

# ***TRANSCRIPT: TASHA ROZEZ AUDIO SHORT***

**Tasha:** You swear you're like this real Jamaican when you're up here because you have Jamaican parentage and so forth, and then when you get down there, you're like —and your cousins will tell you, “you don't know nothing.”

**[sound: recording of MC introducing Gunz N Rozez at one of their sets while they play music; ‘...the roses keep on blooming, baby—Gunz N Rozez!']**

**Tasha:** The name of my sound is Gunz N Rozez. And the name of myself is Tasha Rozez of Gunz N Rozez (laughter).

**[music: Gunz N Rozez playing at their set comes up and fades under Tasha speaking]**

**Tasha:** Chante and I are Gunz N Rozez, originally. We came from a male dominated industry of hanging with DJs and guys. We were the roses amongst —not the literal guns—but the men, the hardcoreness.

**[music: Bounty Killer's 'Guns & Roses' plays and fades under Tasha speaking]**

**Tasha:** Of course it was a song that Bounty had—Bounty Killer, which spoke about females from a uptown region, which is what Chante and I would consider ourselves.

I would call the ‘uptown girl’, the Canadian girl: The Canadian, Toronto-born, going to Jamaica every holiday, every funeral, you're learning about your ‘ghetto culture’—which is not ghetto in Jamaica, it's Jamaica. But when you're up here in Canada amongst, you know, everyone, you're hearing these things so that's what you're assuming it is.

**[music/sound: Bounty Killer's 'Guns & Roses' crossfades into the sound of an airplane flying and the ding-ding of the 'fasten seatbelt' alert warning]**

**Tasha:** You start to realize, wow, like, if you don't know it from Jamaica, you don't know what it really is. The music is just different. The versions of the songs were different, the swear words were different—you could, it just smells different—(laughter) you know what I mean? Everything was just different and better!

**[sound: ambient sounds of Kingston, Jamaica; traffic, honking, people talking, music being played out of stereos]**

**Tasha:** As soon as you get off the airport, it's the, the capital of Jamaica, so it's the city, everything is bustling, the hot air just hits you when you come off the plane. It just smells like earth-y... like soil, like richness.

**[sound: ambient street sounds and traffic from Kingston, Jamaica continues with the sound of a cassette player starting; radio music playing]**

**Tasha:** From the, the drive to the airport, to my, my home, I'll probably be able to figure out what's the 2, 3, 4 hot songs, because in that one hour, or hour and a half drive, if we stop at KFC or anything, that's like a four hour session. And now everybody's getting KFC, so now while I'm there waiting at that hour, I'm hearing more music from all the other millions of cars, and you keep hearing this one song—whatever the one song will be at that time—and then, by the time you, you reach home, if you happen to mumble a little bit of the song, your auntie turn 'round and say, 'you know this song already? Hey!' (Laughter).

**[music: instrumental song comes in and fades under Tasha speaking]**

**Tasha:** And this is how, you know, dancehall and—and reggae, and soundsystem, and everything is supposed to be—music when it comes to our culture. It's not just the top 10 on the radio that you hear once every week, you know? It's, it's a lifestyle.

**[soundclip: MC introducing Ron Nelson at one of his soundclashes in Toronto; crowd noise]**

**Tasha:** So the first clash I ever played in was Ron Nelson's 'Fully Loaded' in Toronto. Um, that was in, I believe, about 2002.

**[soundclip: a soundsystem playing at Ron Nelson comes up and fades under Tasha]**

**Tasha:** A soundclash is a battle between two soundsystems. You use only dubplates, um, which identifies the sound and you battle, and your judge is the crowd. So, songs are being played and whoever's songs are more appreciated from the crowd, the crowd is making noise, they're giving you a forward—that's what the noise is called a 'forward.'

**[sound: crowd at Ron Nelson's soundclash giving a soundsystem a 'forward']**

**Tasha:** It happens all over the world. It happens whether it's promoted or not—in the ghetto, on purpose, it happens by accident—clashing is just part of, you know, soundsystem culture. You could be at a birthday party and two sounds are there that don't like each other, and all of a sudden it turns into a clash.

**[sound: archival audio from a soundclash, featuring crowd noise and music]**

**Tasha:** I would have to big up my good friend, Ron Nelson, because he kept a lot of events that let people just know who the different sounds were. You were hearing about sounds you never heard of, and that was the point, right? To let people know that this is real, like you thought it was just King Turbo, Black Reaction, Red Flame, Black Melody, Heavyweight? No, there's like so many more sounds in Toronto, and he put us on that one year.

**[sound: music playing at a clash]**

**Tasha:** You know, it was like 24 guys and one girl. Part of that is clashing, which is where you battle. And if, as a girl, I had to battle, you know, and my only opponents at that time were men. So like, what was I gonna do but to clash them?

**[music: instrumental beat comes in and under]**

**Alanna:** Imagine Toronto without Jamaican music—or Jamaican music culture.

**Tasha:** There'd be no, like, Eglinton West, there'd be no Kensington Market. There would be none of that organic vibe.

**Tasha:** We're so similar than we are different, And if you like reggae, and if you like dancehall, you're naturally gonna find your way in this organic part of it. You're gonna find soundsystem culture, and that's just, it's just like the hidden fruit (laughter).

**[sound: Gunz N Rozez playing a set comes up and completely fades out]**