a go work with Dynamics, an' 'im leave the work.."

During the early seventies, Yabby spent a lot of time at the Ethiopian World Federation church run by Brother Joe on Balmagie Avenue, Waterhouse. Listening to the singing coming through the windows of the building one day, Yabby joined in. Brother Joe heard his voice and indicated that he should come in. Inside, Yabby sung his song 'Carnal Mind', a version of an old hymn. It was well-received, so much so that Brother Joe decided to record it. When the time came to record, the group, which then included Albert Griffiths of the Gladiators and Roydel Johnson (co-founder of the Congos) left Yabby behind and the record was released in early 1972 as 'Go To Zion' by Brother Joe and the Rightful Brothers. Stung by this experience, Yabby resolved to voice the rhythm he had laid the year before with Chinna, Family Man and Horsemouth. During six months of work during 1971 he had saved enough - around fifty Jamaican dollars - to voice the tune around the end of that year:

"Me carry the tape, jus' the riddim, go to King Tubby's, an' Tubbs play the tape. When Tubbs hear the tape, 'im get fascinated over it. Me jus' sing the song fi convince 'im it was mine. 'Im say, alright, 'im will voice it - beca' 'im agree too, say it sound like this suppose to reach the earth - an' me voice it. Then it tek me another six month before me could a find the money weh me could a press a hundred of the record. I never record before, an' I nah want anyone fi know it was me, so if it flop me won't get the blame. Well, eventually I play it to people, to sound man, an' every one I play it to like it, an' patronize it. After the hundred sell off, I go back an' press another two hundred, an' when that sell I press five hundred, an' then it start get popular. People want to know who sing it. I nah tell dem that it me. Me jus' say is Tubby me a sell it for."

Yabby's song 'Conquering Lion' was released as by Vivian Jackson and the Ralph Brothers - Alric Forbes and Bobby Powell (aka Bobby Melody) - appearing on two

different labels, Now and Prophet, in the autumn of 1972. Everybody wanted to know who sung the tune:

"That's the time, now, that Tubbs start mek dem know say is me. Me did name the song 'Conquering Lion', but when people ask fi the song, through me say at the beginning 'Be-You, Yabby Yabby You', is dat dem ask for. Dem always ask fi the song as 'Yabby You'. When dem realise is me sing it now, dem start call me Yabby You. A so me get the name. An' the name stick on, more than the name that is on me birth certificate."

Over the next eighteen months Yabby released other tunes - 'Love Thy Neighbour', 'Love Of Jah', 'Warn The Nation' - usually under the name Vivian Jackson (and the Prophets). By this time Dada Smith had begun singing in the group, contributing lead vocal to 'Warn The Nation' (also released under the title 'Jah Love'). The group recorded at Lee Perry's Black Ark studio in 1974, cutting the ominously moody masterpiece 'Jah Vengeance' and 'Run Come Rally' there. Early in 1975, Yabby released the 'Conquering Lion' set, a true cornerstone of Jamaican roots music. The whole of that album is included on the first disc of this CD reissue, along with further cuts of many of its songs.

The album gained a release in variant form under the title 'Ram-A-Dam' on Dennis Harris' DIP label in the UK in early 1976; Yabby's dub classic 'King Tubby's Prophecy of Dub' (available on Blood & Fire BAFCD 005) was also released then in a limited edition of 500 copies. These releases - in which Yabby shares with the listener his vision of Creation and his way of life within it - fully established him as a roots artist of the first order. He began to expand his activities, producing the young singer Wayne Wade on titles like 'Man Of The Living' and the recut of 'Conquering Lion' called 'Lord Of Lords':

"This youth Wayne Wade, when I did know him, he was just thirteen years old. I figured if I gave this little child this song to sing, it would promote him, because them no expect a child to sing songs like those."

The strength of Yabby's rhythms also drew the attention of deejays; Big Youth had already scored with a version of the 'Conquering Lion' rhythm:

"When 'Satta Massa Gana' did go on, Big Youth went to the Abyssinians an' say if him chat 'pon it, it would hit again, and it did hit again. So him come to me same way, an' I say him could do 'Lightning Clap' (i.e. 'Yabby Youth') 'pon it, an' it hit again."

Now, Yabby began recording less-celebrated mikemen like Prince Pampadoo, Jah Pops, Jah Stone, King Miguel and Ranking Magnum, as well as some of the hottest deejays of the time: Dillinger, U-Brown, Jah Stitch, Ranking Trevor, Tappa Zukie and the excellent Trinity. Although they all had singles released on the Prophets imprint, Trinity was the only one who had an album issued: 'Shanty Town Determination' features the young deejay

riding a selection of Yabby's best rhythms of the period. It was manufactured and distributed by 'Prince' Tony Robinson; unaccountably the album never got released by Prince Tony's UK licensee Virgin, thus denying it the wider audience it deserved. Trinity, whose initial stylistic direction on the mike owed a lot to Big Youth, enjoyed a close relationship with Yabby - 'We live like family' the deejay told this writer in 1995 - and the sides he made with Yabby show him evolving and refining a convincing style of his own.

