

Wissenschaftliche Arbeit im Fach Englisch

# **A History of Jamaican Creole in the Jamaican Broadcasting Media**

vorgelegt von: Michael Westphal

Prüfer: Prof. Dr. Christian Mair

## Big Up and tanks to:

Prof. Mair for the tape recordings and guidance

Axel for proof reading and feedback

Philip for technical assistance

Jamaica and Jamaican Broadcasting for a good time and inspiration

## **Table of Content**

<b>1.</b>	<b>Creole languages in the media</b>	<b>1</b>
<b>2.</b>	<b>Outline of the study</b>	<b>4</b>
<b>3.</b>	<b>Theoretical background</b>	
<b>3.1</b>	Different Theories for the description of the linguistic situation in Jamaican broadcasting	<b>5</b>
<b>3.2</b>	Diglossia	<b>6</b>
<b>3.3</b>	(Post –) Creole – Continuum	<b>7</b>
<b>3.4</b>	Acts of Identity	<b>10</b>
<b>4.</b>	<b>The special nature of broadcasting in the Jamaican mass media</b>	<b>12</b>
<b>5.</b>	<b>Data</b>	<b>14</b>
<b>6.</b>	<b>Macro-linguistic analysis</b>	
<b>6.1</b>	Methodology	<b>16</b>
<b>6.2.</b>	<b>Pre- Independence</b> – late 1930's to late 1950's	
<b>6.2.1</b>	Socio – historical background	<b>17</b>
<b>6.2.2</b>	Media background	<b>18</b>
<b>6.2.3</b>	Linguistic Analysis	<b>19</b>
<b>6.2.4</b>	Music	<b>22</b>
<b>6.2.5</b>	Conclusion	<b>23</b>
<b>6.3.</b>	<b>The Glorious Sixties</b>	
<b>6.3.1</b>	Socio – historical background	<b>24</b>
<b>6.3.2</b>	Media background	<b>24</b>
<b>6.3.3</b>	Linguistic Analysis	<b>25</b>
<b>6.3.4</b>	Music	<b>28</b>
<b>6.3.5</b>	Conclusion	<b>30</b>

<b>6.4</b>	<b>Experiments with Socialism – the 1970’s</b>	
6.4.1	Socio – historical background	31
6.4.2	Media background	32
6.4.3	Linguistic Analysis	33
6.4.4	Music	37
6.4.5	Conclusion	38
<b>6.5</b>	<b>The 1980’s – towards media liberalization</b>	
6.5.1	Socio – historical background	40
6.5.2	Media background	41
6.5.3	Linguistic Analysis	42
6.5.4	Music	48
6.5.5	Conclusion	50
<b>6.6.</b>	<b>The independent media since 1989</b>	
6.6.1	Socio – historical background	51
6.6.2	Media background	51
6.6.3	Linguistic Analysis	55
6.6.4	Music	64
6.6.5	Conclusion	66
<b>7.</b>	<b>Micro-linguistic analysis of call-in shows</b>	
7.1	Call-in shows - a diverse and special genre	67
7.2	Methodology	68
7.3	Phonological variables	70
7.4	Lexical variables	72
7.5	Grammatical Variables	75
7.6	Conclusion	78
<b>8.</b>	<b>Changing attitudes towards Jamaican Creole</b>	<b>79</b>
<b>9.</b>	<b>Conclusion</b>	
9.1	Media interacting with attitude	82
9.2	Standardization	85
9.3	The future of Jamaican Creole in broadcasting and other mass media	86

<b>10. Bibliography</b>	<b>88</b>
-------------------------	-----------

## **Appendix**

<b>I. Annotations to the transcriptions</b>	
<b>I.I Markup symbols for the ICE transcription system</b>	<b>97</b>
<b>I.II Sound Changes of underlined graphemes</b>	<b>97</b>
<b>II. Cassidy – LePage writing system</b>	<b>98</b>
<b>III. Transcriptions: files1</b>	
<b>Pre- Independence – late 1930's to late 1950's</b>	<b>100</b>
<b>IV. Transcriptions: files2</b>	
<b>The Glorious Sixties</b>	<b>114</b>
<b>V. Transcriptions: files3</b>	
<b>Experiments with socialism – the 1970's</b>	<b>130</b>
<b>VI. Transcriptions: files4</b>	
<b>The 1980's – towards media liberalization</b>	<b>142</b>
<b>VII. Transcriptions files5</b>	
<b>The independent media since 1989</b>	<b>196</b>
<b>VIII. Eidesstattliche Erklärung</b>	<b>287</b>
<b>IX. Online Resources</b>	<b>288</b>

## 1. Creole languages in the media

In language situations where two or more varieties coexist, the variety with the most prestige dominates the media. So in a de jure monolingual language situation like England the standard prevails over the various dialects. On the other hand the mass media is also a tool to influence the language situation and it can promote a certain variety as the standard. In the case of England the standard pronunciation was spread by the media in the early 20<sup>th</sup> century (Mair 2008: 142,143). In bilingual or multilingual language situations the most prestigious language, with the most political and economic significance, takes on the leading role in the media context. In South American Countries like Ecuador or Peru Spanish predominates in the media and indigenous languages are marginalized.

In most Caribbean countries Creole languages coexist with the European language of the respective former colonial power. “Creole languages are traditionally associated with a negative image” (Mühleisen 2002: 3), therefore share a low prestige which disqualifies them for the use in the media. Most of them are not recognized as official languages by local governments and lack an official orthography constraining the use in written media. Creole languages function as the mass vernacular used in informal communication whereas formal domains such as public speaking, education and mass media are traditionally dominated by the local Standard of English, French or Dutch.

Since the 1960's the media landscape in the Caribbean has been undergoing considerable changes and the formerly rigid distribution has broken up on the level of the media. In countries where the Creole language has been made an official language like in Haiti or the ABC islands this development is most drastic. In Haiti “the mass media is almost exclusively Francophone and is still growing” (Bernabé 2006: 2098). In Aruba, Bonaire and Curacao this shift is supported by ongoing efforts for standardization and a consistent orthography of the local Creole Papiamentu. “There is at present a situation in which Papiamentu competes with Dutch in the written media and where radio and TV broadcasts use Papiamentu almost exclusively” (Kouwenberg 2006: 2107). In Surinam, where many languages coexist, the Creole language Sranan Tongo serves as a lingua franca. It is finding its way into the still Dutch dominated media scene predominantly through community radio stations broadcasting exclusively in Sranan Tongo. (cf. Kouwenberg 2006: 2111). In

Guadelupe and Martinique the disruption of the media scene, conventionally reserved for Standard French, was strongly influenced by locally oriented political movements. Since the 1980's the use of French Creole has been increased in TV and especially in radio mainly through music in the vernacular and solely Creole using radio stations (cf. Schnepel 2004: 147).

Even in countries like Jamaica where the Creole lacks official language status and a consistent orthography, is closely related to the dominant language and does not serve as a political tool a similar linguistic change has been going on in the media. Jamaican Creole, locally called Patois, has found its way into the formerly almost exclusively Standard English media. Moreover Patois has expanded into various other new domains as well.

Creole almost superseded English in the theatre and is no longer unusual in advertisements in the press and on radio and television. Creole speakers dominate talk shows on radio in which callers are allowed to express their opinion freely. The lyrics of the Reggae music now popular throughout the world are in Creole for the most part. Creole has long been the universal language of newspaper cartoons and in them it is put nowadays in the mouths of members of all social classes, from the Prime Minister to the man in the streets.

(Christie 2003: 2)

Among the different kinds of mass media the radio offers the most potential for reconstructing this steady shift as it is almost exclusively locally produced, overcomes the problem of orthography and due to its relative closeness to actual language use through popular call-in shows. Due to these features and the media's relatively easy accessibility it has proven very worthwhile for linguistic research.

This thesis seeks to outline the changing sociolinguistic situation in the radio from its beginning in the late 1930s to the present. This period of time is divided into different phases which are analyzed by applying different Creole specific linguistic theories as the linguistic situations at the different stages show extreme variability. Following Shields-Brodber, a general shift from an almost monolingual situation to a diglossic one which is continually eroded and replaced by a continuum (Shields-Brodber 1997) is assumed, in spite of the extreme variability.

With the general analysis and an in-depth analysis of call-in shows the concept of decreolization of the continuum stage is challenged for the media context. With the real time study I try to give diachronic evidence for the reverse shift towards

Creole in call-in shows, supporting Mufwene's criticism of the last stage of Hall's life cycle theory (Mufwene 1999: 160).

This expansion of Jamaican Creole in the broadcasting media, where it takes on more and more functions of Standard English, is closely linked to a change in attitude towards Patois. Alleyne stresses the new role of Jamaican Creole as one of the main forces contributing to a distinct Jamaican culture and identity, leading to an increased use by upper and middle class members who by this demonstrate their loyalty to the Jamaican nation (cf. Alleyne 1985: 170). This influence on the radio and on the media as a whole is not unidirectional but mutual, shown by the analogous developments which are to be analyzed.

In how far, however, an anti-decreolization trend in the broadcasting media pushes the actual linguistic situation in the same direction is questionable as other forms of media, television and the internet, gain more importance and with them the influence of American English. Nevertheless, up to this point radio has remained the most influential medium in Jamaica partly due to the problematic social situation, which prevents the majority of Jamaican's access to other more expensive media. It still has the potential to exert influence on the actual linguistic situation. The broadcasting media could play an important part in the standardization of spoken Jamaican Creole especially if Jamaica follows the role model of other Caribbean countries making the Creole an official language.



## 2. Outline of study

*Chapter 3* deals with the theoretical background of the study. The different models used for the sociolinguistic analysis of the changing language situation in the broadcasting domain are explained. Although points of critique of the three models, Diglossia, (Post-) Creole-Continuum and Acts of Identity are presented, they are treated equally without discussing which one describes Creole-speaking communities most accurately.

In *Chapter 4*, the special nature of broadcasting within the media domain of developing countries like Jamaica, where Creole languages coexist with Standard languages, is illustrated.

The problems relating to the compilation, the transcription of the audio material and the consequential effects on the study are discussed in *Chapter 5*.

The chronological macro-linguistic analysis of the changing language situation in radio, from the advent of broadcasting in Jamaica to the present, presented in *Chapter 6*, forms the main body of the work. This time span of 60 years is divided into different periods which are analyzed separately. By unifying the different findings from the periods an overall scheme of the linguistic change is achieved.

In *Chapter 7*, a micro-linguistic approach is applied to Jamaican call-in shows. Different call-in shows, recorded in 1989 and 2007, are compared with regards to grammatical, lexical and phonological features.

In *Chapter 8*, the change in attitude towards Jamaican Creole, which accompanies the linguistic change in the broadcasting media, is outlined by means of a concise meta-study.

In *Chapter 9*, the findings from the previous three chapters are combined to various conclusions. Finally the future of Jamaican Creole in the media, with regards to technological innovations, is discussed as well as possible effects of the broadcasting media on Standardization in Jamaica.

### **3. Theoretical background**

#### **3.1 Different Theories for the description of the linguistic situation in Jamaican broadcasting**

“The language situation in Jamaica is extremely difficult to classify; even linguists are uncertain about how many discrete languages/dialects are spoken there” (Alleyne 1985: 156). The linguistic complexity expressed by Alleyne results from the various forms located somewhere in between an ill-defined Jamaican standard and the most conservative variety of Jamaican Creole. In order to account for this complex linguistic situation different theories have been established, which have led to a long standing discussion among linguists as to which one is the most appropriate.

The language situation in the media is directly linked to the general linguistic situation in Jamaica and therefore shares its complexity. Instead of assuming one correct model and trying to apply and verify it, different theories are used to analyze the changing linguistic situation in radio. As there are diverse shows and different stations, and due to the drastic changes over the time of broadcasting in Jamaica the need for applying different theories is even greater.

Three different theories useful for the analysis of media in this linguistic context are explained in this chapter: Diglossia, (Post-) Creole-Continuum and Acts of Identity. All of these are models and as such designed to describe certain specific situations. For the purposes of this study with its diachronic scope, none of them will be completely dismissed. Rather, the aim is to explore to what extent which model can be employed to describe the linguistic situation at a given time, for a specific station or a certain program. However, critique of the theories is presented in order to illustrate strengths and weaknesses of each model.

## 3.2 Diglossia

In a diglossic language situation two varieties High (H) and Low (L) are used by the members of the speech community in complementary distribution for separate domains. The originator of this concept for sociolinguistic purposes, Charles Ferguson describes Diglossia as follows:

Diglossia is a relatively stable language situation in which, in addition to primary dialects of the language (which may include a standard or regional standards), there is a very divergent, highly codified (often grammatically more complex) superposed variety, the vehicle of a large and respected body of written literature. Either of an earlier period or in another speech community, which is learned largely by formal education and is used for most written and formal spoken purposes but is not used by any sector of the community for ordinary conversation. (Ferguson 1959: 336)

Ferguson's prime examples are Swiss German (L) – Standard German (H) in Switzerland and Haitian French Creole (L) – French in Haiti. In the Jamaican case Jamaican Creole is the L variety and a Jamaican form of Standard English the H variety.

Ferguson lists several domains for the two varieties. For example, in political speeches, church services, university lectures, newspaper editorials, news stories and news broadcasts only the H variety is appropriate, whereas only the L variety is appropriate in conversation with family members, friends or colleagues, folk literature, political cartoons and radio "Soap Operas". Ferguson's differentiation within the media sector already marks the usefulness of the concept for the analysis of the media domain.

In the Jamaican case, adding an analysis of the variety prestige to Ferguson's model is useful to explain certain linguistic behavior of Jamaicans.

[...] The macro-linguistic analysis of code prestige shows converse scales of overt and covert prestige for English and Patois, where English is traditionally the code of overt prestige, and Patois the code of greater covert prestige. (Hinrichs 2006: 6,7)

Among other scholars, Shields-Brodber (1997) argues that this rigid system of opposing prestige for the H and L variety has been undergoing changes which are reflected in the media domain.

Jamaicans themselves hold “the belief that there are two stable and distinct codes, commonly labeled ‘English’ and ‘Patois’, with nothing in between” (Patrick 1999: 273). Caribbean linguists like Hubert Devonish also favor the Diglossia concept, including Fishman’s extension to bilingual situations (Fishman 1967) for the Jamaican case, as it allows Jamaican Creole to be regarded as a language in its own right. However, problematic for the Jamaican case “is the strictness of the separation between the functional domains” (Hinrichs 2006), due to the change of prestige.

Furthermore, all mixed forms of speech have to be explained by Code Switches from one code to the other. This means that the mixed speech has to be separated into fragments which then have to be assigned systematically to one of the two codes.

The “variation” produced by such code switching or dialect mixing cannot be identified as belonging to any system – it is necessarily unsystematic and chaotic (since no grammar apparently contains rules governing proper alternation with a separate grammar). (Patrick 1999: 9)

### **3.3 (Post –) Creole – Continuum**


Instead of regarding Jamaican Creole and English as two distinct codes, the Creole-Continuum model understands them as two extreme linguistic poles between which many miscellaneous varieties exist. DeCamp (1971) was the first to describe the Jamaican language situation by applying the continuum model:

Further in Jamaica there is no sharp cleavage between Creole and Standard. Rather there is a linguistic continuum, a continuous spectrum of speech varieties ranging from the ‘bush talk’ or ‘broken ‘language’ of Quashie to the educated standard of Philip Sherlock and Norman Manley.” (DeCamp 1971: 350)

The acrolect, the most standard variety, is not a British or American Standard but a Jamaican one. However, for the media context there is a Standard English pole. The varieties in between the acrolect and the Creole end of the continuum, the basilect, are called mesolects and they have a clear order achieved by DeCamp through implicational scaling of his data.

Every variable feature has a clear position on the continuum (cf. DeCamp 1971: 357), corresponding to its creoleness, there is no random variation of the features. For example, the occurrence of the basilectal variant “nyam” implies that no variant closer to the acrolect for the 3<sup>rd</sup> person possessive pronoun, like “her”, can be used in the same sentence (figure1).

**figure1.** The same speech utterance expressed in different Jamaican varieties arranged in accordance to the Jamaican continuum (Henry 2007)

im en a nyam im bickle	BASILECT	
shi en a nyam shi/im food		
shi did a eat shi food		
shi did a eat 'ar food	MESOLECT	
shi did eat har food		
shi was eatin her food		
she was eating her food	ACROLECT	

Each Jamaican commands a certain span of this continuum and uses different mesolectal varieties according to the setting of the communication. The extent of this personal span depends on his or her personal background.

The linguistic reality in Jamaica is that the two extremes are very rarely spoken and the mesolectal speech forms are used by almost all Jamaicans (cf. DeCamp 1971: 351). This assertion does not hold true for the media domain, where Standard English is often used.

In the study the terms acrolect, basilect and mesolect are not used not refer to a definite variety but characterize a certain span of the continuum. This looser handling of the terms facilitates linguistic descriptions.

DeCamp’s creole-continuum has been challenged widely because of its unidimensionality, the fact that it questions the status of Jamaican Creole as a language in its own right and as “DeCamp under-represents the range of variants controlled by each speaker [and] ignores individual variability” (Patrick 1999: 8).

The prefix 'post' refers to the link to Hall's life cycle theory (Hall 1962) which implies 5 stages of a Creole language:

- 1) pidginization through language contact
- 2) stabilization and expansion
- 3) creolization
- 4) creole continuum with lexifier language present
- 5) decreolization; change toward lexifier language (Sand 199: 51)

DeCamp identifies two conditions for the post-Creole stage, which is achieved through decreolization:

First the dominant official language of the community must be the standard language corresponding to the Creole. [...] Second, the formerly rigid social stratification must have partially (not completely) broken down. (DeCamp 1971: 351)

Through this new social mobility, the Creole-speaking community is motivated to shift the speech behavior towards English, supported by the education system or the media which has portrayed a monolingual English identity for Jamaicans for the most part (cf. Shields-Brodber 1997: 59). Not every Creole speaker is equally affected by this pressure, leading to the Post-Creole-Continuum with large-scale variation among the community and eventually to the gradual extinction of the Creole language. The role of the media, in the Jamaican case, in this theoretical prediction of the development of Creole languages is analyzed in the main part of the study.

This model has been challenged for the Jamaican case, mainly because of the shift in prestige of Jamaican Creole towards greater acceptance and the stability of the mesolects (Devonish 2006: 2090). Shields-Brodber proposes a different scenario in which Jamaican Creole usurps the functions of Standard English, which in itself transforms towards a Jamaican Standard (Shields-Brodber 1997). Mufwene criticizes the model's diachronic claim on grounds of the lack of diachronic evidence (cf. Mufwene 1999: 160). With the general linguistic analysis of Jamaican broadcasting, and especially the real time study of radio call-in shows in this thesis, the process of decreolization is examined for the broadcasting domain.

