

## Steve Marshall

"...the abundance of natural soul is undeniable." **Bill Friskics-Warren, Washington Post**

"...voices like his deserve the respect, because the music is so uplifting and full of the whole range of ingredients, very raw and ready round the edges." **Bob Jones, Blues & Soul Magazine**

1981

Toured in Koln, Germany as singer and bass player with **DTT**. Met the late **Conny Plank** at his studio just outside the city, who introduced me to **Clive Roper** and the world of African-Caribbean music in East London.

1982

Co-founded **Pyramid** in Dalston, Hackney, a centre for music development including recording studio, rehearsal rooms for music, dance and theatre, gallery and venue. The centre was particularly important for Black music development and education, including reggae, jazz, soul/RnB and african music.

1982-85

Worked and trained with notable musicians and artists from around the world, including **Jimmy Scott** (Nigeria), **Clive Roper** (Jamaica), **Orchestre Jazira** (Ghana), **Dudu Pukwana** (South Africa) and members of **African Head Charge**. Performed extensively across the UK, including the first **WOMAD** festival.

1985-88

Worked as guitarist, vocalist and studio assistant to the legendary Jamaican record producer and artist, **Lee "Scratch" Perry**. Toured with him in the UK, and sessioned at studios across London including **Matrix, Utopia, RAK, Trident** and **Elephant**.

1988-91

Left Pyramid, but worked extensively with notable artists, such as **Clifford Jarvis** (USA), **Tony St Helen** (St Lucia), **Reuben "Sleepy" White** (Montserrat), and members of **The Jazz Warriors**, including **Alan Weekes, Gary Crosby, & Trevor Watkiss**. Developed music alongside Contemporary/Jazz/African dancer and choreographer, **Deborah Baddoo**, performing regularly.

1991-93

Returned to Hackney to see the close of Pyramid, only to set up "**Phoenix Studios**" in its place and to run it with bass players **Harold Duncan** (Jamaica) and **Chas McKay** (Antigua) for a further three years.

1993-96

Worked out of **Audio Dynamics Studio** in Shoreditch with business partner and musical visionary **Barry Morgan** (Jamaica) until his death in early 1996.

1996-2002

Devised and delivered training programmes in recording and production, which focussed on the development of UK Hip Hop and other related dance styles, eg. Garage, Drumbass, etc, working out of **Zen Studios** and **The Premises**, and later out of **Peter Gabriel's Real World Studios** in Wiltshire.

2002-2004

Began recording with **Lee "Scratch" Perry** again towards the creation of **"The End Of An American Dream"**, released 2007 by **Megawave Records**, and **Grammy Nominated** in 2008 in the category Best Reggae Album.

2004-2007

Set up **State of Mind Studio** in Somerset, where I wrote and produced new songs and recordings with UK vocalists **Erica Iji** and **Abi Browning**.

2007-2008

Recorded a second album with **Lee "Scratch" Perry**, titled **"Scratch Came Scratch Saw Scratch Conquered"** (also on **Megawave**), and travelled to the U.S. to produce tracks with **Keith Richards**. Also wrote and produced a track with the legendary **George Clinton**.

2009-2011

Composed music for **"Desert Crossings"** in collaboration with South African choreographer, **Gregory Maqoma**. The show is touring internationally including dates in the UK, France, South Africa and Canada.

*"Maqoma and his collaborators, including the composer Steve Marshall and an admirable cast of five, aspire to heights and depths from which bigger but more timidly conceived performances might shy away. Although Maqoma's ambitions may not always measure up to Marshall's excitingly layered, infectious music, Desert Crossings remains a sensory pleasure."* **Donald Hutera, The Times**

Recorded a third album with **Lee "Scratch" Perry**, titled **"Revelation"** (also on **Megawave**), which was **Grammy Nominated** in 2011 in the category Best Reggae Album. Once again recorded new tracks with **Keith Richards** and **George Clinton**.

*"Unlike many of Lee Perry's recent releases, this one is a keeper and should be in every serious reggae fan's collection. It will age well and years from now will remain utterly indispensable."* **Doug Heselgrave, Reggae News**