

Termination Dub (1973-79)

Glen Brown began his career in music as vocalist for the renowned Sonny Bradshaw Group on the hotel circuit in Jamaica; he cut his vocal teeth on standards like 'There Will Never Be Another You' and folk favourites like 'Yellow Bird'. By 1967 he was singing as part of a duo with Hopeton Lewis for producer Prince Buster, with Lloyd Robinson for Derrick Harriott and Duke Reid, and by 1968, for producer Coxsone Dodd with the superb vocalist Dave Barker. As the seventies dawned, Glen made solo discs for Leslie Kong's 'Beverly's' label, and further recordings for Derrick Harriott.

This vocal experience stood Glen in good stead when he began his production career; as a producer Glen coaxed excellent performances from such as Gregory Isaacs, Little Roy and Johnnie Clarke. Glen also recorded deejay originators like U.Roy, I.Roy, Big Youth and Prince Jazzbo. But Glen's principal contribution came through his creation of some of the heaviest rhythms ever made in Jamaican studios; not for nothing were Glen's records emblazoned with the legend 'Rhythm Master'.

Throughout the seventies Glen Brown squeezed out a precarious living in Kingston studios; in the process making some classic music that always deserved a wider audience. Although Glen enjoyed hits like 'Merry Up' and 'Mr Harry Skank' (by Prince Jazzbo), and his tunes were heavily played on sound systems, he often lacked the funds to press up more than a few hundred copies at a time. Indeed, many records on Glen's 'Pantomine' (sic) and 'South East Music' imprints were pressed in minute quantities. In common with many other Jamaican producers Glen Brown would leave his tapes at the mixing and voicing studio of King Tubby; Glen would ask King Tubby to mix 'five or six styles' of each rhythm. He would then select from these mixes which dubs to release. Tubby would also cut dub for the sound systems and thus offset some of his own costs. Glen's hard rhythms were ideal material; the combination of rhythm master and dub master delivers fully on its promise.

Since the early eighties Glen Brown has been resident in New York, from where he occasionally tours. He remains active in the music business, writing and producing a variety of new music, including a melodica album for London's Fashion Records, as well as re-issuing his seventies catalogue on vinyl and CD.

This compilation kicks off with a previously unreleased cut of the famous 'Dirty Harry' rhythm, earlier utilised for vocal, instrumental and talkover versions. During the latter half of the seventies, Glen produced songs by Sylford Walker, Wayne Jarrett, Richie McDonald and the late Glenroy Richards, as well as issuing superb songs of his own like 'Away With The Bad' and 'Save Our Nation'. It is from this material that we have drawn our dub selection. One track, 'Version 78 Style', is a cut of the well-known 'Death In The Arena' rhythm. The remaining tracks are all original rhythms and demonstrate Glen's rare ability to build heavyweight rhythms of the very first order. As Prince Jazzbo once said: 'tune in to the king of sounds and blues, you gets to pick and choose on the Pantomine label - do it to it God Son!'

Amen to that.

Steve Barrow, *September 1996*