### 3.4 Acts of Identity

LePage and Tabouret-Keller challenge existing concepts, which describe Creole-speaking societies, for various reasons. For them, language is not a strict linguistic system like in the continuum model by DeCamp. Therefore, they move away from trying to find a model for the whole speech community and instead focus on the individual. Furthermore, they argue that the models in use cannot explain the extreme individual linguistic variation in Creole-speaking communities, and neglect social factors. A generalizing system is rejected as languages are abstractions existing only in interaction between individuals. The linguistic behavior is governed by individual choice with variation as the norm. (Sand 1999: 62-64)

They define “linguistic behavior as a series of Acts of Identity in which people reveal both their personal identity and their search for social roles” (LePage/Tabouret-Keller 1985: 14). Generally, individuals adjust their speech patterns in order match or distinguish themselves from those of people belonging to another group or social identity (cf. Patrick 2008). These Acts of Identity are only possible if the speaker is able to identify the group, his motivation for adjustment is sufficiently clear-cut and strong, there are enough opportunities for learning, and the speaker has adequate abilities to change his linguistic behavior when necessary (cf. LePage/Tabouret-Keller 1985: 115). In the broadcasting context, the conditions independent of the speaker’s ability, opportunities for group identification and learning, are fulfilled.

Any linguistic behavior is governed by three underlying processes: projection, focusing and diffusion. The inner-universe, thoughts and ideas, is projected and shared with others in social interaction. In relation to other in-group projections the inner universe is more sharply defined; focusing takes place. On the contrary, the inner thoughts become less precise if perceived and interpreted differently. The latter process is referred to as diffusion (cf. LePage/Tabouret-Keller 1985: 115). The group concept has to be understood in a broad sense. LePage and Tabouret-Keller cite the media and literacy as examples for institutions which can lead to focusing of the linguistic behavior of a group.

Then subsequently – possibly under the influence of literacy or (today) of broadcasting or television, there is focusing towards more regional norms, and the subsequent institutionalization of some prestige norms as standard languages which may form the basis of education systems and can become the basis of prescriptivism within a society. (LePage/Tabouret-Keller 1985: 187)

If a changing linguistic behavior for Jamaican broadcasting is assumed, the process of focusing is modified as well for the Jamaican case. Thus leading to a change in prestige and consequentially influencing the standard language.

LePage and Tabouret-Keller claim that the concept is universally applicable. However, it is most useful for Creole-speaking societies in the Caribbean, like Jamaica, as the process of developing a post-colonial identity has not been finally resolved. Hence, Acts of Identity are taking place on a wider scale in Jamaica than in a linguistically homogenous society with little linguistic variation and a clearly defined standard (cf. LePage/Tabouret-Keller 1985: 5). In the Jamaican case, the media - and especially broadcasting - plays an important role in these Acts of Identity.



#### 4. The special nature of broadcasting in the Jamaican mass media

The clear distribution in the Diglossia model of the low and the high variety into separate domains has become increasingly blurred in Jamaica. Basilectal and mesolectal forms of Jamaican Creole have been entering new domains like education, political speeches and the media. Sand (1999) states that this “increasing use is to be seen in relation to a change in attitude towards the Creole itself” (Sand 1999: 73).

The mass media takes on a special role among these new domains, largely because of the link of attitude and linguistic change. The mass media is able to exert an immense influence on people’s attitudes, including attitudes towards local culture and language. Katz and Wedell show the media’s potential to uplift, but also to destroy local culture in third world countries (Katz 1978). LePage and Keller list the media as one of the main focusing agencies making it especially influential in heterogeneous speech communities to which the Acts of Identity theory applies the best. DeCamp also points out the media’s significance for Creole-speaking societies: the media is one of the powers pushing decreolization (DeCamp 1971). The analysis of the Jamaican media is an important tool for understanding the general linguistic situation and language change. Among the different types of media broadcasting takes on a special role with regard to language use and linguistic development.

The newspaper is the oldest medium in Jamaica – the leading paper, the *Daily Gleaner*, was first published in September 1934. The newspaper has been a medium controlled and designed for the Jamaican middleclass ignoring the needs, the culture and the language of the majority for the most part (cf. Zahl 2002: 164). Illiteracy and the lack of enough ability in English have denied the poor masses the access to this medium for a long time. By far the biggest disadvantage for a diachronic analysis of Creole using the newspaper is Jamaican Creole’s lack of an official orthography, complicating a generally understandable written use. Jamaican Creole has been banned from the newspaper largely due to this problem of orthography and the negative attitude towards it. Nevertheless, the situation has been gradually changing since the 70’s and Creole is now used mainly in cartoons and advertisements but at times also in articles or headings (cf. Christie 2003:2).

In contrast to the newspaper, television is a relatively young medium. The first station, *JBC TV*, was established in August 1963. This one-station government

monopoly ended in the 1990s when new stations were licensed. Access to foreign, especially American, television is growing but only among the middle class. The majority of Jamaicans hasn't had access to television for a long time. In 1975, there were only 49 television sets in use per 1000 Jamaicans, as opposed to 295 radio sets (Katz 1976 TableA.4).

Television does not pose the problem of orthography but displays various other disadvantages for this study. Local culture and with it the Creole language is marginalized in television, due to the US influence, leading to a "standardization of television around the world" (Katz 1978: 195).

Cultural penetration continues with the growing popularity of TV satellite receivers and cable companies which bring in foreign programs, especially American, directly to Jamaican homes. Additionally local television stations fill much of their time slots with imported fare.  
(Senior 2003: 75)

However, there are locally produced programs, like Soap Operas, containing mesolectal Jamaican Creole. As opposed to radio there is very little interaction with the audience, through which Creole first made its way into broadcasting. Although there is a strong foreign influence, local stations and programs are expanding in scale and influence.

Radio exists in Jamaica since the late 1930's and has played an important role in the course of the country's history since then. It has been accessibly on a wider scale since the 1950's because of efforts by the government and the radio stations. (MockYen 2003: 39,40) Estimations show that in 2003 96 per cent of all homes were equipped with radio sets. (Senior 2003: 74).

The radio is a strictly oral medium, therefore overcoming the orthography problem. Furthermore, it has the most potential to reflect Jamaican culture and language with their African roots, which are almost exclusively oral. In addition, radio is able to reflect linguistic diversity in contrast to other media (cf. Katz 1978: 175). Music makes up the most part of time in broadcasting and is also an important tool to convey local culture and language. Alleyne regards music, besides religion and language, as most central to Jamaican culture and society (Alleyne 1988). However, local Jamaican music has been suppressed by the radio for a long time (cf. Pinkow 1997: 163).

## 5. Data

The data used in this study consists of radio recordings from 2007 and 2009 taped by myself, recordings from 1989 taped by Prof. Christian Mair, and material recorded between 1957 and 1979 gathered in the *Library of the Spoken Word* at the University of the West Indies in Mona, Kingston.

The recordings from 1989 and 2007/09 cover various programs and radio stations. They therefore present a good cross section of broadcasting in Jamaica for the respective periods. For the period before 1989, the collection of data was more difficult. Commercial radio and programs perceived as purely entertainment weren't considered worth recording and archiving neither by the Radio Unit of the University of the West Indies nor by official archives and the stations themselves. In addition, the recordings in the radio archive in the University of the West Indies haven't been systematically filed in any kind of data base, so many recordings have been lost because of the sheer amount of data available.

The data up to the early 70's consists mainly of educationally and culturally important programs, thus lacking a certain representativeness. However, Jamaican Creole was rarely heard on radio during this time, so the recordings represent extreme examples in which Jamaican Creole was heard on radio. Therefore, the data used for these time periods is supported by various other secondary sources. The recordings provide authentic examples, thus findings of other scholars can be specified. Additionally, the analysis of the linguistic situation of Jamaican Creole in these rare instances allows drawing conclusions about the linguistic situation of the Creole language in the whole Jamaican broadcasting domain of the respective times. However, the focus of the study is on the more recent times from the late 70's till 2007/09, due to the more varied data.

The transcriptions of the audio material do not aim at an exact conversion of the spoken language into a written form, but are intended as a help and a guide to the recordings, following Andrea Sand (Sand 1999: 22). Generally, the ICE transcription conventions were applied. If there is a clear distinction between Standard English and a basilectal form of Jamaican Creole, the passages in Creole are phonetically transcribed using the Cassidy-LePage orthography (Cassidy, LePage 2002: xxxix). However, as there is mostly no clear distinction certain regulations, needed for the specific data, were added to the ICE transcription convention: The Standard English orthography is applied whereas graphemes with

deviations from the Standard pronunciation are underlined. No constant standard pronunciation can be identified for the radio domain throughout the entire existence of radio in Jamaica. In the early years of broadcasting the Standard was clearly RP, but through the increasing influence of American English and Jamaican Creole no consistent standard can be specified. However, this does not pose a problem as only those deviations typical for Jamaican Creole and which are relevant for the study are taken into account. For example the change from Standard /ð/ to Jamaican /d/ or from Standard /θ/ to Jamaican /t/ is represented by an underlined <th>. Not taken into consideration is, for example, rhoticity, a major difference between Standard American and RP pronunciation and not relevant for this study.

As “every transcription is already an interpretation of the data” (Sand 1999: 22) a consistent system for the transcription of unsure phonological variables has to be applied. Generally these cases were transcribed in favor of a Jamaican pronunciation because “Jamaican Creole is the first language of the majority” (Shields-Brodber 1997: 57). Therefore, Jamaican Creole is the basis of thinking and speaking. However, the context of the utterance containing the phonologically arguable variable needs to be taken into account. In very formal situations, like news broadcasts, or in the years before the 1970’s, when Jamaican Creole was very rarely heard on the radio, the Standard pronunciation is given preference. On the other hand in more informal situations like call-in shows the Jamaican pronunciation is preferred. All changes marked by underlined graphemes are defined in detail in the appendix. By maintaining a standard orthography and adding this special convention, the transcription better fulfills the intention of being a guide for the reader to the original recordings than a phonetic transcription, but still takes into account phonetic deviations.

All files are attached on the CD and have been arranged according to the five different time periods. The order of the use and the citation in the study define the more fine grained arrangement. When a recording is analyzed or excerpts are used as examples the systematic name of the file is given as well as the page of the transcription and in case of an exemplary excerpt the line numbers are also stated. For example “file4.9 p176 l33” refers to the ninth recording analyzed in the fourth time period, the transcription for this file is attached on page 176 and the quotation used can be found in line 33 on this specific page.

## 6. Macro – linguistic analysis

### 6.1 Methodology

The macro linguistic analysis of Jamaican broadcasting is done in chronological order. The entire existence of radio in Jamaica is divided into five phases. The boundaries are not sharply defined but are rather blurred. These divisions are made on the basis of changes in events within the broadcasting domain, historical and social developments, general linguistic trends observed by other researchers and musical innovations. All these different factors complement each other.

Each period is analyzed first in terms of the historical and social background. Political changes, but also cultural and social reforms, have always had tremendous influence on the media landscape in Jamaica (cf. Pinkow 1994: 163). Information on the socio- historical background is mainly procured from *The Gleaner* homepage on history in Jamaica as indicated in the text.

Secondly, the media background is scrutinized with regard to events within broadcasting and each station, the staff, finances, radio coverage and radio availability for the people. The focus is on the effects of these aspects on the linguistic situation in the radio. The information on this chapter is mainly obtained from MockYen (2003), Pinkow (1994) and Kretsedemas (1997).

The linguistic analysis of the programs forms the main part. Starting with an overview of the programs available, the general language trends and the ratio of local to foreign productions, a close linguistic evaluation of the programs follows: Who uses Jamaican Creole, when is it used or not and for which purpose.

As music is a central element of broadcasting, a brief analysis of the music played on the air is included in the study. General background, the different music shows available, and the ratio of foreign to local music with special regard to the linguistic aspects are taken into consideration. This is supported by exemplary Jamaican musical productions. Information on musical background is mainly obtained from Bradley (2001).

For each phase, conclusions are drawn from the findings of the different levels of analysis. The findings are compared and supplemented with those of previous research.

## 6.2. Pre- Independence – late 1930's to late 1950's

### 6.2.1 Socio – historical background

The last stage of colonial rule in Jamaica saw major political, social and economic changes. Inspired by Marcus Garvey, and due to the changes taking place worldwide concerning colonial rule and the recession of the 1930's, political opposition grew. Alexander Bustamante was the leading figure of this movement. His commitments led to the establishment of the first Jamaican labor union and the foundation of the *Jamaican Labor Party (JLP)* in 1943. However, the first political party, the *People's National Party (PNP)*, was founded by the more moderate Norman Manley in 1938. This movement caused more local political control: the first election took place in 1944 and in 1957 full internal self government was achieved. In 1958, Jamaica became a member of the newly formed *West Indies Federation*, but withdrew from it in 1961 and gained independence from Britain one year later. (The Gleaner)

On the levels of education and economy, major improvements took place. A more varied economy supported by the post World War II years improved the social situation in Jamaica. In 1948, the University of the West Indies was founded which was destined to play an important role in the promotion of local culture. (The Gleaner)

The coronation of Haile Selassie in Ethiopia inspired the Jamaican Leonard Howell to take up Marcus Garvey's afro-centric ideas and form the Rastafarian cult. He rejected British culture and focused on local black issues, including the local language, Jamaican Creole. The majority of Jamaicans, especially the upper and middle class, disapproved of these new ideas.

These innovations theoretically signaled a movement towards local culture, of which Creole is a major part. However, these new ideas were not so far reaching as to overthrow linguistic and cultural beliefs that have been indoctrinated for more than two centuries.

Pre-independent Jamaica embraced notions about the supremacy of Britain and her language, and the concomitant inferiority of native Jamaicans and their use of language.

(Shields-Brodber 1989: 43)

### 6.2.2. Media background

Radio sets were available in the Caribbean by the late 1920's and those Jamaicans who could afford it mainly received programs from the USA. The *BBC* Empire service starting in 1932 Jamaicans offered a second option for listening. The founding of the Caribbean branch in 1946 the *BBC* amplified broadcasting in the West Indies. The main aim of the *BBC* was not so much entertainment, but education. With the Empire service in Received Pronunciation the English language was promoted by the "Big Teacher" (Drews-Bernstein 2008: 188), *BBC*. In 1937, the *Interim Report of the Plymouth Committee covering Broadcasting Services* described the aims of broadcasting for the colonial territories as follows:

We envisage the development of colonial broadcasting [...] as an instrument of advanced administration, an instrument, not only and perhaps not even primarily for entertainment but rather for the enlightenment and education of the more backward sections of the population.

(MockYen 2003: 15)

In November 1939, the first Jamaican station, governmentally owned *ZQI*, started broadcasting. The target audience was the elite, and foreign material was used almost exclusively (cf. MockYen 2003: 22). Both circumstances restricted the use of Jamaican Creole. Radio sets were still a status symbol as only two per cent of the population owned one (MockYen 2003: 35). Through donations from the Colonial Development and Welfare, fund the listenership was expanded through public listening facilities. By 1949, roughly one hundred thousand Jamaicans listened daily to the four hour program (MockYen 2003: 35). In 1950 *ZQI* was deeply in debt and was sold to the British company Rediffusion International London. The new station, called *Radio Jamaica and Rediffusion (RJR)*, operated a cable "rediffusion" service. The receivers were expensive, but *RJR* rented rediffusion boxes to individuals and donated free radio sets to schools and police stations and put up public loudspeakers in village squares (cf. MockYen 2003: 39), thus increasing the audience and also reaching the lower classes. *RJR* was a commercial station owned by non-West Indians. From 1951 onwards, a Canadian, William MacLurg, who had worked for the *BBC* for a long time, owned the company. He and the predominantly white staff, mainly Canadian and British, set the tone, both linguistically and with regard to content: "RJR was BBC to the Bone" (MockYen 2003: 59), as the focus was not only

on entertainment but also education. All these facts indicate a large cultural distance between the broadcasting media of the pre-independent years and the majority of Jamaicans. This cultural gap is also reflected in the linguistic gap between Jamaican Creole as mass vernacular and Standard English as the dominating language of the media. However, as more and more 'darker skin' began to appear among the RJR staff and Jamaica was on the verge of independence, Alma MockYen sensed that change was in and on the air (cf. MockYen 2003: 48).

### 6.2.3. Linguistic analysis

*ZQI* almost exclusively used foreign material as this was the cheapest option, so no Creole could be heard on *ZQI*. This was in line with the target audience, the Standard English speaking elite, and the colonial authority, which also ran the station. MockYen states that “*ZQI*'s tone was BBC” (MockYen 2003: 26), which also holds true linguistically.

Due to its better financial background, *RJR* aired more local productions. As *RJR* was a commercial radio station in contrast to *ZQI*, advertisement was an important part. These advertisements, mainly for local products affordable by the middle class, were read restricting the use of Jamaican Creole.

There was no independent news section and articles from the *Daily Gleaner* were read out one by one. Generally, all announcing was carried out in Standard English by the white disc jockeys. Alma MockYen describes the speech of one particular announcer as “more British than most Britishers” (MockYen 2003: 85). In all three recordings from that time the announcements are strictly in Standard English with an accentuated trilled /r/, regardless of the use of Jamaican Creole in the jingle or in the actual program (files 1.1 p100, 1.2 p105, 1.3 p112). MockYen describes one incident where she unintentionally used Jamaican Creole in a reportage on an outside location, as she was under pressure to keep the commentary going. Although the *Gleaner* commended the mishap, radio superiors did not approve at all.

Entertainment occupied way more air time on *RJR* than on *ZQI*. Radio serials were especially popular among the audience, and triggered a change of listenership from the elite to the popular audience. Most of the serials were imported from the



USA or Britain, but the popularity sparked the production of a local program called *Life with the Morgan Henrys*.

[It was] the first radio programme to fully use on air the language spoken by most Jamaicans most of the time. It was scripted and spoken in the Jamaican dialect. (MockYen 2003: 46)

The show was extremely popular but on the other hand also caused widespread criticism about the degradation of Jamaican speech (MockYen 2003: 47).

Unlike today the radio was more or less unidirectional and performed acrolectal English focusing (cf. Shields-Brodber 1989: 43).

There were not many public-participation programmes; however, when these occurred the presented participants whose credentials in English and high levels of education were indisputable. (Shields-Brodber 1997: 60)

RJR was required to broadcast 10 hours of *BBC* programs weekly, and to reserve another one and a half hours daily for governmental programs. This *Governmental Broadcasting Service (GBS)* included special school programs, giving instruction in, for example, history or music but also the English language. There were also local culture educational programs in cooperation with the University of the West Indies. However, the language used was very often not in accordance with the topic, as education was strictly monolingual English.