The instrumentals Yabby made at this time with Tommy McCook show both in top form; the legendary Skatalites co-founder is featured on the Blazing Horns set with trumpeter Bobby Ellis (currently available on a CD issued by Peacemaker Records of Vancouver). Included on this present compilation are instrumentals like 'Death Trap' and 'Revenge', both recorded at Black Ark, along with previously-unreleased and storming sax cuts of 'King Pharaoh's Plague' and 'Chant Down Babylon Kingdom'.

As with Wayne Wade, Yabby began giving songs to other aspiring vocalists; in this way he started the solo careers of Michael Prophet, Tony Tuff, Patrick Andy and Junior Brown, and issued albums by Prophet, Wade and Patrick Andy from 1977 on. He continued his fruitful association with dubmaster Tubby, releasing sets like 'Beware Dub' and 'Yabby You & Michael Prophet Meet Scientist at Dub Station'. Yabby's own album 'Deliver Me From My Enemies' was issued in the UK by Grove Music. Always conscious of the work that he was engaged in, he concentrated on celebrating the message manifested on his earlier releases, up to the defining roots statement of the 'Conquering Lion' album. Our second CD draws on 7" and 12" singles releases, as well as tracks taken from the 1977 album 'Walls Of Jerusalem', one side of which featured full vocals with the other showcasing superbly-controlled King Tubby mixes. It focuses on the years 1976-77 when Yabby elaborated and expanded his vision: the fulfilment of biblical prophecy in this dispensation. It was never easy - as deejay Trinity remarked "nuttin' come quick to Jah pickney" - moreover, Yabby had a struggle to get acceptance from his peers:

"The Rasta man, dem say me is not a Rasta man through me worship Jesus Christ. Dem give me a name, so Rasta man can know me different, an' dem call me Jesus Dread. Trinity, me did bring 'im as a deejay - he was a deejay with sound, like Big Youth, but 'im was a bald head, so we mek 'im do it. Dem think say I am ashamed over it; I proud of it, to know I is not a Rastaman dread, I a Jesus Dread".

Yabby's pure vision is rooted in the last book of the New Testament, the Revelation of St. John. This book of the Bible, so often dismissed as mysterious, and concerned with sectarianism within the early Christian church is, for the German theologian Emil Bock, "the guide-book of advanced Christianity. It is part of the 'Everlasting Gospel', carried by the angel in the fifteenth chapter of Revelation, the 'unwritten Holy Scripture' which

begins to take the place of the written Gospels." Writing in 1951 and based on lectures given in 1941 to the underground Christian Community in Nazi Germany, Bock continues: "the number of those who are in living contact with the sphere of the Everlasting Gospel will increase.

In this way many a man may meet the Christ, independently of traditional teaching. Perhaps at first he will not call the being whose influence and presence he experiences by the name of Christ. He may imagine himself to be an opponent of Christianity, because he knows traditional Christianity only in distorted form".

For nearly thirty years, Yabby You has shared his vision of the Everlasting Gospel with us, simultaneously crafting some of the most dynamic yet intensely spiritual music of our time. His message is simple and profound:

'Love is the key to this undivided world ,
love is the truth,
and you got to know the truth'.

Who has ears to hear, let them hear; who have eyes to see, let them see.

Steve Barrow / September 1997

The idea for this compilation originated in a series of tapes compiled by writer Noel Hawkes for 'On The Wire' hosted by Steve Barker on BBC Radio Lancashire. We have substituted and added certain tracks, but the essential idea comes from Noel, a longtime Yabby You fan, who has written the following track commentary.

Love Thy Neighbour / Vivian Jackson & the Defenders

A near-perfect summation of Yabby's philosophy - every word is considered and delivered straight from the heart. Originally released as a 7" 45 on the Deffenders (sic) label in 1972. Bunny Wailer plays percussion and Dirty Harry contributes the plaintive fife line.

Conquering Lion / Vivian Jackson & the Ralph Brothers

Fisherman Special / Tommy McCook & Don D.Jnr.

