

# SMITH & MIGHTY 1983 - PRESENT

**They seemed to influence anyone who came in contact with them or just heard their music. Their fusion of hip hop beats and reggae bass lines is legendary and they continue to re-invent music today**

**ROB SMITH  
RAY MIGHTY**



9 TIL LATE



WILD BUNCH

2 BAD

CITY ROCKER

Def  
Con

HIS MAJESTY

SMITH &  
MIGHTY

LARGE SCREEN VIDEO, FILM & SLIDES

PROCEEDS TO THE A.N.G

BRUNEL SHED,

St. Pauls  
APARTHEID  
Free ZONE



## ROB SMITH

“ I got into the whole thing through reggae music. I had an apprenticeship after I left school at Rolls Royce, I did four years and realised I hated it. I really wanted to get into music and the best way I thought was to buy a guitar, so I bought one. In 1981 I put an advert in Revolver Records saying ‘guitarist looking for a reggae band’, some guys turned up, we had a bit of a jam and I actually learned how to play the guitar with those guys. Then this thing called Arts Opportunities came up in St Paul’s. Me and a friend went down there and got a job on £22.50 a week! There was a sort of musical and we were the band called The Zion Band or something, we even toured Europe. Before this I was mucking around with splicing tapes together to make music, but I really learnt how to make music through all of these experiences. I bought an echo for the guitar and when I heard it, it really had an effect on me and I thought wow! It took it to a different level musically.

I met Ray a little after the Arts Opportunities thing. There was a band at the time called Sweat and they asked me to join. There was this moody guy on the keyboard with dreadlocks. When the band

**ARTISTS AGAINST APARTHEID**

**30TH JAN 9 TILL LATE**

**WILD BUNCH**

**2 BAD**

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**SMITH & MIGHTY**

**LARGE SCREEN VIDEO, FILM & SLIDES**

**PROCEEDS TO THE A.N.G**

**BRUNEL SHED,**  
templemeads station car park

tickets £2.50 advance... £3.00 on gate  
available at humming bird • REVOLVER • sidetrax • VIRGIN

St. Pauls  
**APARTHEID**  
Free ZONE

D.A.T.  
CLUB



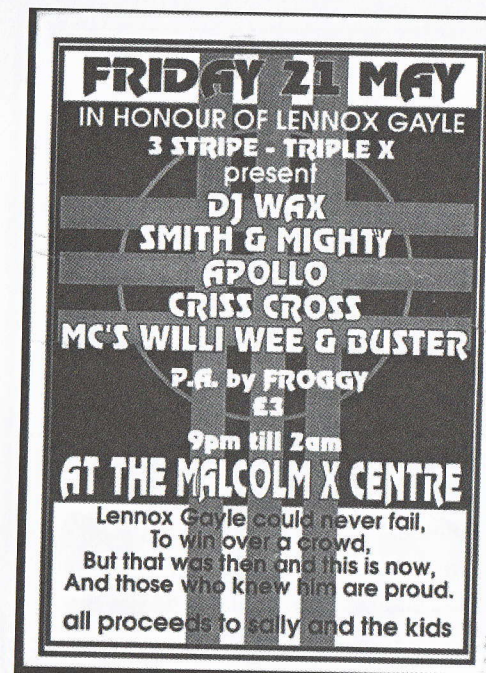
split up we both realised we had similar interests in sequencing and we went from there. The idea was to put a record out, so we got our label together [Three Stripe]. I kind of fell into producing music, we started to get our studio together on Ashley Road and we bought a mixing desk, drum machines and different types of gear. Then a few people who were hanging out with us and were interested in making music like Peter Rose, Kelz and Krissy Kriss started coming round, we put some beats down and people seemed to be into it. We knew we were all right and we were having fun with it. One of the guys from City Rockas went to London with our tune **Anyone** and when he came back he had this look on his face that I'd never seen before, he was saying, 'You guys don't know what you've got, you won't believe the effect your tune's having!' and we couldn't believe it, and it blew up from there.

We didn't realise we were creating something, because reggae music and the dub element in particular was always what I was into, but Bristol was into hip hop at the time so we were mixing the two styles together in our own original way. Then we were both having memories of when we were kids listening to all the Bacharach and Dionne Warwick stuff, we were noticing all the reverb and echoes going on the production of that music,

some of the sounds going on in that music were quite ethereal. Although it was quite poppy it had a kind of dub element to it. We just put out loads of the music we liked and influenced us in our music, we liked reggae bass, hip hop beats, and some nice vocals, we didn't really plan it, we just liked the music and that's what came out.

In terms of collaborating, it was kind of just through people coming round. We needed a vocalist and I knew Jackie [Jackson] from the Arts Opportunities thing. We asked her to come round, found out she could sing some Dionne Warwick stuff, we did **Anyone** and **Walk On** on the same beat in the same day, we did different mixes for each track.

For me it was always the 'dub' thing, about separating the sounds so you could put FX on them individually and it took a while before we were able to do this, it took a lot of experimenting. All I really wanted to do was make dub music. It wasn't until we got a few DJ spots and were doing PAs that we hooked up with the Wild Bunch. The Anti-Apartheid party at Brunel Shed we did with loads of other crews including the Wild Bunch was memorable. ✕



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**Page 107 and left:** Artists Against Apartheid at Brunel Shed, Temple Meads, 1988

**Above:** 3 Stripe and Triple XXX at Malcolm X Centre