The first program in the series, *Folk ways of the Caribbean* (file1.1 p100), is about Anansi stories which are very often linked to song and are normally told using Creole. The jingle of *Folk Ways of the Caribbean* starts with an announcement in Standard English, and is then contrasted by the common closing line of each Anansi story in Creole: "it's nat mi mek it is Anansi Jak Mandora mi na chuus non" (file 1.1 p100 l16). The excerpt from the Jamaican children's song *Brown Girl in the Ring* and the conversation of two males in an unidentifiable language, but which is certainly a speech variety from the Caribbean, establish the cultural and linguistic context further. The announcement and educational explanations in RP Standard English reveal the contrast between the jingle and the whole announcing sharply. Only Standard English was acceptable for educational matters and the discussion of serious topics. The known Jamaican intellectual Philip Sherlock relates the story also using Standard English, but nevertheless applying some Creole elements. Most outstanding is the use of reduplication with adjectives to intensify the meaning, for

example “wicked wicked eyes” (file 1.1 p101 l24). Reduplication is a common feature of Creole language stemming from the substrate influence of African languages on Creole. Phonological Creole elements occur very rarely, for example h-dropping on “him”. One part of a sentence contains various phonological features of Patois which increase the tension and propel the action: “hii jos riichd uova is eed” (file 1.1 p103 l4). Two lexical changes appear: “fly-up” and “calaban”, both referring to traps (Cassidy/LePage 1980). On a grammatical level, “never” is used twice as a negative tense marker for the past: “the calaban never caught mister snake” (file 1.1 p102 l29). The infinitive is used to refer to the past when Anansi cuts down the bamboo tree: “he [...] take of all the leaves” (file 1.1 p103 l2). Indirect speech promotes the use of Jamaican Creole features. The auxiliary “have,” to form the present perfect, and the indefinite article are left out in an utterance by Brother Snake: “you been trying to catch me all week on Monday on Monday you set slippery hole for me” (file 1.1 p102 l20). In an indirect speech of Anansi, the Creole first person possessive pronoun is used: “I’ve lost me bet I’ve lost me bet” (file 1.1 p103 l32). Standard English is used for the typical closing sentence of the Anansi story which emphasizes the distance between the cultural topic and the language used.

The fifth program in the series, *Folk Ways of the Caribbean* (file1.2 p105), shows a similar discrepancy as that in the first. The program is about folksongs in Jamaica which are performed on the air, and explanations are given by Louise Bennett. She was one of the most prominent advocates of Jamaican Creole and is one of the first writers to use Creole in her poems and stories. However, she uses Standard English, the only acceptable variety on radio for serious talk, for her explanations and anecdotes. The only exceptions are slight and rare phonological features of Creole, for example, changing /ei/ to /e/ in “Jamaica” (file1.2 p106 l23) or /ʌ/ to /o/ in “country” (file 1.2 p107 l2). When she imitates a child talking to her she uses mesolectal Jamaican Creole: “mis bii ai nuu a sang nou” (file 1.2 p108 l20). The songs are performed in Patois and contain phonological, lexical and grammatical features of Creole. In the song *Manual Ground* (file2.1 p109 l1) /ð/ and /θ/ are changed to /d/ and /t/, labialisation (/bɔi/ → /b<sup>w</sup>ai/) and palatalisation (/gɜ:l/ → /g<sup>j</sup>a:l/) occur, and the Jamaican word “mash,” meaning “to strike” (Cassidy/LePage 1980), is used (file 1.2 p109 l1). In the song *Judi drown dead* (file1.2 p105 l32), the infinitive, “drown,” is used to refer to the past. The program shows a clear diglossic distribution:

the H variety with minimal Creole influence for serious explanation and the L variety for folk songs and quotation of everyday talk.

In the program *Fathers of the Nation* (file1.3 p112), the politician Norman Manley presents his views on the West Indian Federation. The announcer, Professor Morgan and Norman Manley all use British Standard English. There are only minimal indications of a Jamaican accent in Manley's speech. Through this Act of Identity Manley shows his education and his qualification for a political career. Using Jamaican Creole in political context was regarded as a stigma, and this did not change till 1972 when Michael Manley used basilectal Creole in his election campaign (cf. Sand 1999: 74).

#### **6.2.4 Music**

The music played on the air in the 30's to the late 50's was almost exclusively American or British. The little local music available for airplay, like Mento or folk songs, was mainly aired on cultural shows like *Folk Ways of the Caribbean* (file 1.2 p105).

Especially popular among the audience was R'n'B music, preferably performed by African Americans, which at first received little airtime. As a result of public pressure RJR, started the all R'n'B music program *Treasure Isle Time* which was an instant success. (cf. Bradley 2001: 29). Bradley summarizes the influence of the music played in the pre-independent years on Jamaican culture and language as follows:

The minds of the Jamaican people were colonized by America's rhythm and blues. Its influence penetrated deep into the fabric of society and had a devastating effect on our folk music, our dialect, even our dress code. America's twang had taken over from our Jamaican patois, mento, Burru and Poco, which were exiled from the city to the hills in the country. (Bradley 2001:xv)

### 6.2.5 Conclusion

Many changes took place in pre-independent Jamaica, also indicating a trend towards local culture. This departure into a new time is not reflected on a linguistic level in the newly created broadcasting domain. Radio was almost monolingual English mirroring the still existing colonial dependency and the prevailing negative attitude towards Jamaican culture, including Creole. If Jamaican Creole appeared on the air there was a clear diglossic distribution of the varieties. Creole was only acceptable on the air in comedy (cf. MockYen 2003: 75) or in a strictly cultural context like *Folk Ways of the Caribbean*.

There was a considerable cultural and linguistic distance between the majority of Jamaicans and broadcasting. Radio did not reflect the linguistic reality in Jamaica but functioned as one of the focusing agencies promoting Standard English. It is in accordance with its designated role (decreolization) in the *Life Cycle Theory* described by DeCamp.

## **6.3. The Glorious Sixties**

### **6.3.1 Socio – historical background**

Jamaica achieved its independence from Britain on August 1962. The newly born independent country experienced an enormous economic and cultural upswing in the early postcolonial period (cf. Zahl 2002: 50). An expansion in education, literature, the health sector and music took place, marking the optimism of the glorious sixties. Jamaica tried to establish an identity independent from the former colonial ruler Britain, for example, by proclaiming national heroes of Jamaica. Among them were important figures of “black resistance” like Marcus Garvey or Paul Bogle and George William Gordon, the two protagonists of the Morant Bay Rebellion from 1865. (The Gleaner)

However, in many domains like education or the legal system the British system was continued unchanged. Similarly, no linguistic planning efforts were made to improve the status of Jamaican Creole. The same discrepancy holds true for the radio domain, which became apparent in the official Independence broadcast.

A document encapsulating the late colonial language situation with its strict diglossia is the official Independence broadcast (of 1962), which duly celebrates and illustrates the folk-heritage of Jamaica and its associated Patois but uses British standard English pronounced in a near RP accent for the commentary. (Mair 2002: 33)

### **6.3.2 Media background**

The optimism of the late 50's and 60's plus the aspiration for a local Jamaican identity led to the establishment of a new national station, the *Jamaican Broadcasting Company*. *JBC* went on air in June 1959 using AM technology with the ambition to support national development, focus on cultural issues and education, to give a voice to the voiceless and to strike a new path away from the consumerist oriented British model adopted by RJR. (cf. MockYen 2003: 193). The “only truly national station” (Pinkow 1994: 98) was the concept of the politician Michael Manley and was governmentally funded, but was intended to follow the unbiased pattern set by the

*BBC* (cf. Senior 2003:75). The purpose of this investment was to establish a powerful tool for political, economic and cultural development (cf. Pinkow 1994: 99). *JBC* started very innovatively, for example with its own news section and several productions of its own about local cultural issues. However, the majority of the staff, especially the announcers, were British or Canadian. The educational mandate was understood in a “colonial sense” and the improvement of the status of Patois was not part of *JBC*'s aims.

After 1965, a slow but steady consolidation set in due to internal problems and the lack of funds, as the new *JBC* TV station received the major governmental means. Although *JBC* increased the coverage of the island and started innovatively, *RJR* still enjoyed around two thirds of the radio audience in the late 60's (MockYen 2003: 243).

*RJR* not did not alter its original British modelled concept but changed from the rediffusion system to the AM band, facing the new competition. Instead of trying to attract more listeners by attaining a more local sound, *RJR* employed even more foreign professional staff.

The optimism of the years of political independence reached the media domain but did not alter the linguistic stance of the two radio stations. In spite of the often large distance between topic and language used in the cultural programs, media played an important part in national development and in the search for a new Jamaican identity in the time of independence (cf. MockYen 2003: 239).

### **6.3.3 Linguistic Analysis**

During the sixties the proportion of local productions increased and dominated the radio landscape in both stations. In contrast to *RJR*, where the news articles of the *Gleaner* were bought and read out unchanged, the *JBC* had its own news section. The *JBC* news section set out to inform the population with a focus on local Jamaican issues and in a way that people could understand and relate to (MockYen 2003: 285). However, this did not mean that a linguistic approach to the listener took place. The linguistic guideline set by the news director was still: “The Queen's

English is in a constant state of decay. Let us not hasten the process” (MockYen 2003: 287).

In the post-independence period both stations started to experiment with public participation programs. For example, in *JBC's Soap Box*, billed “The voice of Jamaica,” (MockYen 2003: 215) people from all classes could state their opinion on a wide scale of topics in interviews. In the radio talk show *Jamaican Woman*, females from the Jamaican country had the opportunity to discuss and find solutions to the problems of their communities. For the first time Jamaican people were able to present their opinions in a language familiar to them. However, these programs were rare and have to be seen in the context of the cultural initiative of the *JBC*.

Primarily *RJR* experimented with nighttime phone-in shows due to the format's commercial success in the USA. The shows gained some degree of public interest, but the stations were not prepared for the “political fallout of these potentially controversial on-air conversations” (Kretsedemas 1997: 62). The political aspect as well as the language used by some callers to discuss serious political issues caused problems for the station. Although most callers were comfortable using English, contributions in Creole, a language unfit for airplay in this context, were translated instantly by the host (cf. Shields-Brodber 1997: 59/60). Letters sent in by listeners were also edited for Standard English. “Concerns of content were subordinated for those of form” (Shields-Brodber 1997: 60).

In the domain of straight entertainment Jamaican Creole was not subject to those severe restrictions. For example, Jamaican Creole was heard in the historical serial drama *Shadows of the Great House*, and dominated the radio soap opera *Country Life* or *The Lou Ranny Show*, a comedy loved by the audience (cf. MockYen 2003: 252)

In the 60's governmental educational programs, for schools and the general listenership, increased and were broadcasted on both stations. The total number of programs for schools transmitted by *RJR* and *JBC* was 300 in 1965 (MockYen 2003: 148). From 1965 onwards, the linguistic pioneer Louise Bennett worked for the *JBC*. In her first show, *Aunty Roachy Seh*, she used prose monologues in Creole (in contrast to the recording from 1957) to commentate on current affairs.

Her profound pride in being Jamaican was communicated by her choice of linguistic form to which she remained truthful no matter what the social consequences. (MockYen 2003: 250)

The three recordings from the radio archive of the *UWI* are further examples of shows about local culture, literature, but also Jamaican Creole. Local literature gained more attention in the whole process of establishing its own cultural heritage, which was supported by educational programs on the radio. In the series *Life in a Mirror*, texts from authors from the West Indies are presented. In the excerpt the short story *World's End* (file2.1 p114) by the Jamaican author Roger Mais is related. The story is about the relationship of poor cart man Ben and his son mediating a feeling of hopelessness. The announcement, the introduction and the actual story telling is in Standard English with a British pronunciation without any indication of Creole elements. The direct speech of Ben, his son and the other characters is voiced by different narrators. These dialogues establish a sharp linguistic contrast to the actual storytelling and the introduction. All characters are of lower social classes and use basilectal Jamaican Creole with clear phonological, lexical and grammatical Creole features exemplified by the following sentence: “yu kud sel dis skin mi hiir se dem gi yu ten shilin far it” (file 2.1 p116 l9). In “dis” /ð/ is changed to /d/, /ə/ becomes /a/ in “far”, “mi” and “dem” are first person singular and third person plural subject pronouns in Jamaican Creole, “se” is the most common Jamaican conjunction and the infinitive of “hear” is used for the past. The program reveals a clear diglossic distribution: English for the explanations and storytelling, and Creole to depict the speech of actual Jamaicans.

The same diglossic structure dominates the program *It's Time for a Story* (file2.2 p119). In the Anansi story *Dry Bone and Anansi*, direct speech is used for the utterances of the characters in contrast to the program on the Anansi story from 1957. Storytelling and introduction are in the H variety, Standard English. However, the storyteller shows a slight Jamaican accent: for example /hʌntə/ is pronounced /hɒntə/ and /gəʊt/ changes to /gɔ:t/. On the level of direct speech there are severe differences among the characters best described with a linguistic continuum. The animals the spider Anansi, Bra' Goat and Bra' Rabbit use basilectal Creole: for example, the Creole prepositions “fi” and “ina” are used (“fat fi tru bwoi” “ina di bag” file2.2 p119 33, p122 l26) or the infinitive form is frequently used to refer to the past (“ai ketch im” file2.2 p121 l14). The speech of the human Dry Bone is of mesolectal variety tending to the acrolect, mainly with phonological Jamaican Creole features: “wen yu tek mii op is trobl yu tek op” (file2.2 p123 l2). /ʌ/ becomes /ɒ/ in “up” and “trouble,” and /ei/ changes to /e/ in “take”. However, there is subject verb concord in



Dry Bone's utterances which is untypical for basilectal Creole: "unless somebody offers to help you with the load" (file2.2 p120 l27). The most Standard English is spoken by the superior animal, Chicken Hawk, who rescues Anansi. Through this linguistic continuum a hierarchy is established among the characters: the Creole speaking animals at the bottom that are tricked by Dry Bone, Dry Bone in the middle and the almost supernatural Chicken Hawk, swooping down from the sky to save Anansi, at the top.

Compared to *Folk Ways of the Caribbean #1*, patois is a central stylistic device in this Anansi story, but it is still the marked variety only used by the fable's characters.

In the series *How do we talk* (file2.3 p124) different aspects of language in Jamaica are investigated and explained to the listener. In the recording Frederic Cassidy explains the process of folk etymology with examples from Jamaica. The jingle reflects different speech varieties spoken in Jamaica ranging from the basilect to the acrolect. The introduction and the explanations by Cassidy are in Standard English. Creole only appears in the jingle and in the examples. Although little Creole is actually spoken in the program, it shows that the Jamaican language was in fact acknowledged as part of the Jamaican culture. However, the approach to patois is from a strictly scientific point of view – Creole is linguistically analyzed but not used. The three examples demonstrate that Creole was recognized as a part of the Jamaican cultural heritage but also that it was not supported as being central to the newly emerging Jamaican identity.

#### **6.3.4 Music**

In the early 1960's a new truly Jamaican music started to develop. Ska, with its accented offbeat rhythm, reflected the myriad influences on Jamaican culture, the new national euphoria and beat with the very soul of downtown Kingston (cf. Bradley 2001:47). Ska emerged from the ghettos of Kingston, influenced by Rasta drumming, and was coined "sufferer music." At first Ska received no airtime as the radio producers stuck to the mixture of British and American popular music mixed with classics. The JBC fulfilled its brief to promote indigenous art and to reflect local taste

on a musical level by broadcasting two music programs, *Teenage Dance Party (TADP)* and *Jamaican Hit Parade*, from the mid 60's on. *TADP* especially was a great success and introduced the rhythms and innovations of downtown Kingston to a wide audience.

"TADP may well be the JBC's most lasting and positive contribution, not simply to the media, but to the Jamaican cultural fabric generally" (MockYen 2003: 235).

The hit parade consisted almost exclusively of Jamaican artists although most of them still tried to sound American (cf. Bradley 2001: 89). The lyrics and therefore the language did not play a very important part in Ska as most tracks were mainly instrumental, like the first two international Ska hits, *Guns of Navarro* by the Skatalites (file 2.4), and *Al Capone* by Price Buster (file2.5). When Ska developed into Rocksteady the rhythm slowed down a little, the sufferer music slowly moved towards uptown and the lyrics became more important. Although the Rocksteady singing style had its roots in the USA – "as post ska, it was now excepted rather than merely accepted for Jamaican syntax, slang and pronunciation to be used" (Bradley 2001: 173).

The two Rocksteady examples show the extreme linguistic variety existing in the music of the time. Alton Ellis' language in *Girl I've got a Date* (file2.6 p128) is almost Standard English with the influence of American pronunciation. The only Jamaican variable is /d/ instead of Standard English /ð/ in "take this from me" (file 2.6 p128 l13). Desmond Dekker's *007* (file2.7 p129) is sung in basilectal Creole: for example, the plural marker "dem" is frequently used and /təʊn/ is pronounced /tə:ŋ/: "dem a ruudbwai a kom op tu toong" (file2.7 p129 l15). Both songs enjoyed commercial success and both were played on *Hit Parade*. However, tunes in English were commercially more successful, especially internationally.

Although Jamaican music became increasingly popular, also among the middle class, American and British music still dominated the radio scene, especially on RJR.

### 6.3.5 Conclusion

The optimism of the late fifties and sixties spilled over to the radio domain. The new station created competition. New innovative shows were broadcasted and the promotion of the local cultural heritage gained immense importance, especially on *JBC*. Through these new developments the use of Creole increased most notably in the public participation programs and through music, but also in the cultural context. A direct comparison between the two Anansi stories (files 1.1 and 2.2) shows this clearly. But there was still the same strict diglossic distribution of the H and L varieties which had been existing since the early years of broadcasting.

Independence led to a revival of local culture in the search for a national identity but there was little focus on linguistic expression (cf. Shields-Brodber 1997: 60). The use of Jamaican Creole was still stigmatized by the media and within the whole society as a sign of an inability to speak correctly. The efforts spent in the call-in shows to restrict and correct Jamaican Creole shows this explicitly. In an independent society where the majority of people had to learn English almost like a second language it still remained the unmarked choice on radio. But the times of almost monolingual broadcasting belonged to the past.

## 6.4 Experiments with Socialism – the 1970's

### 6.4.1 Socio – historical background

The landslide victory of the *PNP* under Michael Manley in 1972 marked the beginning of “Democratic Socialism” in Jamaica. Manley focused on Jamaica’s lower classes in his election campaign and his politics; also linguistically. By delivering his speeches in Jamaican Creole and using reggae music in his campaign, Manley signaled a change in attitude towards the country’s Creole language.

