



In the year the greatest ever reggae singer/songwriter of all time should have turned 50, David, Stephen, Sharon, and Cedella, Ziggy Marley and the Melody Makers, release their fifth album, *Free Like We Want 2 B*.

It's beyond doubt, even if Robert Nesta Marley had not died in May of 1981, with his influence and legend standing so great, his offspring were destined to live in his shadow, no matter what degree of independence they managed to carve for themselves.

Marley's death from cancer moved Bunny Wailer to utter the words: "Sometimes when a singer go, his works go with him, but with Bob Marley it's different. When he go, it's like he start livin', because the things that came out of him were eternal." Bob Marley,

is not a hard act to follow, he's downright impossible.

The Melody Makers have lived with comparisons to their famous father since the launch of *Conscious Party*, their debut in 1988, and on through *One Bright Day*, *Jahmekya*, and 1993's *Joy and Blues*. To some they are little more than a pale imitation of the 'soul rebel', to others, Ziggy Marley and the Melody Makers are helping keep Bob's spirit alive. Those aligned with the latter will be especially pleased upon hearing this new album.

Though the Melody Makers have taken many musical paths in the past decade, at times matching reggae with hip-hop flavours and more traditional African sounds, *Free Like We Want 2 B* is a return to the classic

Marley sound. Just listen to the achingly beautiful 'Bygones', written and sung by 23 year old Stephen, who's glorious voice is only a hair's breadth away from matching his fathers.

Perhaps the reason for this 'vintage' album is due in part to the location of the recording sessions. The Melody Makers went about remodelling the Tuff Gong studio at 56 Hope Road in Jamaica (where the Bob Marley Museum is situated), adding state-of-the-art equipment to the room where the Wailers often recorded.

After a gruelling year long world tour in support of *Joy and Blues*, the Melody Makers vowed to spend more time at Hope Road, and it is here where David 'Ziggy' Marley answers the call from *RipItUp*. It soon

becomes clear he has not had an easy day. The band have been rehearsing since dawn and it's now eight in the evening. Like his father, Ziggy holds a massive passion for soccer, and is hoping to get a game in before the last of the day's light disappeared. So, there'll be no Scripture-like answers this time round, Ziggy's giving the bumrush.

"We're workin' 'ard an' soundin' good, but it has been a long day. Some a dem gone to play, an' dat help me relax when we been in the studio."

*How does it feel to be recording and playing in the Wailers' studio?*

"The vibes are here, the vibes be where we are. We were all livin' around the studio many years ago, so the music was always a part of life. But the vibes are 'ere in the studio, it have a lot to do with why we make this album 'ere."

*Did that have a heavy effect on the music?*

"At times, but not at all times. Sometimes the spiritual vibe and music come together, sometimes just the spiritual side come through all by itself."

*Is this new album any more popular in Jamaica than the others?*

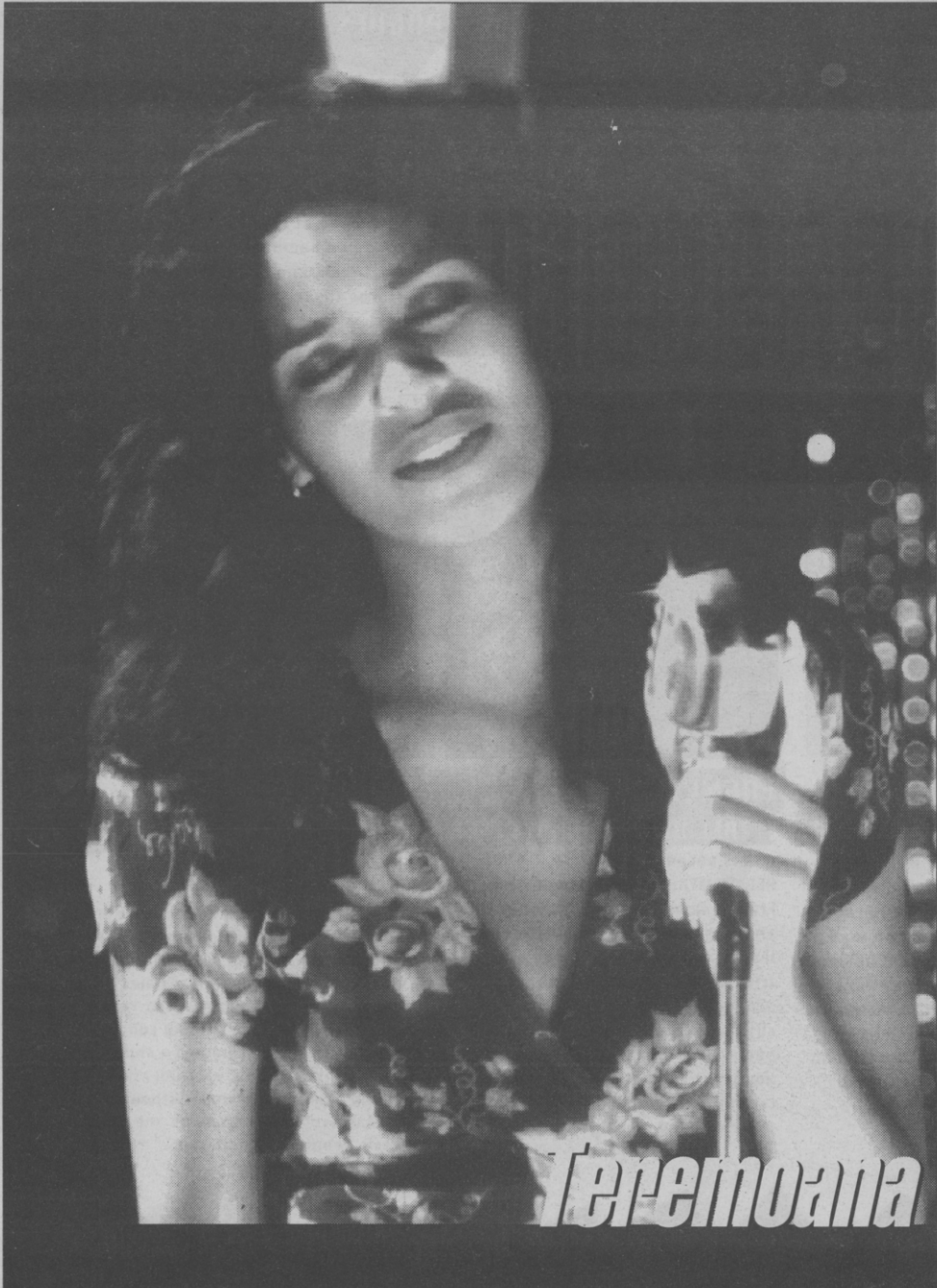
"The radio stations and the record stores, dem kinda push reggae back, but people still love the music. People can still enjoy the music even if it not playin' on the radio every minute."