Yabby Youth / Big Youth & Vivian Jackson

Big Youth Fights Against Capitalism / King Tubby's

Yabby's first release, the vocal, with its trademark refrain, was his major breakthrough. As one dread, who shall remain nameless, remarked at the time - 'This makes all the others sound like the Osmonds'. When a rhythm is this propulsive it can take any amount of versions; included here are the instrumental featuring saxophonist Tommy McCook and trombonist Don D. Junior (originally released on A Bailey's Globe International label) in 1975, followed by Big Youth at his laid-back best and fully reinforcing Yabby's dreadlocked ethos. The combatively-titled dub has some subtle Tubby's touches and a distinct nyabingi feel. The latter two cuts originally appeared as a 45 on the Micron label.

Covetous Men / Vivian Jackson & the Prophets

Only released on the 'Conquering Lion' album, the sentiments of this song - 'all that you can see now, the big fishes feeding on the small ones' - remain ever-pertinent.

Run Come Rally / Vivian Jackson & the Prophets
Rally Dub / Upsetter mix

Recorded at Black Ark late in late 1974, the song is simply one of the most stirring calls to arms ever made. The dub, mixed by Lee Perry and stripped of most of the vocals, reveals the inherent strength of the piece. This is the original b-side mix, different to the version on 'King Tubby's Prophecy Of Dub' (BAFCD/LP 005).

Anti-Christ / Vivian Jackson & the Prophets

Another track from the faultless 'Conquering Lion' set, and another convincing resume of Yabby's argument:

'Dem say fi love, an' dem live in hate
dem say no steal, an' dem t'ief no Hell
dem say no lust, an' dem live like a whore
me never hear such a ting before
me say: see dem deh, dem favour sheep
but dem a wolf.'

God Is Watching You / Dicky Burton
Pablo Dread In A Red / Augustus Pablo & Vivian Jackson
King Tubby's Rock / King Tubby's

Seriously obscure and frighteningly rare when released on the Dan Man label, this was written and arranged by Yabby You in 1974, incorporating a new horn arrangement over a remixed version of the 'Conquering Lion' rhythm - 'Beware, because God IS watching you'. A brooding Augustus Pablo melodica cut extends the canon further. 'Bra Tubbs, tek this

one' exhorts Yabby at the start of the primal dub cut, and doesn't he just ! Winston 'Flames' Jarrett is the other voice heard on the false start.

Warn The Nation / The Prophets
Honey Dub / King Tubby's

This vocal was always a favourite with the Twelve Tribes sound system -'Tell them about Jah love!' - and the version offers further emphasis. Alric Forbes released a different version on his own Forbes Label imprint.

Carnal Mind / Vivian Jackson & the Prophets

One of Yabby's earliest themes, this is the version recorded for the 'Conquering Lion' album, and proof that anything and everything can be adapted by someone who really does know what they're doing.

Love Of Jah / Vivian Jackson & the Prophets
Love of Jah version / King Tubby's

Again from the 'Conquering Lion' set, this is almost a mantra - 'God is love, love is God' - whose gentle spirituality is quietly mesmeric. The version brings the bongos to the fore and allows the rhythm to run free, serving to demonstrate the underlying musicality of Yabby's polemic.

The Man Who Does The Work / Vivian Jackson & the Prophets

Also from 'Conquering Lion', here wrong-doers are advised that 'Time longer than rope, and time gonna catch up on you'

Jah Vengeance / Vivian Jackson & the Sons of Jah
Revenge / Tommy McCook
Freshly / Dillinger
Natty Dread On The Mountain Top / Tappa Zukie
Gwan & Lef Me / Trinity
Tubby's Vengeance / King Tubby's

The vocal was released as a 45 in 1975 on Prophets. The rhythm, laid at the Black Ark, is one of Yabby's most powerful, designed to carry deeply-felt lyrics - 'Jah vengeance surely will come down' - that are no idle threat. The instrumental features Tommy McCook, one of the founding fathers of Jamaican music, on a transcendental horns piece whose matching dub can be found on the aforementioned 'King Tubby's Prophecy Of Dub' (BAFCD 005)

Dillinger, at this time one of the most dread deejays, espouses a strict ital diet with reference to Leviticus, chapter 11. Tappa Zukie made a couple of tunes for Yabby, including 'Don't Get Crazy'; on this cut the young deejay utilises lyrics from Jah Stitch and others, after his

brilliant and original opening couplet, all over a wild Tubby mix. Trinity searches for a righteous woman on his piece of the rhythm; this was produced by the deejay for his own Flag Man label. Tubby's dub treatment shows both the open-ended nature of Yabby's music and Tubbs' inventiveness with the endless possibilities within it.