Michael Manley’s Democratic Socialism [...] encouraged a class of citizens who for a long time had been disenfranchised conceptually, emotionally, and economically, to shed their fear of expressing themselves and demand their collective rights. (MockYen 2003: 130)

The *PNP* carried out many reforms, called *People’s Projects*, which were received well by the majority of all people: for example, equal status to children born to an unmarried mother, adult alphabetization, land reforms and free education. However, the economic success of the glorious sixties ebbed away and the impacts of the economic faults from the sixties began to increase. In order to provide enough funds for the expensive reforms, Manley’s government started to tax the gains earned by foreign companies in Jamaica, for example the bauxite industry. The strategy backfired; bauxite working decreased and large parts of the upper middle class emigrated to the USA and with them Jamaica’s financial capital. Economic and financial problems increased leading to an extreme polarization of the public and rising public unrest peaking in the time of the election campaign in 1980 with more than eight hundred dead (Zahl 2002: 54). The International Monetary Fund provided a tempting way out of the financial crisis. The *PNP* agreed to this deal and paved the way for Jamaica’s future problems. (The Gleaner)

The economic problems cast a damning light on Manley’s “Democratic Socialism”, and disrupted the plans for a promotion of Jamaica’s lower classes and their language, Jamaican Creole.

#### 6.4.2. Media background

Manley perceived the radio as an important political tool, but also for the education and democratization of the illiterate poor masses. He saw broadcasting as a chance to give them a voice. Much emphasis was put on culture, community and education, but by the mid-seventies these aims metamorphosed into propaganda and bias (cf. MockYen 2003: 239). Due to the lack of funds, educational programs decreased in quality and quantity and were more and more neglected by schools. *JBC* became an agency of government, which was reflected by the governmentally controlled output of the newsroom (cf. Pinkow 1994: 104). Critical voices were repressed and rarely heard on the air outside call-in shows. The listeners' perception of bias in the *JBC*'s programs caused a shift of audience preferences to the more independent *RJR*. However, in 1977 the government extended its influence to *RJR* by acquiring 25,1 percent of the holdings (MockYen 2003).

All the political and ideological turmoil caused a decrease in general radio quality, fewer innovative programs, and the credibility of broadcasting suffered. On the other hand, the emphasis on "political correctness" helped to marginalize the radio's former insistence on linguistic correctness. Jamaican Creole was now frequently heard on a large variety of programs. Furthermore, the percentage of local staff in both stations grew considerably and the stations added FM services expanding the coverage of the island, reaching almost every inhabitant from Morant Bay to Negril (MockYen 2003).

Indirectly, Manley's encouragement of the lower classes and the ambition to give them a voice came true through broadcasting. Call-in shows took the airwaves by storm from the mid-70's onwards and bestowed a linguistic organ upon the Jamaican public.

[...] These sorts of discussions also became defining moments in the development of both cultural and national identity. As many of the earlier show hosts have commented, talk radio provided an opportunity for Jamaica to understand itself better. (Kretsedemas 1997: 61).

### 6.4.3 Linguistic Analysis

In the very beginning of Michael Manley's first premiership, enough funds were available for cultural and educational programs with Creole used in them. When financial problems started to be felt, funds decreased and the production of local and educational programs declined. The ratio of foreign to local programs did not change in favor of the Jamaican programs any more.

In the mid-seventies day time call-in shows found their way into Jamaican broadcasting on a large scale. They were commercially successful as the Jamaican public responded extremely well to the format and the production costs were relatively low. The JBC fulfilled its role in the promotion of culture and the provision of support for the government's *People's Projects* by introducing a mass-based people program, the first call-in show *Public Eye* (cf. MockYen 2003: 289). The previous nighttime call-in shows had been taken off the air when *Public Eye* entered the stage. Other copies of the format followed suit: for example, *PALAVA* on *JBC* or *RJR's Hotline*. With *Taking Care of Business*, the first program giving medical or judicial advice to callers premiered. The programs were an instant success because there was a need of the Jamaican population to articulate and discuss their political or cultural ideas. Shields-Brodber ties this need and the success of talk radio to Jamaica's oral culture.

"[Talk] is an institution in the island, which, in spite of her high profile in the Caribbean, has not attained as high levels of literacy as those of some of their neighbors, and is still, in essence an oral society. Talk is the primary means of disseminating information, passing on traditions and shaping attitudes and values in the wider society; the advent of talk shows has done much to reinforce its impact." (Shields-Brodber 1992b: 192)

In call-in shows, for the first time, voices of ordinary citizens were heard on radio engaged in serious discussion with the radio commentator. Even more important, language restrictions did not dominate the air talk like in the sixties nighttime call-in shows. People from all social classes could use the service as access to landline telephones increased immensely in the early seventies. However, the setting of communication on air is different than in normal conversation. The hosts are normally members of the intellectual, educated elite, fluent in Standard English and acting as traditional members of acrolectal focusing (cf. Shields-Brodber 1992: 494). Callers represent a wide range of language skills as they

embrace all social classes and levels of education, and, in addition, they are usually less articulate and secure than the host. Facing the superior language ability of the host some, especially solely basilectal Creole speakers, might feel intimidated and unable to defend their opinion satisfactorily (cf. Shields-Brodber 1992a: 488). This was especially true in the earlier phone-in shows, but in the seventies hosts tried to create a more relaxed atmosphere by code switching to Jamaican Creole, making the callers more comfortable using the variety of speech most natural to them. These Acts of Identity create a level conversational playing field and the focus changed from “correct” language performance to expressing opinions clearly in the preferred variety. It is not possible to speak of a diglossic distribution of varieties in this case. The whole Jamaican linguistic continuum, with code switches as Acts of Identity, could be heard in these serious on air discussions. Shields-Brodber speaks of an “erosion of diglossia on two fronts:” the traditional English speaking radio moderators switched codes encouraging callers with little proficiency in English to state their ideas in any Creole variety (cf. Shields-Brodber: 1992b: 192,193) – change in the acrolect towards Creole and an increase of mesolectal and acrolectal forms.

This trend within the media towards more Creole on air was not restricted to call-in shows. Shields-Brodber argues that basilectal Creole could also be heard in reports in news shows (Shields-Brodber: 1992b: 193). Pauline Christie’s (1998) study from, carried out in the late 1970’s, on integration of Creole elements in English speech complements Shields-Brodber’s statement by looking into changes in the acrolect. She analyzed the linguistic usage in domains reserved for Standard English like the newspaper, radio and university essays and found various instances of integration in news broadcasts, commentaries, announcements and interviews with public figures on the radio (Christie 1998).

Advertisements show similar changes in the acrolect, but also an increase in the usage of the basilect. The exemplary recordings reflect the linguistic range used in advertisements. In the three advertisements, *A Leonard Moses Limited*, *Charley* and *Shoppers Fair*, an acrolectal speech variety is used. Creole elements are only integrated on a phonological level: for example, change from /eɪ/ to /e:/ in “sale” (file3.1 p130 l25 *Charley*) and /hɔri/ instead of /hʌri/ (file3.1 p131 l4 *Shopper’s Fare*). The items sold by the stores are mainly electronic household items, so the near English variety is used to appeal to the target audience, the Jamaican middle class. As only upper and middle class members or tourists could afford to go to clubs, the

language used in the advertisement for the Reggae Night in Montego Bay is Standard English (file3.1 p131 l14 Reggae Night Montego Bay). The governmental advertisement motivating the people to start a backyard garden is targeted at Jamaica's lower classes (file3.1 p131 l25 *governmental/gardening*). The advertisement opens with a simulation of a dialogue in basilectal Creole. The comment, which contradicts the opinion of the female in the opening, is of an acrolectal variety. Creole is used in the simulated real-life situation in the beginning because of its communicative effectiveness and the listener feels directly addressed (cf. Alleyne 1985: 170). However the voice of reason, which is right, does not use the basilect. The accuracy of the comment becomes even more convincing to the audience through the linguistic contradiction.

The findings from the recordings agree with Alleyne's statement on Creole in advertisements.

The unequal socioeconomic relationship between Jamaican Creole and Standard English is still reflected in the type of advertisement which are couched in each language and the type of media context in which the basilect is used. [...] Commercial advertisements distribute English and Creole in accordance with the socioeconomic status or connotations of the product being advertised. (Alleyne 1985:170)

The most popular program on JBC in the 70's and 80's besides *Public Eye* was a disc-jockey show called *Barry G Show* (MockYen 2003: 269). Barrington "Barry" Gordon's deejaying style won him a large audience and greatly influenced the deejay show genre's style in Jamaica in the seventies and eighties. From 1975 till today, with some short breaks, Gordon has been broadcasting various shows from different stations and his changes in language exemplify the overall linguistic change in the radio domain (Pinkow 1994: 134). In the recording of his inaugural broadcast (files 3.2 p132, file 3.3 p133, file3.4 p134, file3.5 p137) Gordon uses acrolectal speech. Rhoticity and the usage of the future marker "gonna," typical for AAVE, show the influence of American English on his language behavior on air. Only phonological Creole features occur in his speech in the recording: most noticeably assimilation of /l/ > /r/ in "allright," change from /ei/ to /e:/ in "ladies", from /əʊ/ to /ɔ/ in "only," from /ʌ/ to /ɔ/ in "up" and occasional usage of the alveolar voiced plosive instead of the dental voiced fricative mainly in "the". The different jingles for the program are of a similar variety. However, in the unplanned situation when there seems to be a problem with the telephone lines, Gordon shifts to Creole ("sombaadi chekin dat" file3.5 p137 l24)



exposing his normal personal speech variety. When having to read out the mathematics problems he shows a similar behavior and replaces /θ/ with /t/ in “one fifth” (file3.5 p137 l27). Generally, Gordon tries to follow the American example of deejaying as the genre has its origins in US broadcasting (Hagen 2005: 265), but adds a Jamaican accent.

Interaction with the listener is rare due to the show’s monologue structure. This speech style inhibits a dialogue (Hagen 2005: 266) and intimidates the callers who only answer Gordon’s questions very briefly. Furthermore, it seems that they feel very uncomfortable using standard English, which becomes apparent through the hypercorrections of one female caller who adds “Hs” when spelling the answer for a quiz (C O hR hR hI D hO hO hE file3.4 p136 l25). This insecurity suggests a linguistic distance between the audience and Barry G’s deejay talk.

Although the *Barry G Show* set the standard for this genre in Jamaica, other radio deejays, like Errol Thompson, started to incorporate Creole in their speech (MockYen 2003: 266). In 1977, Mickey Campbell not only used a more mesolectal language than all the other radio deejays, but overflowed the airwaves with his basilectal dread talk every night from midnight to 6 am. With his show, *Dread at the Controls*, he brought down linguistic, social and musical taboos. He was the first Rastafarian announcer, played exclusively the latest Jamaican music and spoke his mind on political and social issues in the language of the Jamaican lower classes. Although the show enabled the *JBC* to end their daily broadcasting stop at midnight and enjoyed enormous popularity it was taken off the air in 1979. Campbell himself summarizes the linguistic situation by announcing on air in the seventies from a “sufferer’s” point of view as follows:

The people who run JBC and RJR are like that. Them alienate themselves from society, they live uptown, they speak real perfect English – not Hinglish – and they acting like they forget they used to go to shop for their mummy and speak patois. Patois is a part of our upbringing and you can’t forget it, but if you’re going to go and present the news you know you’re not going to read it in patois, but you’re still trying to sound like a Jamaican. You don’t have to fake your voice to sound famous. And that’s what they were doing.

(Bradley 2001: 475)

#### 6.4.4 Music

In the late 60's Jamaican musicians began to slow the tempo of Rocksteady, and under the influence of American Soul music created a new sound called reggae. The new Jamaican music quickly gained large international success supported by the soundtrack for Jamaica's first feature film *The Harder They Come*, starring Jimmy Cliff (Bradley 2001: 286). His songs are also exemplary for the early reggae termed 'pop reggae' (Bradley 2001: 253). As the music was primarily produced for the international market, no Creole was used. In Jimmy Cliff's *Wonderful World Beautiful People* no traces of a Jamaican accent can be found (file3.6 p138). The music's happy and positive vibe had an everlasting effect on the international perception of Jamaican music. Due to the linguistic characteristics and the uncritical tone radio stations did not resist playing this Jamaican music, unlike with Ska and Rocksteady.

Jamaican audiences favored roots reggae music developing in the early 70's under the growing influence of Rastafarianism. This development included a freedom of expression. This applies on a linguistic level as basilectal speech and Rasta Talk superseded the former American influence, but this freedom was also expressed in the music's open social and political critique (cf. Bradley 2001: 197). A very negative attitude towards Rastas and their language still prevailed in the Jamaican society, and the stations kept on playing foremost the linguistically and socially more suiting pop reggae (Bradley 2001: 253).

However, sentiments began to change slowly. Michael Manley used Max Romeo's roots reggae song *Let the power fall on I* (file3.7 p139) in his election campaign. Romeo, who adopted Rastafarianism in the seventies, uses a language strongly oriented towards Standard English. RP vowels, diphthongs and consonants remain unchanged and no consonantal clusters are reduced or assimilated. Rasta Talk is very prominent in the lyrics. For example, Romeo uses the first person pronoun "I" in a sense typical for Rastafarians: "I" or "I an I" is also used for the first person plural emphasizing the unity of all persons (cf. Adams 1994: 22). Furthermore, he refers to Haile Selassie with "Far I" throughout the song and uses the word "wicked," which is used by Rastas as general negative adjective. A more basilectal example for the increasing presence of Rastafarian reggae in society and the media is Big Youth's *S 90 Skank* (file3.8). The song about the Honda S90 bike was used for a radio advertisement in spite of Big Youth's open expression of

Rastafarianism. His language is basically basilectal Jamaican Creole colored with biblical metaphors typical of Dread Talk.

In general, the radio was helping reggae's course in the 70's (Bradley 2001: 210), especially the two programs *Dread at the Controls* on *JBC* and on *RJR* a show hosted by the self-proclaimed public relations man for Rastafarianism, Philip Jackson (cf. Davies 1979: 205). Both shows broadcasted during the nighttime and the radio deejays were allowed to choose the music independently and played exclusively Jamaican music. Both shows were very popular and supported roots reggae's move towards uptown Kingston. Althea and Donna's world hit *Uptown top Ranking* (file3.9 p140) was promoted on Mickey Dread's show. This example shows that in the late seventies even the most basilectal lyrics did not stop a song from being played on the radio. Without knowledge of Jamaican Creole the lyrics are unintelligible even to native English speakers.

The examples of Jamaican music from the seventies show the whole range of Jamaican speech from the Basilect to Standard English. Besides the call-in shows, the music was the second most important factor bringing about the erosion of the Diglossia in the radio domain. However, the quota of Jamaican music played on the radio did not exceed fifty percent (Bradley 2001: 211), the two roots reggae programs were exiled to the nighttime slots and the producers dictating the music repertoire preferred highly polished pop reggae (Bradley 2001: 324).

#### **6.4.5 Conclusion**

In the seventies big social, cultural and political changes took place. These innovations directly influenced the broadcasting domain and its linguistic situation. The examples from the different areas of broadcasting display the roots for the erosion of the Diglossia in the Jamaican radio domain. This development, first described by Shields-Brodber, is mainly brought about by call-in shows. Creole could now be heard in the domain of serious public talk which was formerly reserved for Standard English. Music played an important part in the increase of basilectal speech varieties on the air – an area not mentioned by Shields-Brodber. The erosion is not only caused by an increase of basilectal Creole but also by a change in the H variety.

More and more, Creole was integrated into Standard English on Jamaican radio as the findings from Christie and the recordings show. These developments combined led to a change from a purely diglossic distribution to a situation better described with DeCamp's continuum model: all varieties from the Basilect to Standard English were present in the Jamaican radio of the seventies.

However, certain constraints need to be added to the model of the erosion of Diglossia. The unmarked choice in newscasts for general announcing and for all serious discussions outside call-in shows remained English, although Creole features were integrated sporadically. All announcers were fluent in Standard English and were therefore traditional agents of Standard English or acrolectal focusing, including talk show hosts. Many radio announcers were British or American and the Jamaicans very often achieved their radio education in Britain or the USA. Switches in Codes only occurred for pragmatic purposes or as acts of identity (cf. Shields-Brodber 1992b: 192).

Creole largely increased in the domains in which it was used on the air. The beginning of a change in the Standard English pole of the continuum can be observed in some occasions resulting in severe fractures in the rigid diglossic distribution. These trends have not seriously threatened the place of English as the language associated with formal usage in general, and it remains prestigious as the symbol of education and social status (cf. Christie 1998: 23), which is reflected in the language use in the radio for the most part.

## 6.5 The 1980's – towards media liberalization

### 6.5.1 Socio – historical background

In 1980, the *JLP* under Edward Seaga came out as winner of the general elections, whose run up came close to a civil war-like situation. Seaga introduced free market policies and established close ties to the USA, hoping for relief from the critical economic and social situation through the US *Caribbean Basin Initiative* (The Gleaner).

Although Jamaica received some funds and foreign investors returned to Jamaica by and by, the island had to face immense problems. The strict obligations imposed by the *International Monetary Fund*, the concentration of power on Seaga and the government's inability to leverage local economy caused an increase in poverty and a decline of the health and educational system (Zahl 2002: 55). Cocaine trade controlled by local Dons started to grow, leading to rising crime and violence in Kingston's streets. (Zahl 2002: 55)

Unlike Manley, Seaga did not try to use the media for his cause. Seaga extended his free market policy to this domain and the biased period of broadcasting of the seventies came to an end. As the *JBC* obtained fewer funds, the station had to adopt *RJR's* system of strictly commercial broadcasting. This new course had different effects on the radio domain. Profitability now governed the radio's schedule, therefore costly local productions were discarded. However, the requirement of appealing to the audience allowed the radio producers to realize the potential of Jamaican Creole on the airwaves for the first time in the history of broadcasting in Jamaica.

### 6.5.2 Media background

The new free market policy and the need for profitability had varied effects on the radio landscape in Jamaica. The *JBC* had to adapt to this system of strictly commercial radio already carried out by the station *RJR*. Cutbacks were made on the level of expensive locally produced programs and replaced by foreign material. By 1982 the ratio of foreign to local content was estimated at seventy to thirty for the *JBC* (MockYen 2003: 283) while *RJR*'s program was almost exclusively locally produced. However, the new policies led to an increased use of Jamaican Creole on the airwaves as both stations filled more of their time slots with the relatively cheap but highly popular call-in shows. For example, *JBC* extended the air time of *The Public Eye* from two to three hours and ran an overnight call-in talk program with an open format called *Shades in the Morning* (Pinkow 1994: 132)

Both stations sought a more local tone in general in order to increase audience identification. The *JBC* termed this new strategy "personality radio." The announcers now had more freedom and, for example, were able to choose the music they played independently (Pinkow 1994: 128). This new relative independence of announcers also influenced the linguistic behavior on the air.