When the Melody Makers were last in America pushing *Joy and Blues*, Ziggy told *Rolling Stone* he hoped the album would deliver a message to the listeners, that "each human being should live to a high standard, and respect earth and respect each human life". Quite clearly, one human being should also respect the right to let another human being play a game of soccer. Best let this go after one more.

*After five albums, is Bob's shadow any less?*

"I don't t'ink about dat, it's not on my mind, I jus' play music. I have no mind to play this music to get out of my father's legacy or shadow, that's no why I play music. There's no reason why I should want to get out of that legacy, 'cause that my own legacy. I jus' focus and play my music."

JOHN RUSSELL



## Looking After Number One

As Teremoana's second single, 'Four Women', hits the streets for public consumption, the one-time voice behind Upper Hutt Posse and Moana and the Moahunters is approaching her burgeoning solo career with gusto.

Teremoana Rapley first began flexing her vocal chords in public in 1987, as a member of famed Wellington rap outfit Upper Hutt Posse. The band pulled up roots to settle in Auckland two years later, immediately after the release of their debut, *Against The Flow*. Though mostly in the background on the recording, Teremoana's hefty soul voice could be heard in full flight on 'Stormy Weather', one of the album's highlights that suggested better things were to come.

By the turn of the decade, Teremoana was a card-carrying member of Moana's Moahunters, and was performing regularly live, and in the studio, with other local dance/hip-hop crews such as Unitone Hi-Fi, and MC OJ & Rhythm Slave. Despite a Most Promising Female Vocalist Award, picked up in 1991, and a steady stream of self-esteem boosting reviews, Teremoana chose to stayed shielded from the full glare of the stage lights until midway through this year, when she finally made a clean break from the Moahunters. Teremoana says the decision to step front and centre wasn't taken lightly, but made once she realised she had the full confidence to do it.

"Back in the early days, my mind was still being moulded and shaped into whatever it is now. That's eight years of being behind people, and though it's not so much being oppressed, it's people telling you what to do, what to think when you're on stage, what to think when you're doing an interview. I couldn't see how I could develop my own personality with these people still around me. It was about recognising a confidence in myself to know I could do it by myself. I pissed a lot of people off, but it's okay, they're still my

friends, there's no hard feelings."

A cover of Nina Simone's 'Four Women' is the follow-up to Teremoana's first solo single, 'Beautiful People', launched last April. Recorded at York St, 'Four Women' is an overtly sophisticated slice of languid-soul heaven.

"I just love singing that song, apart from the fact I can relate to it in many ways, it's good for me to sing it. [Laughter] It wasn't till I put the song down that I thought: 'Shit! I put skin colour in it again.' People just turn off as soon as they hear 'black', 'brown', or 'yellow'. I don't have a problem saying it, in fact, I like being black! It's never been a bad thing to point out skin colour, people are always doing it with their eyes, but for them to say it with their mouths is like a freaky experience."

All activity now is focussed on the recording of Teremoana's debut album, pencilled in to take place in January. She plans to work with a variety of people, including Danny D of Dam Native and DJ/producer DLT.

"Because I'm into all sorts of different types of music, I don't want to be held down to having everything sound the same. I'd rather have the option of working with different people."

While Teremoana is very definitely not the type of artist who'll let herself be assembled in the mind's eye of some svengali producer, she doesn't anticipate any problems dealing with overblown male egos in the studio.

"With my stuff, as long as the communication is there between the producer and artist, you can't really go wrong. Now I know what I want, and there's a full-on vision for this album. On my album it's all knowledge of self, and I'll take you on wicked tangents. I don't so much fuck with your mind, I play with your mind and make you think."

JOHN RUSSELL