Death Trap / Tommy McCook

Tommy McCook shared an obvious empathy with Yabby's music, aims and beliefs; this is one of their finest collaborations, also recorded at Lee Perry's Black Ark. Again, the dub cut can be found on 'King Tubby's Prophecy Of Dub' (BAFCD 005)

CD 2 / Chanting style

Man Of The Living / Wayne Wade
King Tubby Special / King Tubby's

A youthful, fresh-voiced Wayne Wade - 13 years old when he cut this - delivers the doctrine according to Vivian Jackson, and displaying a young head on old shoulders (or even an old head on young shoulders) The dub similarly lives up to its title.

Lord Of Lords / Wayne Wade
Lord Dub / King Tubby's

A stirring recut of 'Conquering Lion' from 1976, complete with excellent dub.

Chant Jah Victory / Errol Alphonso
Jah Victory Dub / King Tubby's

Errol Alphonso takes no prisoners on the vocal -'Only the righteous will be free' - the dub is different to the version on 'Prophecy of Dub' and shows off the Soul Syndicate rhythm to perfection

Walls Of Jerusalem / Vivian Jackson & the Prophets
Jerusalem Dub / King Tubby's

The chilling opening track to the powerful album of the same name - also released under the title 'Vivian Jackson Meets King Tubby'. Yabby's heartfelt lyric on the crucifixion is made more moving by its complete lack of ambiguity. The dub shows why Tubby shared credits on the album.

King Pharaoh's Plague discomix / The Prophets & Trinity
Plague of Horn / Tommy McCook
King Pharaoh Dub / King Tubby's
Jesus Dread / Trinity meets Dillinger

Far too many discomix releases were little more than cynical attempts to run seven inches worth of music onto twelve inches, at an exorbitant price. Not the case here; it's difficult to believe that this was actually the official B-side. Yabby You and Trinity sing out as if their very lives depended on it - 'alright, alright, alright'. As if that wasn't enough, a previously-unreleased sax cut keeps up the pace, ushering in a further dub mix from Tubby and taken from the 'Walls Of Jerusalem' album. The last cut of this great rhythm has Trinity (and Dillinger) enthusiastically endorsing the power of the Yabby You sound, and testifying to its popularity on London's reggae scene in the mid-seventies. 'Natty humble in a Four Aces club, natty humble in a Noreik'.

Chant Down Babylon Kingdom discomix / The Prophets & Trinity
Chanting Dub / King Tubby's
Hornsman Chant / Tommy McCook

The A-side of the aforementioned 12" discomix, and a real tour-de-force for all involved. The dub track is from the 'Walls Of Jerusalem' showcase LP; Tommy McCook's tough sax version is previously unreleased. Each cut stands on its own merits, but the cumulative strength of vocal, deejay, dub and instrumental workouts is quite awesome.

Fire In A Kingston / Vivian Jackson & the Prophets
Fire Dub / King Tubby's

Yabby tours the war zones that were Kingston's ghettos in the election year of 1976; the rhythm was played by Sly & Robbie at Channel One. Both cuts appeared on 45 and on the 'Walls Of Jerusalem' album.

Judgement On The Land / Vivian Jackson & the Prophets
Repatriation Rock / King Tubby's

'Open the gate, let us repatriate' - an oft-repeated sentiment, but one that can still bear repetition. On the supremely heavy dub, the mystery and majesty in all Yabby's music is made abundantly clear once again, even when the vocals are dubbed up and out by Prince Jammy. By 1977 he was the leading engineer at Tubby's, showing himself fully-equipped to wring every nuance from Yabby's creation. Again, the rhythm was laid at Black Ark; a further cut called simply 'Judgement' features deejay Jah Stitch in brilliant form and is included on his album 'Original Raggamuffin 1975-1977' (BAFCD 010).

Deliver Me From My Enemies

One of the most humble, yet forceful, records ever made, this is a plea for greater self-awareness and understanding that grows in stature as the years go by. Yabby's chanting / deejaying towards the end of the track recall his contribution to Brother Joe & the Rightful Brothers' release 'Hail The Children' on the African Music label

Born Free discomix / Michael Rose

The rhythm rises from crescendo to crescendo, as a young Michael Rose tackles a theme of universal importance. Recorded early in 1976, this was produced by Fatman, owner / operator of the celebrated UK sound system. Tubby's deconstruction fully emphasises the cymbals; a further dub cut can be found on 'Prophesy Of Dub' (BAFCD 005).

Love Thy Neighbour version / King Tubby's

Right back where we started from; we'll let King Sounds sum up for us:
'I do hereby recommend Yabby You, who has a new phase in the Reggae Roots song. His social life is a mode of good ethics, his songs portray messages which are realistic and true to life'.

But the final words must belong to the late King Tubby: 'Me like Yabby You because of how 'im think; as a man you check 'im music, an' see wha' 'im a gwan with'.

Noel Hawkes / September 1997