In the early 1980's, Jamaica, with UNESCO assistance, set up three community radio stations to end broadcasting's neglect of the Jamaica's 'country people'. The aim was to "eliminate the vertical information flow" (MockYen 2003: 157) of radio and focus on the needs of the rural population. The schedule consisted, for example, of public participation programs or agricultural and educational programs. Some of the broadcasting of these stations was carried out in Jamaican Creole. Alleyne describes these broadcasts as a fundamental part of the stations' role and function as a regional radio station catering to regional sectoral interests, and aiding in the general cultural and educational uplift of the rural regions in Jamaica (cf. Alleyne 1985: 170). The underlying ambitions were not totally fulfilled as most often the format of the *JBC* was cloned and lacking funds led to a slow and steady demise.

The need for profitability led, together with the community stations, to a more local approach of broadcasting in the long run. This trend furthered the erosion of Diglossia in the radio domain.

### 6.5.3 Linguistic Analysis

Shields-Brodber's theory, the beginning of the erosion of the former diglossic language situation in the media, could be verified with the analysis of Jamaican broadcasting in the 1970's. The analysis of the material available for the 1980's examines the progression of this development.

The most popular program of the JBC, *The Barry G Show*, exemplifies the development from the 1970's to the 1980's very well. In the recordings from the late 70's Barry Gordon uses an acrolectal speech variety with only sporadic phonological Creole features. During the 80's he had changed to a more mesolectal speech variety which Pinkow describes as "a mixture of English and Patois" (Pinkow 1994: 134). The *Boogeyman* is also a very good example of JBC's new personality radio. He was able to play the music he wanted, the most popular reggae, and to talk about critical and innovative topics in the way he wanted (cf. Pinkow 1994: 134). Barry Gordon's drastic linguistic change can be interpreted as an Act of Identity. With his very often critical topics and his linguistic choice he aligned himself with Jamaica's lower classes and distanced himself from the upper middle class.

Soap Operas were still very popular among the audience and were most often aired during the morning hours (Pinkow 1994: 132). Due to the format's commercial success there were still many locally produced shows, which were traditionally voiced in mesolectal and basilectal varieties. This shows how Creole was utilized to appeal to the radio audience.

The JBC's original mandate for national development was in competition with the new mandate for profitability but was not abandoned. The *Jamaican Information Service (JIS)* still produced cultural and educational programs, like the agricultural program *Calling Farmers*, which were also aired on *RJR*. The JIS' flagship program *Jamaica Magazine* was aired by turns on both stations. The recorded issue of *Jamaica Magazine* is about the start of the new school term in 1989 (file4.1 p142). The program contains an introduction, interviews with first formers and a report with interview elements on a school teacher.

The announcer uses an acrolectal speech variety in the introduction. Grammar and lexicon are Standard English while there are various Creole deviations on a phonological level. Most noticeably the frequent use of /d/ instead of /ð/ and change from /ʌ/ to /ɔ/ in "us" or "but" (file4.1 p142).

The speech of the first formers is in varying mesolects with Creole features on all levels. Phonological Creole variants include frequent h-dropping in “high school” or “hard” or usage of /t/ for standard English /θ/ in “three” (file4.1 p142/143). Lexical Creole elements which occur are the preposition “fi” and the conjunction “se” (file4.1 p142/143). Several non Standard English grammatical constructions are used, which on the other hand are not all necessarily typical for Jamaican Creole. The usage of “did” as a past marker in “I did well prepare” (file4.1 p142 l33) is typical for Jamaican Creole but the construction could also be used in Standard English to add special emphasis to the utterance. The omission of the auxiliary “have” in the present perfect progressive construction is not in line with Standard English but in basilectal Creole a tense marker without any participles or auxiliaries is used for this purpose. (“I been doing” file 4.1 p142 l27 vs Basilectal Creole “me did/wen/dida do”)

The speech of the reporter conducting the interview with the school teacher shows more deviations from Standard English than the announcer’s speech in the beginning. For example, /ð/ and /ʌ/ are more often replaced by /d/ and /ɔ/ (file4.1 p143). The teacher interviewed uses a mesolectal variety showing phonological and grammatical Creole features exemplified by her statement: “and other children laugh” (file4.1 p143 l29). The definite article “the” is omitted, the infinitive “laugh” is used to refer to the past and “other” is pronounced /ada/.

A very wide span of the Creole linguistic continuum is covered by the exemplary recording. There are two differing acrolectal varieties used by the reporter and the announcer and varying mesolects spoken by the children and the teacher. It is problematic to describe this linguistic diversity of the show using the diglossic model or the Acts of Identity theory. However, there are clear diglossic tendencies: the announcing is closer to Standard English than the speech in the interviews, which is closer to the basilectal pole of the continuum.

The following analysis of the language in the different news shows illustrates linguistic behavior in the most formal setting of broadcasting. The language in the recording of the *JBC News* (file 4.2 p144) represents only a relatively narrow span of the linguistic continuum. The announcing is almost Standard English with a very marginal Jamaican accent. The announcer sometimes changes /eɪ/ to a long /e/ most often in “rate” and “Jamaica” (file4.2 p144). The variety of the reporter tends more towards the mesolect. He uses the infinitive in a present perfect construction instead



of using the past participle; “they have describe” (file4.2 p146 l22). On a phonological level, /ð/ and /ʌ/ are frequently substituted by /d/ and /ɔ/.

The *RJR* (file4.3 p148 and file 4.4 p149) news programs reveal more mesolectal varieties as there is an additional interview with a school principal. Like in the *JBC* newscast, the actual announcing is in a near Standard English variety and the reporter’s language is closer to the mesolect. The interviewed school principal uses a mesolectal variety which only differs from Standard English on a phonological level. In every instance /ʌ/ is pronounced /ɔ/ and in seventy percent of cases /d/ is used for Standard English /ð/. The following program, *World of Sports* (file4.5 p151) shows the same linguistic distribution. Announcing is in Standard English and the interview partner, the president of a Jamaican football club, uses mesolectal speech. Creole elements can also be found on a grammatical as well as on the phonological level. Infinitives are used in a present perfect construction, “I was shock and cut up” (file4.5 p151 l20). The language in all news examples covers a smaller span of the linguistic continuum than the example for a cultural educational program. The different varieties spoken, even the mesolectal ones, are still relatively close to Standard English. Diglossic tendencies can be observed once again as the official announcing is closest to Standard English, and the mesolect only enters the news programs through interviews with “normal” Jamaicans. However, Jamaican Creole speakers are now heard on this most formal radio format in the interviews. This demonstrates the far reaching changes in radio, as Jamaican Creole speakers “have traditionally been silenced [in the newscasts] through the paraphrase and summary of the official speakers of Standard English” (Bryan 2004: 648).

In contrast to *Jamaican Magazine*, the news programs lack the cultural background which allows or even somehow triggers more basilectal speech in the *JIS* program. Additionally, news programs have to be seen in an even more formal context, which still inhibits the use of basilectal varieties to a certain extent. An exception to this linguistic distribution of the regular news broadcasts are those aired by one of the community radio stations, *Radio Central*. Newscasts were done in Creole, “thereby recognizing the fact that news should be cast in the language that the target audience understands” (Alleyne 1985: 170).

The different recordings of advertisements (file 4.6 p152) encompass the whole linguistic continuum from basilectal varieties to Standard English, and not only a small span like the newscast examples. The advertisements for foreign companies,

like the Canadian *Scotia Bank*, and all-Caribbean enterprises, like *Grace Foods* (file4.6 p152), are in Standard English without any hint of a linguistic Jamaican influence. But advertisements for local brands, like *Sangster's Book Store* or *Red Stripe* (file4.6 p153) beer, are also in Standard English. The target audience of these products is not necessarily the Jamaican middle or upper class, which would have triggered the usage of Standard English, but, especially for *Grace Foods* and *Red Stripe*, the whole Jamaican community. Even the information on the *National Water Commission* (file4.6 p153), targeted at all citizens is in Standard English.

The advertisements for *Budget Supplies* and *Sir Mokol's PVC Pipes and Fittings* (file4.6 p154) use an acrolectal variety close to Standard English. The Jamaican accent is very marginal and the only non-phonological deviation from Standard English is the usage of the Creole first person personal pronoun, "me," as a possessive pronoun (file4.6 p154 l9). The products advertised by those two companies are non-luxury items.

Butter, however, was and is still considered a luxury item in Jamaica because dairy products had to be imported, and people from lower classes very often cannot afford a fridge and therefore cannot store products like butter. *Best Butter* is a Jamaican butter brand made of milk from Jamaica. The two advertisements for *Best Butter* (file4.6 p154/155) show that the company tries to appeal to all Jamaican classes using mesolectal and even basilectal varieties. The language of the first ad is mesolectal with many phonological Creole features, for example "butter" is pronounced /bɔtə/ (file4.6 p154 l30). In addition, on a grammatical level the infinitive is used to refer to the past "hey baby what happen" (file4.6 p154 l29). As in the first *Best Butter* advertisement, a dialogue is voiced in the second one. However, in contrast to the first ad, mesolectal and basilectal Creole is used. Switches to basilectal Creole occur when the first interlocutor is talking to the baby ("aarait honi shht se momi fixin de ding ding" file4.6 p155 l1), and when the second interlocutor gets emotional about the mistreatment of her baby by giving her daughter a butter substitute ("duon boda sha guo chiensh mai daata yu hiir ma" file4.6 p155 l5). The rest of the dialogue is in mesolectal speech, and the concluding jingle is in Standard English reflecting Alleyne's claim on advertisements that if a real life situation is simulated the dialogue may be done in Creole, but the general comment is in English (cf. Alleyne 1985: 170). Likewise, a real life dialogue is simulated in the advertisement for *Fleeter's Electrical Sale* (file4.6 p155) which is completely in a

speech variety closest to the basilect of all examples. Various phonological Creole elements are used as well as lexical and grammatical Creole features. The Creole first person personal subject pronoun “me” is used instead of English “I,” the tense marker “a” is used in a “going to future” construction (“mi a guo bai” file4.6 p155 l21), Jamaican “kyan” replaces English “can’t” or “cannot” (“me kyan get non” file4.6 p155 l16) and the plural marker “dem” is used (“dem praisis a kon me beta” file4.6 p155 l21).

Similarly to the news on the community radio stations, the majority of the advertisements aired were in Jamaican Creole (cf. Alleyne 1985: 170). The target audiences of the community stations were mostly peasants and it is highly unlikely that advertisements for luxury items were aired, fitting the general scheme observed for the recordings from *JBC* and *RJR*.

The same diglossic distribution in advertisements already observed in the 1970’s still holds true for the examples from the 1980’s. If Creole is used, most of the time a real life situation is being depicted and the advertisement is for non luxury items, like material needed for the maintenance of simple houses sold by *Fleter’s Electrical Sales*. The majority of the advertisements only consist of a general comment, most often supported by a catchy song, and use a variety far closer to the Standard English pole of the continuum. However, the usage of Creole in the *Best Butter* advertisement indicates a change in this diglossic distribution. Comparing the examples for advertisements from the 1970’s to the ones from the 1980’s a drastic increase of Creole can be observed. All varieties of the linguistic continuum are covered but the Diglossia within has not been eroded yet.

Kretsedemas argues in his work that the change in call-in-shows from the mid-eighties onwards reflects the process of liberalization in the media (Kretsedemas 1997: 160). The media liberated itself slowly from regulations on the level of content and the way of articulation. The two main afternoon call-in shows, *Hotline* (file4.9 p176) on *RJR* and *The Public Eye* (file4.7 p155 and file4.8 p166) on *JBC*, and *JBC*’s overnight talk show, *Shades of the Morning*, adopted an open format. This means the callers set the agenda and could choose the topic they want to talk about independently. This open dialogue format was introduced to integrate the listener more into the station’s program. Furthermore, this new freedom of choice is extended to the linguistic level, callers were able to speak in whichever variety they felt most comfortable with and the hosts very often shifted their speech towards the caller’s

language. The topics discussed vary from political issues, like the Jamaican Dollar exchange rate (file4.8 p167 l7), to personal ones. For example, one caller seeks the host's help as a relative was denied entrance to Jamaica at the airport in Kingston (file4.8 p169 l30). Most often callers discuss problems of the community they live in, for example, problems with bus routes (file4.9 p179 l31). Generally, the choice of topic, whether political or strictly personal, does not influence the linguistic behavior in any sense. However, both callers seeking medical advice in the *Radio Doctor* (4.11 p183) show discuss very personal issues and use a variety close to the basilect.

The language used by the different callers and hosts used in the talk shows cover a very wide range of the mesolectal varieties on the linguistic continuum. Hosts sometimes use more acrolectal varieties especially in monologue passages, for example Joan Haines, the host of *The Public Eye*, shifts towards the acrolect in her final 'reasoning' about disabled persons in the Jamaican society (file4.8 p175 l22-), or the radio doctor in his final statement about prostate problems triggered by the Standard English speech of the show's co-host (file4.11 p191 l15). However, the mesolects dominate the Jamaican talk radio of the eighties.

There are differences in the language used by the hosts in the different call-in shows. The host of Hotline, Barbara Glouden, uses the most basilectal variety followed by Joan Haines and the radio doctor at the more acrolectal pole. Glouden was the first talk-show host to use Jamaican Creole on the air, and, through this, immensely influenced linguistic behavior in this radio domain (cf. Kretsedemas 1997: 147). Glouden herself describes her shift in language as follows.

They were very upset about my use of Jamaica talk, because everyone before was using standard English. There was a lot of hostility. Middle class callers would call up and complain, but now everyone speaks that way. (Kretsedemas 1997: 148)

The shift of talk radio hosts towards more Jamaican Creole can be seen as acts of identity to show solidarity with the Jamaican people and establish a closer relationship to the listeners. These findings indicate a drastic change in the role of call-in show host from traditional agents of acrolectal focusing to promoters of mesolectal speech. Taking into account the extreme popularity of talk radio this development even leads to acrolectal focusing within the whole radio domain

explaining the shift in the acrolect towards more Creole described by Shields-Brodber (Shields-Brodber 1989).

The hosts also frequently switch codes to basilectal Jamaican Creole for various functions. As for most West Indians the language of feeling is Creole (Morris 1993: 23), code switches become more regular if the host becomes emotionally involved in the discussion. In the heated discussion with an almost basilectal speaking caller, Barbara Glouden uses a figurative Creole expression to emphasize her argument (“the residents are sitting down there watching the gritter run down in the gully” file4.9 p177 l4). She does likewise when describing the dangers on Kingston’s roads: “other people are driving as if hell is waiting at the other end and they have a front seat in the devils parlor” (file4.9 p178 l21). Joan Haines begins her arguments twice with Creole “bwoi” when she gets emotionally involved in the topic (file4.7 p161 l7 file4.8 p174 l29). She also uses Creole as a stylistic device to make a certain point better understandable to the audience. She describes Jamaica’s courts as “chak a blak” (file4.7 p162 l14) in order to make clear to everyone listening that cases tend to become very long winded in the Jamaican jurisdiction.

All these different aspects of the linguistic diversity in Jamaican talk radio show that the erosion of Diglossia has developed most drastically in call-in shows among all the different programs analyzed. Serious discussions are held in mesolectal speech with frequent switches to the basilect. Furthermore, if an acrolectal speech variety is used it has still a relatively high mesolectal character. The only marginal trace of a diglossic distribution is the fact that on the whole the callers’ speech is more basilectal than that of the hosts.

#### **6.5.4 Music**

In the early eighties the Roots Reggae era came to an end marked by Bob Marley’s death in 1981. Electronic production gained increasing influence starting with Dub music from the late 1970’s using various electronic sound effects. With the emergence of Dancehall, the music scene became totally dominated by computer productions. Simultaneously the singing style shifted towards toasting, which is similar to rapping. The lyrics as well changed, and slack lyrics about violence and

sexuality dominated Dancehall music. The style of singing and the content was heavily influenced by US gangster rap music, the language used, however, remained truly Jamaican. Dancehall uses basilectal Jamaican Creole to a large extent unlike any other Jamaican music style before, as both examples show.

The first Dancehall tune *Under me Sleng Teng* by Wayne Smith (file4.12 p192) contains speech varieties ranging from the basilect to the acrolect. The excerpts “onda me sleng teng,” (file4.12 p192 l9) “way in my brain [...] I don’t wanna go insane” (file4.12 p192 l10) and “ca me know it no spoil” (file4.12 p192 l24) reflect this linguistic range. The Jamaican Creole first person singular pronoun “me” is used in a possessive case in the first example and in a subjective case in the third. In the second excerpt the Standard English forms “my” and “I” are used. The analysis of the different constructions of negation likewise shows this difference. Standard English “I don’t want” is used alongside Jamaican “it no spoil.”

The song *Zungguzunguguzunguzeng* (file4.13 p194) by Dancehall’s first international superstar and original icon of slackness, Yellowman, is performed completely in the basilect. Yellowman exclusively uses Creole and also Rastafarian personal pronouns, “me”, “I and I”, “im” and “dem”, Jamaican phonology, negation and replaces the preposition “for” with “fi” (“yu no fi tek ai an ai fi bwai” file4.13 p194 l15). Artists proudly presented their Jamaican linguistic heritage making it known worldwide due to Dancehall’s international success.

However, with this movement towards toasting slack lyrics in Creole, Dancehall went back to the place of origin of Jamaican music, the sound systems in Kingston’s downtown dancehalls, and moved away from Jamaican broadcasting. The percentage of Jamaican music had increased immensely since the 1960’s and 1970’s but it was mainly Roots Reggae music. Dancehall would only be aired on nighttime music shows in the 1980’s.

### 6.5.5 Conclusion

In the 1980's a process of liberation of the whole radio domain began. The former governmental influence on the media disappeared. The managers' influence on the actual output of the shows decreased and linguistic freedom substituted the former restrictions on language use. Creole pervaded all areas of broadcasting of course with varying intensity. Creole dominated the three community stations and most call-in and DeeJay shows. As the examples show, there were also basilectal dominated advertisements on the air. But in formal programs like the educational programs of the JIS and even on the news Jamaican Creole speakers were featured, as well.

