



Back in the day, we used to use the “spring and coil” method, which consists of a transducer that drives a coil, and then you have a receiver on the next end that’s picking up the vibration from the coil. You also put a speaker box in one corner of the room and you put a microphone to the farthest corner of the room, that’s another way to achieving reverb.

~ Hopeton Overton Brown



Invisible thought waves—you put them into the machine by sending them through the controls and the knobs or you jack it into the jack panel. The jack panel is the brain itself, so you got to patch up the brain and make the brain a living man, that the brain can take what you sending into it and live.

~ Lee ‘Scratch’ Perry



With the vocal part already riding a separate track to the instrumentation, a rhythm could be stripped to the raw bone, the harmonies slotted in and out at the opportune moment and to maximum effect. The finely judged interplay of sweet vocalists and the fulsome flurry of bass and drum, dipped fleetingly in reservoirs of reverb and echo... That, in a nutshell, is the beauty of a good dub—the manipulations mold themselves so closely that they become integral to, and inseparable from, the logic of the original tune.

~ Bill Dew



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