However, Diglossia can still be felt in most shows, as the findings from the analysis of advertisements, *Jamaica Magazine* and the different newscasts most noticeably show. Even for call-in shows there is still a difference in language between the host and the callers. But Robert's statement that Standard English is required for any sophisticated program (cf. Sand 1999: 73) cannot fully be verified by the findings. Creole is present in newscasts and dominates call-in shows where serious political discussion takes place. Furthermore, a change in the acrolect towards the mesolect is observable. However, Standard English is still frequently heard on Jamaican radio. But the linguistic analysis also suggests a start of "bi directional focusing" (Bryan 2004: 648): mainly talk shows hosts and radio deejays as agents of mesolectal focusing, and most formal shows performing acrolectal or in some cases still Standard English focusing. On the level of music, Dancehall music of the 1980's, in spite of its shift towards the basilect, did not influence the linguistic situation in the radio domain as much as Roots Reggae did in the 1970's.

An advancing process of the erosion of Diglossia can be verified but for a correct description of the immense linguistic diversity all three theories have to be used, depending on the program.

## **6.6. The independent media since 1989**

### **6.6.1 Socio – historical background**

The immense problems during the two legislative periods of Edward Seaga caused a shift of power back to Michael Manley and his PNP in 1990. He did not try to renew democratic socialism but followed the free market policy course. The PNP governed until 2007 when JLP's Bruce Golding became Prime minister. The two successors of Michael Manley were PJ Patterson and, since 2006 Jamaica's first female Prime Minister, Portia Simpson (The Gleaner). She made her way from a ghetto in Kingston, where she grew up, to the political top. Her roots are still reflected in her linguistic choice. Creole has become a constant part of political speeches in order to appeal to Jamaica's grass-roots electorate.

More moderate policies have been carried out in this time span (Zahl 2002: 56) but social and economic problems still predominate. The various radio stations existing nowadays are no longer used as political tools and report without bias about current issues. Broadcasting has completely freed itself from the political influence of the past.

### **6.6.2 Media Background**

In 1989, fifty years after the founding of the first Jamaican radio station, the broadcasting domination of *RJR* and *JBC* came to an end, as well as the broadcasting monopoly of Kingston. The privatization in the media sectors allowed for the establishment of five new stations, three of them broadcasting from outside of the Kingston area. The new competition led to a tough fight for the favor of the listener. From then on, profitability and fear of the proverbial bottom line of remaining solvent dominated the radio domain. But these changes also had far reaching effects on content and on the language on air. "The inherited norms of speech delivery and presentation values tended towards greater relaxation of approach and informality of style" (MockYen 2003: 329).



The stations all took very different approaches to confront the on-air competition, which is reflected in the stations' contents and linguistic choices.

The first new station founded by a group of entrepreneurs in 1989 was *Klas FM*. Already established basics were borrowed from *Radio Central* in Mandeville. Due to financial problems from the beginning onwards *Klas* produced few programs besides the two flagship programs, *Straight Talk*, the first call-in show with toll free lines, and the morning show *Breakfast Club* (MockYen 2003). The focus was on good music, meaning that type which upper- and middle class Jamaicans would also appreciate (cf. Pinkow 1994: 183). *Klas* catered to the Jamaican middle class (cf. Kretsedemas 1997: 126), airing mainly foreign music and addressing non-local issues, unlike its community station predecessor. Pinkow quotes a media analyst who states that "*Klas* seems to speak with a foreign tongue" (Pinkow 1994: 183). Financial problems and low listener levels led to the station's demise in the mid 1990's.

The second new station *Hot 102*, formerly Radio West, did not make the same mistakes. The shoo-in for success, Barry G, was hired, different talk shows were aired and community issues relevant to the station's location in Montego Bay were included. The station also had to struggle not to sink below under the bottom line, but nevertheless profited from the problems of *Klas FM* and still exists today (MockYen 2003).

A conglomerate of Jamaican companies launched *Power 106 FM* in 1992. It took a different approach; rather than targeting a general audience it tended towards niche marketing. The emphasis was mostly on stimulating talk shows aimed at the middle and upper class (MockYen 2003). The only program with a similar profile to the already established talk shows, like *Hotline*, was the call-in show *Independent Talk*. This different approach is also reflected in the language, tending towards the Standard English heard on the air.

*Love 101.7 FM* also follows a narrower approach as a "religious radio" station. Different church organizations own *Love FM* with the aim of providing "a vehicle for promulgation of decency, moral values, gentler tastes [and] more gracious expressions" (MockYen 2003: 339). The dominating language is Standard English, Creole being still not acceptable in the traditional H variety domain of religion according to Ferguson's classification of functions (Ferguson 1959: 329).

The most influential and innovative station is *Irie FM*. The Grove Broadcasting Company took over the community station *Radio North-East* and *Irie* started broadcasting in 1990. The station's name *Irie* stands for "Imaginative Radio with Innovative Excellence", but originally it is a positive Rastafarian adjective and greeting. The Creole name sets the tone for the station's new approach to broadcasting: an all reggae concept making explicit use of Creole. *Irie FM* took an afro-centric, very nationalist approach and "communicated in a language that people of Jamaica understood and enjoyed" (Pinkow 1994: 210)

The majority of 'radio people' at that time had serious doubts if an all reggae station would be successful, so no established announcers were willing to take the risk and *Irie* began with an inexperienced but motivated and innovative staff (MockYen 2003: 334). *Irie* advertised intensely by airing promos in Jamaican Creole on other stations. Defying all doubts *Irie FM* worked its way up, becoming the second most popular station behind *RJR*. *Irie's* all reggae format includes all varieties of Jamaican music from roots reggae to modern Dancehall. This format raised the general appreciation for Jamaican music (cf. MockYen 2003: 336), uplifted local music and through this promoted the whole indigenous culture in a way *JBC* had not achieved it in its almost 40 years history, despite their original mandate. On the level of music, Jamaican radio for the first time fully reflected Jamaican society just like Norman Manley had wished for in 1959 (cf. Mock Yen 2003:336).

*Irie FM* is especially popular among the young listenership and has retained its original innovative character. The station regularly experiments with new formats and with Creole in uncommon domains. One example is the station's only talk show *The Cutting Edge*. The Rastafarian host Mutabaruka performs a kind of Rasta reasoning session on the air in Jamaican Creole with sporadic impulses by callers. *Irie FM* also experimented with newscasts in basilectal Creole. *Irie FM* successfully uses Creole like no other station before to attract the Jamaican audience and has influenced all other stations in their choice of music and also of language (MockYen 2003:336).

The new stations posed a serious threat to the established ones *RJR* and *JBC*. Both stations were influenced by *Irie's* all reggae format and changed their musical content in favor of more Jamaican fare. The movement towards personality radio, which had already started in the late 1980's in both stations, was further increased. *RJR* still remained the most popular radio station and went totally private

again in 1993, while the *JBC* could not withstand the tough competition and came to an end in 1997.

Like in the 1980's community stations were established in various parts of the island adding more local tones to the airwaves.

Jamaica's radio landscape has remained in constant change since 1989. Stations go broke and new ones start to pop up. However, Kingston remains the epicenter of Jamaican broadcasting with stations like *Hot 102* and newly founded *Klas* moving to Kingston. In 2009 eleven radio stations (excluding the small community stations) broadcast in Jamaica with varying audience share as shown in figure2.

**figure2:** Broadcasting survey conducted by Marketing Strategies Limited and commissioned by RJR (Newstalk93 FM 2009)

	Station	Market share in percent		Station	Market share in percent
1	RJR 94FM	25	7	Kool 97FM	4
2	Irie 107FM	17	8	Love 101FM	3
3	Fame 95FM	15	9	KLAS 89FM	2
4	ZIP 103FM	11	10	Power 106FM	2
5	NewsTalk 93FM	7	11	HOT 102FM	2
6	Hitz 92FM	7			

Recordings from *RJR*, *Irie FM*; *Hot 102* and *Newstalk 93 FM* are linguistically analyzed to form a survey of the current language situation in Jamaican broadcasting.

The outlines of the different stations show that the language used on air varies heavily according to the station's profile. Pinkow concludes in her work that ownership greatly determines the content of the station (Pinkow 1997: 232). This conclusion can be extended to the level of linguistics.

### 6.6.3 Linguistic Analysis

The linguistic analysis of different types of programs (news, community oriented programs, entertainment shows, jingles, advertisements, and different forms of talk radio) from different stations tries to provide a rough cross-section of the current language situation in Jamaican radio.

Starting with the most formal type of program, news, where special attention is paid to the linguistic differences between announcer, reporter and interview partner, according to Shields-Brodber (Shields-Brodber 1989) changes in the acrolect towards more mesolectal speech styles should be observable.

The announcing of the *Irie FM* newscast (5.1 p196) is in an acrolectal variety with various elements of Jamaican Creole. At times /eɪ/ changes to a long /e/ (e.g. “latest” file5.1 p196 l16) and /ɔ/ replaces /ʌ/ (e.g. “flashflood” file5.1 p196 l17). Most noticeable is the female announcer’s usage of /aks/ instead of RP /ask/, typical for Jamaican Creole. The recording of the interviewed politician is, unfortunately, of poor quality but the speech style is clearly mesolectal. The reporter’s speech shows even more Jamaican Creole elements than that of the announcer, not only on a phonological level but also in grammar. She uses the infinitive without tense inflection to refer to the past three times in close sequence: “her husband came out of the car to find out what happen the other motorist shot him she claim she run off and hid in the bushes” (file5.1 p198 l27). The speech of the sports reporter is marked by various phonological changes towards Creole: /ʌ/ is changed to /ɔ/, for example in “run” (file5.2 p201 l10), /eɪ/ tends towards a long /e/ and sometimes even /ie/ (e.g. “officiated” file5.2 p199 l28), sometimes /θ/ is pronounced /t/ (e.g. “three” file5.2 p200 l19) and h-dropping occurs with the third person objective pronoun “him” (file5.2 p199 l33). There is even one instance of hypercorrection when the announcer uses a third person singular “s” in a third person plural case: “fast ballers Jeremy Langston and Andrew Richardson returns to action tomorrow” (file5.2 p199 l21). All speech varieties in this newscast show a clear trend towards the mesolect.

The same linguistic shift is even stronger in the *Newstalk 93 FM’s Headlines* (file5.3 p202). The announcer starts with a hypercorrection, pronouncing the “h” in “hours” (file5.3 p202 l12). The whole pronunciation is clearly Jamaican: standard English /həʊm/ becomes /hɔm/ (file5.3 p202 l28), /eɪ/ shifts towards /e:/ and /ie/ (e.g. “complaining” file5.3 p202 l19), /ʌ/ is mostly pronounced /ɔ/, for example in “country”

(file5.3 p202 l30), and at times /aʊ/ changes to /ɔʊ/ as in “counted” (file5.3 p203 l5). She even uses a code switch to describe the situation of Jamaica’s nurses figuratively: “they continue to get the runaround from the government” (file5.3 p202 l21).

This is sharply contrasted by the *RJR* news broadcast (file 5.4 203). The announcing is done in Standard English with a clearly perceptible American English accent and no trace of Jamaican influence.

The scope of the linguistic continuum heard in the news has widened, but the diglossic distribution established in the former newscasts is still felt. The most basilectal speech still enters the newscasts via interviews. The news in Creole aired by *Irie Fm* still remains an isolated experiment. However, a change in the acrolect is very explicit for two of the three examples. The contrasting *RJR* example illustrates the growing American English influence on the Jamaican language. The three examples also show the varying degree of the change in the acrolect ranging from none to a very pronounced one. The linguistic situation in Jamaican broadcasting has become very complex, ranging from the basilect to Standard English, and the language differs with each station.

The *JIS* is still producing cultural, educational and community programs which are aired by the different stations. The exemplary recording is an agricultural program called *Calling Farmers* (file5.5 p204) aired early in the morning. The linguistic choice of announcing, which tends towards the mesolect, can be seen as an Act of Identity as the rural population, basilectal Creole speakers, are the target audience. The interview partner’s speech is closer to the basilect with various phonological Creole features. For example, Standard English /æ/ is changed to /a/, as in “lack” (file5.5 p205 l15), furthermore, the unstressed ending /ə/ is regularly changed to /a/, like in “selection process” (file5.5 p205 l25). There are also nouns used in the plural without any plural inflection: e.g. “they have assisted the farmer in the transportation logistics” (file5.5 p205 l10). The registration initiative advertisement (file5.5 p206 l14) at the end of the program is even more basilectal. The ad illustrates the advantages of registering the farm. Jamaican Creole is used to establish a direct connection to the target audience on a linguistic basis. However, the advertisement also shows the already common diglossic system of advertisements: Creole in the dialogue and a more acrolectal variety for the explanations. The direct comparison to the *JIS* program of the 1980s, *Jamaican Magazine*, displays a clear shift towards mesolectal

and even basilectal speech. In spite of this anti-decreolization movement there are still slight diglossic tendencies: the advertisement and the interviewee tend more towards the basilect than the actual announcing.

Less formal and more aimed towards entertainment is the afternoon program *Jamaica Nice* aired on *Newstalk 93 FM*. The show includes a lot of listener interaction as there are features focusing on cultural and educational issues. Community problems are addressed as well and there are also call-in features, like *Medicine Chest*, discussed in more detail in the context of talk radio. The example analyzed is a regular feature on Caribbean food called *Today's Menu* (file5.6 p207). The host interviews a chef of a school cafeteria live on air. The interview is in a mesolectal speech variety with frequent switches to the basilect. For example, the future marker “gwan,” the reduplication “burn burn” or Creole “pudn” for Standard English “pudding”: “it a must gwan burn man you don wanna burn burn pudn” (file5.6 p211 l33). When not inclined in the interview, the host shifts towards the acrolect in his monologues. He shifts from basilectal “pudn” to mesolectal “puddin” to Standard English “pudding” within a very short period of time at the end of the interview (file5.6 p212 l18).

Very interesting is the fact that the host is quite aware of his linguistic choice, as he explains the different ways of pronouncing “pudding” and of “curried goat”. He consciously chooses the mesolect as an Act of Identity to appeal to the audience and to create a level communication with the interviewee. He also switches to the basilect for humorous purposes: “el a tap el a bataam an aleluja in de midl” (file5.6 p208 l24). The linguistic choices are not governed by a diglossic system but are deliberate Acts of Identity. In this program Jamaican Creole is recognized as part of Jamaica’s culture and used without any preconceptions.

The latter example shows that Jamaican Creole is consciously used to establish a close bond with the listener and provide a basis for listener identification with the program or station. Jingles (file 5.7 p214) have to be catchy and have the potential to arouse the interest of the listener for a certain show or even the station. However, only *Irie FM* uses Creole in its jingles. All other stations make use of Standard English. These findings point towards a diglossic model marked by “old prejudices [which] have not been completely laid to rest” (Shields-Brodber 1989: 43). Serious broadcasting has to advertise and market in Standard English.

Creole in advertisements was frequently used in the previous phases analyzed, but was subject to a diglossic system. The H variety, Standard English, is most commonly used in the advertisements of foreign companies like the examples of *Guinness*, *Heineken* or *Pizza Hut* (file5.8 p216) show. Some foreign brands try to add a Jamaican tone to their advertisements by using dancehall music as in the *Pringles* (file5.8 p216) ad. But even local companies like *Tropical Batteries*, *Courts* or *Speed Plus* (file5.8 p217) choose a variety close to Standard English. Serious topics like the Christmas charity initiative and the “Don’t Drink and Drive” initiative by *Carib Cement* (file 5.8 p218/219) are also in near-Standard English. Most surprisingly, advertisements for Dancehall live shows are also in an acrolectal variety (file5.8 p219/220). Although Dancehall music is dominated by Jamaican Creole only middle and upper class people can afford to go to a live show. Therefore, the target audience is addressed in an acrolectal variety. The only example where Jamaican Creole is used is the advertisement for the *Red Stripe* New Years Eve party (file 5.8 p220), using two code switches to Creole: the Jamaican preposition “fi” and the question “we yu se” (file 5.8 p220 l27/29).

The insurance company *JMMB* chooses a more mesolectal variety to address the listeners. Fictional *JMMB* customers point out the advantages they gained from their insurance using a speech variety strongly tending towards the mesolect: /ʌ/, /ɔ̃/, /əʊ/, /æ/ and /ə/ in word final position are changed to /ɔ/, /d/, /ɔ:/, /a/ and /a/ in the example: “/plɔs de hɔ:m əkspanʃən/” (file 5.8 p221 l12). The concluding announcement is again in Standard English signaling the traditional diglossic distribution for advertisements.

A similar diglossic system is subject to the *Family Planning* advertisement (file5.8 p221). A real life situation, involving a very young mother, is simulated through different statements in mesolectal varieties. Phonological and grammatical deviations, like no subject verb agreement (“mikey have high temperature” file5.8 p221 l25), from Standard English appear. The final voice of reason of the *National Family Planning Board* in the end uses an acrolectal adding a serious and convincing tone to the institution’s work. However, the final statement tends towards the mesolect, in spite of the serious issue, marking a change in the acrolect and indicating a starting point for the erosion of Diglossia in advertisements.

The advertisements for the Jamaican beer brand, *Red Stripe*, the tonic wine, *Magnum*, and *Balutu Fruit Juice* (file5.8 p222) comprise varieties close to the

basilect. In the case of *Red Stripe* a real life situation in a bar is simulated and the advertisements for *Magnum* and *Balutu* are more like Dancehall songs. Both options allow for the use of the basilect in a diglossic system. The three spots likewise close with a short final statement in Standard English, in the case of *Red Stripe*, a serious advice for the responsible consume of alcohol. The advertisements for *Bmobile* and *Jack's Mackerel* (file5.8 p223/224) are dominated by speech tending towards the basilect. However, the closing statements are still in mesolectal varieties.

The advertisement for *Ginger Wine* (file5.8 224) again uses Dancehall music combined with nearly basilectal speech and does not use any shifts towards the acrolect. Most striking is the advertisement for the Austrian company *Red Bull* (file5.8 224/225) using mesolectal speech with an almost exclusive Creole phonology. A humorous dialogue once again promotes the usage of Jamaican Creole without any shift towards the acrolect, even the company's slogan is translated into Creole. With this Act of Identity the foreign brand tries to appeal to the Jamaican audience by increasing the identification with the non-Caribbean product.

Concluding the different aspects of advertisements aired on the radio, the Diglossia of the past also starts to crumble in this area of broadcasting. Speech styles in advertisements tending toward the basilect have increased immensely, there are ads which almost exclusively use mesolectal speech and a change in the acrolect is perceptible for some examples. But there are still monolingual Standard English advertisements even for Jamaican products. If Creole is used it is still in the context of real life situations, dialogues, humorous situations or combined with Jamaican music. The language of serious announcing remains a variety close to Standard English.

Likewise, Standard English has traditionally been the unmarked choice for serious on air discussion. With call-in shows this diglossic distribution changed and Creole became more and more frequently heard in all kinds of talk shows. The recordings of six different radio talk shows represent different formats of talk radio. In all examples Creole is used but to a different extent and for different purposes. Equally, Creole has a different status and is subject to different attitudes influencing the usage.

The first recording is an example of a very serious political talk show (file5.9 p225). Current political issues are discussed on air by the two hosts and two persons representing the political and public life as their guests. There is also a call-in section



where comments are made or questions are asked. The hosts' speech tends towards the acrolect. However, this does not set any linguistic guidelines for the guests or the callers. It seems like every member of the discussion uses the variety he or she feels most comfortable using. Different mesolectal and acrolectal varieties are used in the show and many switches in codes to more basilectal speech occur. The two hosts and the guest, Doctor Barnet, use mesolectal varieties closest to the acrolect. Their speech shows many phonological features of Creole as well as recurring lexical and grammatical deviations from Standard English. The male host uses the Creole prepositions "de" (file5.9 p227 l20) and "fi" (file5.9 p225 l26). Mister Barnet uses a Creole tense marker for the progressive: "the country a suffer greatly" (file5.9 p229 l33). The most striking example of Jamaican Creole in the female host's speech is the complete code switch to Creole to put special emphasis on her argument: "im na tek im bak na chat" (file5.9 p228 l28). The speech of the callers and of the second guest, Desmond Richards, is further away from the acrolect. An example of the more basilectal phonology is Desmond's Richards hypercorrection in "houtburst" (file5.9 p225 l22). The callers' speech is marked by various grammatical Creole elements. For example, the first caller uses the infinitive in a present perfect construction instead of a participle: "he has apologize" (file5.9 p226 l13). He also leaves out a form of "to be" in "that real" (file5.9 p228 l29) using the adjective "real" as a verb. The second caller's speech tends the most towards the basilect. For example, he uses the third person objective pronoun "him" in a possessive case: "what him original name again" (file5.9 p230 l17). Although it is a serious political discussion all members use Jamaican Creole.

The same holds true for the call-in show *Disclosure* (file5.10 p230 and file5.11 p238). It is an open format call-in show where mainly community problems and political issues are discussed. The host, Adrian Atkinson, uses a mesolectal speech variety close to the acrolect with mainly phonological Jamaican Creole features, but he also incorporates Creole lexicon and grammar. When becoming emotionally involved talking about police brutality with the fifth caller (\$G) he switches to more basilectal speech, using a tense marker and the Creole third person plural pronoun in the first example: "so what them a do" (file5.11 p240 l32). The second speech example is marked by basilectal phonology and lexicon: "fi kik dong an box dong" (file5.11 p241 l12). Contrarily, in his closing statement the host shifts more towards the acrolect with Standard English grammar and lexicon, only deviating on the level

of phonology. The callers' speech on the whole is more basilectal than that of the host. The second and the fourth caller use a hypercorrection: "hofferin'" (file5.10 p233 l11) and "over the hair" (file5.10 p237 l3). Very frequent is the Creole negation construction using a negation marker, "me na know" (file5.10 p231 l3), and the lack of the plural inflection "two pan" (file5.10 p234 l15). The seventh caller's speech is the most basilectal, marked by a variety of fixed expressions making it very hard to follow his arguments (file5.11 p243 l24). The topic is similarly formal, like on the previous show analyzed, but due to the exclusive call-in format more Jamaican Creole is heard on the air. In both political talk shows no negative attitudes towards Creole restricting the use for serious topics can be determined, contrasting the findings from the analysis of advertisements and jingles.

The regular *Medical Chest* (file5.12 p244) of *Jamaica Nice* is less formal than the two political talk shows. The show focuses on the individual as callers seek the medical advice of the pharmacist Paul Pierson. Both the host of *Jamaica Nice* and the Pharmacist use a mesolectal variety tending towards the acrolect but regularly shifting codes for various purposes. The pharmacist adapts to the caller's speech in order to create a more level conversation, and phrases his advice in a language closer to the caller's speech. For example, he does not use tense inflections when giving advice to the second caller who uses more basilectal speech: "you were determine who determine that you had a low sperm count" (file5.12 p247 l11). More pronounced are the host's shifts towards the basilect. He shifts to Creole emphasizing his thanks to the pharmacist ("bwai look at the the half an hour not enough now" file5.12 p252 l13) and for humorous purposes when describing one callers question if he is allowed to drink alcohol with a certain combination of medications: "he wants to know if every now and again he can have a likl tot" (file5.12 p251 l8). However, he also translates the callers' questions into more acrolectal speech if the pharmacist is not able to understand the original question, for example, when the third caller inquires about problems with his excrement, which he refers to as "likl buon" when taking "hiron" tablets (file5.12 p247 l30/31), or when the older lady illustrates her problems with liver spots. Shifts in codes are mainly used to bridge linguistic gaps between the members of the talk show. With the shift in topic away from political topics to personal ones, which are still situated in a formal medical setting, a shift to more mesolectal speech varieties can be observed.

The talk show on music (file5.13 p253) with the guest Cocoa Tea, a Jamaican reggae artist, does not incorporate a call-in format but is less formal than the previous recordings. However, both hosts use a mesolectal variety tending towards the acrolect, deviating from Standard English mostly on a phonological level. Examples for lexical Creole features are the preposition “fi” and the auxiliary “afi” (“you afi use this avenue fi fi push positive” file5.13 p253 l23). In the second speech example the objective pronoun “them” is used as a plural marker and as the third person plural subjective pronoun: “teach the youth them and make them know” (file5.13 p253 l25). The speech of Cocoa Tea is close to the basilect in terms of phonology, lexicon and grammar. Furthermore, he uses Dread Talk when applying the first person pronoun “I man” (file5.13 p253 l28). Grammatical examples are the use of the conditional tense marker “woulda”, the plural marker “them” and the negation markers “no” and “neva”. Most striking in Cocoa Tea’s speech is the huge number of fixed expressions in his speech often used, for example, as fillers: “you know me a say” (file5.13 p254 l14) or “dem ting de” (file5.13 p253 l10). Standard English in this discussion would be the marked choice turning around the classic diglossic distribution.

The call-in show *Raggashanti Live* (files5.14 – 5.19), airing daily from 9 to 12 am, is equally informal with Creole being the unmarked choice as well. The show is termed “the real Jamaican talk show”, and it is currently the most popular call-in show in Jamaican broadcasting. There is a topic for each week but the host, Raggashanti, is willing to discuss any problem burdening the caller. The focus is on everyday Jamaican cultural activities or personal and community problems. Dr. Kingsley Raggashanti Stewart is also a lecturer at the University of the West Indies and adds an entertaining and humorous tone to the show with his conscious linguistic choice. He is a promoter of Jamaican Creole and explicitly uses Creole to attract the audience. This Act of Identity, to address the listeners in their everyday speech, combined with the every day topics is a major part of the show’s success.

One of the reasons why Jamaican Creole dominates this program is the central role of rituals especially when beginning and ending the conversation with the caller. These greeting and leave-taking rituals set the tone and somehow standardize the whole conversation (cf. Keil 1991: 3,4). Raggashanti most often greets his callers with “hello tap a de marnin to you” (file5.14 p256 l8), and starts his announcing commonly with “welcome back in a we sing ting” (file5.15 p261 l24). The callers very

often begin their talk with a compliment for Ragga's show also using Creole expressions: "you sell off again" (file5.15 p259 l11) or "you there pon the top a thing" (file5.15 p265 l1). These opening rituals in Creole set the linguistic guidelines for the whole conversation to follow.

Raggashanti is often asked to greet a friend of the caller. The host performs this "big up" ritual in a Dancehall deejay style way: "Terra Prince [...] and Bushytail two up a coming deejay Terra Prince and Bushytail [...] now watch it now the sky is the limit and uno thing" (file5.15 p266 l28).

Generally host and caller cover a wide span of the linguistic continuum with a distinct trend towards the basilectal pole. In these rituals this trend is the most pronounced. However, when Raggashanti reads out emails he shifts slightly towards more acrolectal speech having to adapt to written language.

The dominance of Jamaican Creole speech is triggered by the choice of topic in the show. The topic of the week in which the recordings were taken is: "the issue for the week is is it the case that some woman deserve a beating base on how them a behave when them a take a next woman man", what the host calls a "straight ghetto thing" (file5.19 p277 l31). A linguistic shift towards more mesolectal or even acrolectal speech can be observed when more serious topics are discussed, for example when a concerned mother seeks Raggashanti's help in educational matters (file5.17 p271). Similarly less basilectal speech is used in the discussion about the governmental tourism high quality service initiative (file5.18 p274). Although less basilectal features occur, the rituals in particular are absent, the speech is still mesolectal with a wide variety of Creole elements. The acrolect or even Standard English would be similarly inappropriate like Creole in a talk show in the 1960's.

The above-mentioned program *The Cutting Edge* (file 5.20 p278) on *Irie FM*, follows even more extreme linguistic guidelines. The speech used by the host, Mutabaruka, is closest to the basilect of all shows recorded. Like Raggashanti he focuses more on "the cultural aspects of Jamaican life leaving the political issues for the other talk shows" (Kretsedemas 1994: 157). The Rastafarian Mutabaruka also strikes a new path with the show's concept. The traditional call-in format is abandoned and Mutabaruka adapts the Rastafarian tradition of "reasoning" to broadcasting. His monologue speech forms a stream of consciousness with sporadic stimulations or support by callers and his co-host. Originally the show featured more callers, but at the time of the recording the show can only hardly be compared to the

other call-in show recordings. Like the *Raggashanti* show, the success of *The Cutting Edge* can be attributed to the closeness to the listener mainly brought about by the language and the topics.

Mutabaruka's style of speech, his social origins, and his cultural points of reference placed him in far greater proximity, relative to any other talk show host, to the shared identities and world view of the Jamaican masses. (Kretsedemas 1994: 158)

All the recordings show an increasing use of Jamaican Creole in the Jamaican talk radio landscape. More basilectal features are used and the acrolect shifts more and more towards the mesolect. The findings are analogous to those of Sand for call-in shows in the respect that the speech of all callers is at least mesolectal Jamaican Creole (Sand 1999: 178). Furthermore, the analyses show that the choice of topic influences the linguistic choice. The less formal the topic is the more basilectal is the speech. Apart from this the Diglossia which governed talk radio in the 1960's has almost completely been eroded in this domain of broadcasting. The most drastic examples are *Raggashanti Live* and *The Cutting Edge*. The success of *Raggashanti Live* particularly shows that Creole is not subject to decreolization at all in this media domain.

#### **6.6.4 Music**

*Irie FM* brought about an immense increase of airtime for all sorts of Jamaican music. Whether Roots Reggae, Dub or Dancehall, all Jamaican music is aired on *Irie FM*. The station's success influenced other stations to play more local music, also leading to an upliftment of Jamaican music and the language used by the artists (Pinkow 1994: 232).

In the early nineties the Jamaican music scene was still dominated by dancehall music with sexist lyrics focusing more and more on violence. One of the most successful tunes of that time, in Jamaica and internationally, was *Murder she Wrote* (file5.21 p281) by Chaka Demus, in spite of the basilectal Creole lyrics. The song is subject to the same quasi Diglossia as *Under me Sleng Teng* (file4.12 p192),

because the toasting is in basilectal Jamaican Creole while the singing is done in a more mesolectal speech variety.

By the mid-nineties, a new type of Dancehall music began to bring new life into Jamaica's music scene. Conscious Dancehall took up the original roots reggae ideas focusing again on Rastafarian and cultural issues (Bradley 2001: 529). Linguistically the conscious lyrics shifted away from the basilect towards more mesolectal Jamaican speech, but also incorporated Dread Talk. In the exemplary recording, *That Day Will Come* (file 5.22 p283) by Capleton, the speech is less basilectal than Chaka Demus' speech in *Murder she Wrote*. The mesolectal speech still features Creole phonology, grammar, and lexicon: "when them find out se that them kyaan escape" (file5.22 p283 l26). Phonologically, /ð/ and /aʊ/ are changed to /d/ and /ɔʊ/ in terms of lexicon and grammar Capleton uses the Creole conjunction "se" and the third person plural pronoun "them". The most noticeable example for Dread Talk is the excerpt where a biblical and violent fire metaphor is paired with basilectal Jamaican Creole: "all those wicked man and the fiyah getting bon" (file5.22 p284 l24). When giving the listener advice by using toasting rather than singing, Capleton similarly switches to basilectal Creole: "yo mi waan tel dem sopm di worl a wan" (file5.22 p284 l13). The linguistic change back towards the mesolect can be explained by the Rastafarian cultural topics and Conscious Dancehall's immense international success.

New artists like Sean Paul or Elephant Man gained similar international success in spite of their use of more basilectal Creole. Sean Paul's song *Get Busy* (file5.23 p285) is completely in a variety tending towards the basilect without any shifts to the acrolect. Examples for basilectal Creole features are: palatalization of initial /g/ in "gyal," Creole second person plural pronoun "unu," the conjunction "kaa" and the auxiliary verb "kyan" ("gyal free up unu mind because nobody kyan this" file5.23 p285 l21)

Jamaican music has finally become accepted by the majority of Jamaicans with the help of broadcasting although it had long been suppressed by it (Pinkow 1997: 163). Jamaica's airwaves are finally dominated by local music as well as local productions. The only exception being that Dancehall music, which contains the most basilectal Creole, is rarely heard in morning shows and the afternoon program. Music has become one of the main ways in which the most basilectal Creole varieties enter the broadcasting domain today.

### 6.6.5 Conclusion

The liberation of the media is felt on both levels, concerning content and linguistic choice. There is no more cultural or linguistic distance between radio and audience for most programs and stations. The further erosion of Diglossia is clearly shown with the linguistic analysis of the different examples. The acrolect is changing more towards mesolectal speech and there is a constant increase of basilectal varieties on the air mainly through music and talk shows. Positive attitudes are attached to Creole by many radio hosts resulting in the conscious choice of Jamaican Creole to address the listener. The success of programs like *Raggashanti Live* through these Acts of Identity shows that there is a demand to hear everyday Jamaican speech on the airwaves by the listenership. Raggashanti and Mutabaruka can even be seen as agents of basilectal focusing turning around the traditional linguistic role of announcers.

Creole on the air is very vital and not subject to decreolization, rather on the contrary it is steadily increasing. However, Diglossia is still felt for some domains, most strikingly news and advertisements. As Sand concludes for these more formal settings of broadcasting:

“[Creole] is most frequently used in the representation of direct speech, but it is also used for humorous passages and emotionally charged topics” (Sand 1999:178).

Just like the media landscape the linguistic situation has become extremely complex and is best described on the whole with the Creole continuum theory. Nevertheless when it comes to a detailed analysis this general classification proves not necessarily true. There are monolingual basilectal but also monolingual English programs, as well as shows with a diglossic distribution. Linguistic choices in broadcasting are best described as acts of identity and vary tremendously with the station and the topic of the program.

## **7. Micro-linguistic analysis of call-in shows**

### **7.1 Call-in shows - a diverse and special genre**

Phone-in programs do not form a uniform genre. Different types exist in the Jamaican broadcasting landscape, varying in aspects like content and language, as shown in the macro-linguistic analysis. The sample is comprised of different call-in programs recorded from various stations in 1989 and 2007, therefore providing a sufficient cross-section of the genre.

Radio call-in shows exhibit several advantages for a micro-linguistic real time study. Shields-Brodber calls them a “potential gold mine for the study of conversational techniques and language styles” (Shields-Brodber 1992a:487). They provide access to the whole span of linguistic varieties of the Jamaican Creole continuum. Data can be gathered extremely easily without having to deal with the “Observer’s Paradox”. The community analyzed is extremely large as everyone in Jamaica with access to telephones is a potential informant and therefore recording callers resembles a random sampling technique. Due to the community’s large dimension the demographics remain relatively stable, abetting real time studies.

The language in phone-in shows is closest of all radio programs to the actual linguistic situation in Jamaica. With the closeness to the listener the authentic voice of the people is captured (cf. Keil 1991: 1).

In spite of this closeness to actual linguistic behavior, it is still a different communication situation compared to normal speech interactions. Therefore the findings of this analysis of call-in shows cannot be translated one on one to the general linguistic situation in Jamaica. However, as the media influences the general linguistic behavior, the findings potentially indicate trends in language shift.



## 7.2 Methodology

According to Hall's life cycle theory, as outlined in chapter 3.3, Jamaican Creole is subject to decreolization, referring to "the process by which a Creole is modified in the direction of the standard English dialect" (Alleyne 1988: 137). The macro-linguistic analysis shows the contrary trend with an increase of Creole in the media domain and a modification of Standard English speech towards Creole for most recordings. I am trying to give empirical diachronic evidence for this anti-decreolization process with a real time trend survey of Jamaican call-in shows. Phonological, lexical and grammatical variables are analyzed for different phone-in shows recorded in 1989 and 2007. Different types of call-in shows are covered due to the heterogeneity of call-in programs as outlined above. Figure three shows the overall sample size for the micro-linguistic analysis.

**figure3.** sample size stated in words counted

1989	Program	The Public Eye	Hotline	Barry Blair	Radio Doctor	<b>total words counted</b>
	words counted	6212	1326	600	2166	10304
2007	Program	Raggashanti Live	Disclosure	Political Talk Show	Medicine Chest	
	words counted	4661	3433	843	2017	10954

The selection of suitable variables to be quantified is given top priority following Labov's guidelines (Tagliamonte 2006: 70/71). The most important feature for variables in the study is that there has to be a Standard English and a Jamaican Creole variant to the variable. As the Standard for the broadcasting domain is somewhere in between Standard American and Received Pronunciation, and is additionally influenced by local forms, some problems occur resulting in the exclusion of certain variables. For example, the substitution of Standard English /æ/ by /a/ is typical for Jamaican Creole, but, as there are also major differences between American and British pronunciation in this respect, the analysis of this variable is problematic.

Furthermore, the variables are chosen conforming as accurately as possible to Labov's simple definition of a variable: "two or more things saying the same thing" (Tagliamonte 2006: 71). Phonological variables fulfill this maxim of identical meaning the best. However, for lexical and grammatical variables problems occur. Creole items very often have a more varied field of meaning. Jamaican Creole "a" can substitute a Standard English form of "to be" but can be used for other purposes as well, for example, substituting the standard English preposition "of" (Creole "yu a wan a dem" – Standard English "You are one of them"). Prepositions occur very frequently, but due to the varied meaning of the Creole variants, prepositions had to be excluded from the study.

Frequent linguistic features are given preference to rare ones. Phonological variables have a higher frequency than lexical and grammatical variables. But the use of Creole grammar and lexicon bears greater significance in accordance to DeCamp's implicational scaling (the two phonological variables of the six are closest to the acrolect). As the study is about the change of Creoleness in call-in program speech, the problem of frequency for lexical and grammatical variables is compensated by their significance and the greater robustness of variation. Lexical and grammatical items are not listed separately for the different shows, in contrast to the more frequent phonological items, because of low frequencies.

Discrete variables are preferred to continuous ones. It is extremely difficult to identify distinct alternatives in the analysis of vowel changes, thus complicating a quantitative analysis. In addition, the influence of subjective interpretation of the material becomes too pronounced. For example, there is a tendency in all Standard English /ʌ/ and /aʊ/ phonemes towards Creole /ɔ/ and /ɔʊ/ for both sets of recordings, making objective categorization impossible. Unfortunately, Jamaican speech differs greatly in terms of vowels. For this reason the relatively articulate vowel change from /eɪ/ via long /e/ to /ie/ and short /e/ is included in the study.

The variants chosen were enumerated and the results are presented in separate tables for each variant. Items in unsure transcriptions (ICE code: <?> ... </?>) were not counted. Likewise cases with vague meaning were excluded. The total numbers of the variants are given as well as the frequency of the Creole variable in percent. For continuous variables the frequencies are given for both variants deviating from Standard and indicating Jamaican Creole.

The total number of Standard English variants is always listed on the left and the Creole variant to the right. Continuous variants are listed similarly: the Standard English variant to the left, the acrolectal/mesolectal Creole variant in the middle and the mesolectal/basilectal variant to the right.

The aim of the analysis is to show general changes in the Creoleness of on air speech. The variables are not correlated with any sociolinguistic data (besides the two different times of recording), as no attention is paid as to which factors constrain the use of the Creole variants. No variable rule analysis is needed for this purpose. Likewise, the study does not aim to analyze the exact extent of linguistic change using some sort of scaling, but only seeks to outline the direction of the change. An increasing use of Creole variants in the recordings from 2007 in comparison to 1989 signals an anti-decreolization process. Opposing results confirm Hall's theory of decreolization for radio call-in shows. The findings from the macro-linguistic analysis are verified with empirical evidence.

### **7.3 Phonological variables**

Phonological variants occur most frequently in all recordings. The findings are empirically most accurate due to the high quantity. The significance of the purely phonological variables is not as high as that of the lexical and grammatical variables, as even acrolectal speech contains many phonological Creole variants. The purely phonological variables (figures four to seven) analyzed are: Standard English /ð/ vs. Creole /d/ as in "they", Standard English /θ/ vs. Creole /t/ as in "thing", h-dropping for initial /h/ as in "him", and vowel change from Standard English /eɪ/ to mesolectal/acrolectal /e:/ to mesolectal/basilectal /ie/ and /e/ as in "take".

figure4. /ð/ vs. /d/		/ð/ vs. /d/	
		absolute numbers	Creole variant percentage
1989	Hotline	37 / 82	68%
	Radio Doctor	81 / 126	60%
	The Public Eye	310 / 368	54%
	Barry Blair	32 / 31	49%
	<b>total</b>	<b>460 / 607</b>	<b>56%</b>
2007	Medicine Chest	10 / 143	93%
	Raggashanti Live	36 / 357	90%
	Political Talk Show	7 / 69	90%
	Disclosure	58 / 218	78%
	<b>total</b>	<b>111 / 787</b>	<b>87%</b>

figure5. /θ/ vs. /t/		/θ/ vs. /t/	
		absolute numbers	Creole variant percentage
1989	Radio Doctor	27 / 15	35%
	Hotline	26 / 13	33%
	The Public Eye	70 / 25	26%
	Barry Blair	6 / 2	25%
	<b>total</b>	<b>129 / 55</b>	<b>29%</b>
2007	Raggashanti Live	14 / 60	81%
	Disclosure	22 / 32	59%
	Political Talk Show	6 / 6	50%
	Medicine Chest	15 / 13	46%
	<b>total</b>	<b>57 / 111</b>	<b>66%</b>

figure6.h-dropping		h-dropping	
		absolute numbers	Creole variant percentage
1989	Barry Blair	25 / 5	16%
	The Public Eye	132 / 17	11%
	Radio Doctor	69 / 7	9%
	Hotline	32 / 3	8%
	<b>total</b>	<b>258 / 32</b>	<b>11%</b>
2007	Raggashanti Live	56 / 122	68%
	Disclosure	50 / 40	44%
	Political Talk Show	19 / 15	44%
	Medicine Chest	42 / 17	40%
	<b>total</b>	<b>167 / 194</b>	<b>53%</b>

figure7. /e/ - /e:/ - /e/,/e/		<i>/e/ - /e:/ - /e/,/e/</i>	
		Absolute numbers	Creole variants percentage
1989	Hotline	11 / 16 / 12	55% 30%
	Barry Blair	7 / 6 / 4	35% 23%
	Radio Doctor	51 / 34 / 15	34% 15%
	The Public Eye	134 / 130 / 57	40% 14%
	<b>total</b>	<b>203 / 186 / 88</b>	<b>38% 18%</b>
2007	Raggashanti Live	20 / 52 / 109	29% 60%
	Medicine Chest	10 / 26 / 36	36% 50%
	Disclosure	44 / 75 / 47	45% 28%
	Political Talk Show	5 / 33 / 4	79% 10%
	<b>total</b>	<b>79 / 186 / 196</b>	<b>40% 42%</b>

All variables show an increase in use of Creole variables. The difference is most drastic for h-dropping, not only because of the large rise but also as h-dropping is a variable which only rarely occurs in acrolectal speech. The vowel change is not that drastic. The use of mesolectal long /e/ has even decreased for some shows, but the use of the more basilectal features /e/ and short /e/ has increased.

#### 7.4 Lexical variables

The basis of the variation of the following variables (figures eight to ten) is a phonological variation. However, these phonological changes have resulted in the creation of new lexemes, so they are treated as lexical variables.

They occur in lesser frequency than the purely phonological variables but are more significant. The variables analyzed are: Standard English /ask/ vs. Creole /aks/, Standard English /ɪtl/ vs. Creole /ɪkl/ and Standard English /kant/ or /kænt/ also including Standard English /kænpɒt/ or /kæna:t/ vs. Creole /kjan/.

<b>figure8.</b> /ask/ vs /aks/		<b>/ask/ vs /aks/</b>	
		absolute numbers	Creole variant percentage
1989	Hotline	5 / 12	70%
	Barry Blair		
	The Public Eye		
	Radio Doctor		
2007	Disclosure	3 / 10	76%
	Raggashanti Live		
	Political Talk Show		
	Medicine Chest		

<b>figure9.</b> little vs. likl		<b>/litl/ vs. /likl/</b>	
		absolute numbers	Creole variant percentage
1989	Hotline	9 / 5	36%
	Barry Blair		
	The Public Eye		
	Radio Doctor		
2007	Disclosure	10 / 10	50%
	Raggashanti Live		
	Political Talk Show		
	Medicine Chest		

<b>Figure10.</b> can't/cannot vs. kyan		<b>kænɒt/ or /kæna:t/ vs. /kjan/</b>	
		Absolute numbers	Creole variant percentage
1989	Hotline	14 / 5	26%
	Barry Blair		
	The Public Eye		
	Radio Doctor		
2007	Disclosure	5 / 11	68%
	Raggashanti Live		
	Political Talk Show		
	Medicine Chest		

The variables' low quantity affects the empirical accuracy. All variables show an increasing use of Creole variants. However, the changes are only drastic in the case of Creole /kjan/. The relative high frequency of Creole /aks/, in the recordings from 1989, indicates that the Creole variant has already been established as a common Creole lexeme, and that the focusing of the acrolect towards Creole had already begun.

The variables in figures eleven to fourteen do not have this articulate phonological level. The analysis of the subjective pronouns is especially significant due to their central role in the speakers' everyday vocabulary. The variables are: Standard English "has to" or "have to" vs. Creole "hafi" or "afi", first person singular subjective pronoun, third person singular subjective pronoun and third person plural subjective pronoun.

<b>Figure11. has/have to vs hafi/afi</b>		<b>has/have to vs hafi/afi</b>	
		absolute numbers	Creole variant percentage
1989	Hotline	29 / 0	0%
	Barry Blair		
	The Public Eye		
	Radio Doctor		
2007	Disclosure	16 / 6	27%
	Raggashanti Live		
	Political Talk Show		
	Medicine Chest		

<b>figure12. first person singular subjective pronoun</b>		<b>first person singular subjective pronoun: I vs. me</b>	
		absolute numbers	Creole variant percentage
1989	Hotline	189 / 8	4%
	Barry Blair		
	The Public Eye		
	Radio Doctor		
2007	Disclosure	124 / 67	35%
	Raggashanti Live		
	Political Talk Show		
	Medicine Chest		

<b>figure13. third person singular subjective pronoun</b>		<b>third person singular subjective pronoun: he vs. him</b>	
		absolute numbers	Creole variant percentage
1989	Hotline	42 / 1	2%
	Barry Blair		
	The Public Eye		
	Radio Doctor		
2007	Disclosure	37 / 35	48%
	Raggashanti Live		
	Political Talk Show		
	Medicine Chest		

figure14. third person plural subjective pronoun		third person plural subjective pronoun: they vs. them	
		Absolute numbers	Creole variant percentage
1989	Hotline	136 / 6	4%
	Barry Blair		
	The Public Eye		
	Radio Doctor		
2007	Disclosure	51 / 72	58%
	Raggashanti Live		
	Political Talk Show		
	Medicine Chest		

The analysis of the subjective pronouns is most meaningful due to the extreme increase of Creole features for all three variables and the general high frequency. The increase of Creole “hafi” is similarly high but the general frequency is lower.

## 7.5 Grammatical Variables

The variation involving grammar is not as distinct as for phonological or lexical variables. Therefore, many restrictions had to be made and many vague cases had to be left out, resulting in a general lower frequency but better agreement on the level of meaning. The variables (figures fifteen to nineteen) analyzed are: plural, negation, subject verb agreement for the third person singular, past tense and the progressive aspect.

For number variable i-mutations and zero inflections for the plural are excluded. The variation on the formation of negative sentences is restricted to the variation between Standard English “don’t” or “doesn’t” and the Creole markers “no” and “na”. In the analysis of subject verb agreement for the third person singular all forms of “to be” were excluded. Zero Inflection and Suppletion are excluded from the analysis of verbs in the past tense. For the analysis of the progressive forms all tenses were taken into account.



<b>figure15. plural forms</b>		<b>Plural forms: inflected nouns vs. (mesolectal) not inflected nouns vs. (basilectal) Creole plural markers</b>	
		absolute numbers	Creole variants percentage
1989	Hotline	186 / 34 / 3	15% 1%
	Barry Blair		
	The Public Eye		
	Radio Doctor		
2007	Disclosure	103 / 67 / 13	36% 7%
	Raggashanti Live		
	Political Talk Show		
	Medicine Chest		

<b>figure16. negation (present)</b>		<b>Negation (present): don't/do not/doesn't vs. Creole negation markers (no na)</b>	
		absolute numbers	Creole variant percentage
1989	Hotline	35 / 4	10%
	Barry Blair		
	The Public Eye		
	Radio Doctor		
2007	Disclosure	33 / 48	81%
	Raggashanti Live		
	Political Talk Show		
	Medicine Chest		

<b>figure17. subject verb agreement: third person singular</b>		<b>subject verb agreement: third person singular: inflected verb vs. (Creole) not inflected verb</b>	
		Absolute numbers	Creole variant percentage
1989	Hotline	44 / 16	26%
	Barry Blair		
	The Public Eye		
	Radio Doctor		
2007	Disclosure	22 / 27	55%
	Raggashanti Live		
	Political Talk Show		
	Medicine Chest		

figure18. simple past		Simple past: inflected vs. (mesolectal) not inflected vs. (basilectal) Creole past marker (did neva)	
		absolute numbers	Creole variant percentage
1989	Hotline	39 / 20 / 0	34% 0%
	Barry Blair		
	The Public Eye		
	Radio Doctor		
2007	Disclosure	32 / 41 / 9	50% 10%
	Raggashanti Live		
	Political Talk Show		
	Medicine Chest		

figure19. progressive		progressive: to be+ing vs (mesolectal) ing vs (basilectal) aspect marker (a)	
		absolute numbers	Creole variant percentage
1989	Hotline	62 / 12 / 3	16% 4%
	Barry Blair		
	The Public Eye		
	Radio Doctor		
2007	Disclosure	39 / 21 / 47	20% 43%
	Raggashanti Live		
	Political Talk Show		
	Medicine Chest		

The usage of all basilectal Creole variants has increased from 1989 to 2007, most drastically the use of Creole negation and aspect markers. Mesolectal Creole variants (not inflected plural forms, not inflected verbs in the past tense, formation of progressive by just inflecting the verb) have also increased in frequency but not that considerably.

## 7.6 Conclusion

The micro-linguistic analysis of call-in programs confirms the macro-linguistic findings. Creole variants increasingly supersede their Standard English counterparts on the phonological, lexical and grammatical level. This development is best illustrated by the subjective pronouns analyzed in the study. Features already established as parts of on-air speech do increase likewise. For example in 1989 the Creole variant /d/ already slightly surpassed the Standard English variant /ð/. Nevertheless, the frequency has risen tremendously, from fifty-six to eighty-seven percent. The statistics show that the Creole-continuum of phone-in shows of the eighties and seventies has steadily changed in favor of the basilect. Hall's life cycle theory cannot be confirmed for this domain of broadcasting. The linguistic change is going in the opposite direction: the language is modified in the direction of Jamaican Creole. This shift indicates a general language shift as the various callers' and hosts' varieties represent the diverse language situation in Jamaica. This development in its specific domain should not be underestimated, since the radio, with talk radio as the most popular and linguistically influential format, acts as a focusing agency for the population.

## 8. Changing attitudes towards Jamaican Creole

Analyzing attitudes towards a language is essential in order to understand its function, status and the general language situation. (cf. Mühleisen 2002: 26). This proves especially true for language situations where a Creole coexists with another language. Attitudes towards languages are also important and helpful to reflect and predict language change.

Jamaican Creole from its origin on has been marked with a negative prestige. While Jamaican Creole slowly developed in a plantation setting the fixed roles of language status of Creole and English were established. Creole was exclusively used by the slaves and was not even classified as a language but was considered as “baby talk” or “broken English”. English, on the other hand, was spoken by the white ruling minority, and in order to communicate better with their owners the slaves had to aspire to English as the dominant language. This strict distribution of prestige has shaped the linguistic ambition of the Jamaican population far beyond the times of slavery in Jamaica. Still today, the ability to speak proper English is an essential prerequisite to advance on the social ladder.

Things slowly began to change in the seventies. The dominant and continuing official view was still that Creole was “inseparably associated with poverty, ignorance and lack of moral character” (Bryan 2004: 647), as DeCamp described the status at the Creole conference in 1968. Political promotion of local culture during Democratic Socialism, increasing linguistic research, the rise of Roots Reggae and the closely connected Rasta philosophy has led to the slow but steady inclusion of Creole in the formation of a Jamaican identity (Alleyne 1985: 169). Bryan emphasizes the importance of “black pride” for the change in attitude and concludes:

Generally, the research noted earlier suggests that Jamaicans are identifying strongly with the language and see it as expressing their identity and sense of the self. In some senses it is the factor that supersedes race, culture and sometimes class. (Bryan 2004: 647)

Shields-Brodber concludes similar trends for the media domain where the Diglossia of the past has been constantly eroded since the seventies. The diglossic system is directly linked to a difference in prestige leading to fixed functions for the high prestige and the low prestige language. The Creole’s change in prestige has been accompanied by an increase in functions.

JamC has been continuously increasing its prestige and become acceptable to be used, in alteration with English, in domains where formerly only English was acceptable.

(Hinrichs 2006: 13)

Beckford-Wassink (1999) analyzed the extent of this change in prestige and people's attitudes with a community based study. She chose Gordon Town, a rural community in close proximity to Kingston, for her study. The community forms a compromise between a rural and an urban community roughly reflecting the whole of Jamaica. She tape recorded her informants using an "attitude interview schedule." The schedule included descriptive questions on the personal perception of the relationship of Creole to English and a part on language attitudes. The informants were asked how they evaluated appropriate linguistic use in different situations, and how they personally evaluated the functions and importance of Creole. Beckford gained multi-varied results: There is an awareness of the differences on most levels but Creole is not regarded equally as a language like English. Similarly, most speakers still imposed severe restrictions on the use of Creole, indicating the language's low prestige. Generally, feelings towards Creole were consistently higher than willingness to hear and use it. Young speakers, especially males, felt more positive about Creole. They associate the language with their cultural heritage and are most willing to hear and use Creole in a wide variety of situations, signaling a trend towards more positive attitudes (Beckford-Wassink 1999).

Patrick (1999) also included a section on language attitudes in his study about the urban mesolect in Kingston. His findings reveal a dual consciousness of the informants. They reported a preference for English in the mass media, praising the use of proper English, but they listed those moderators incorporating Creole in their speech as the most popular moderators and they voiced a preference for Creole for events and shows involving humor. Different status and value are associated with the two languages.

The association of English with social status and mobility, as well as the links of Patwa to positive cultural and economic values, are indeed norms on which there is a consensus in the Veeton [community] sample. (Patrick 1999: 278)

In spite of the changes, the Jamaican society is still marked by this double consciousness. Negative views on Creole are regularly published in the *Jamaican Gleaner*. Opposing views are represented by language advocates like the linguist Hubert Devonish or the radio moderators Raggashanti and Mutabaruka. These public opposing views create bi-directional focusing towards English and the basilect substituting former unidirectional Standard English focusing. Hinrichs concludes that the change in prestige has resulted in Codeswitching having substituted Standard English as the unmarked choice (cf. Hinrichs 2006: 14).

Jamaican Creole is still an unstable language in the process of formation as there have not yet been any language-planning efforts for standardization. This process is clearly reflected in the ambiguous attitudes towards Creole. However, the change towards greater prestige and more positive attitudes has led to Jamaicans identifying strongly with the language, and they regard using it as an expression of their identity and sense of the self (cf. Bryan 2004: 650). This perceived bond of Creole and identity ensures Jamaican Creole's viability and prevents decreolization.

## 9. Conclusion

### 9.1 Media interacting with attitude

The linguistic changes in broadcasting, outlined in the macro-linguistic study, parallel the changes in attitude towards Jamaican Creole. These developments did not proceed separately but are marked by intense interactions. In the pre-independent and early post-independent period, broadcasting portrayed an almost monolingual linguistic situation with the rarely heard Creole in strict diglossic distribution. Jamaican Creole was associated with low prestige and this media portrayal was simultaneously influenced and promoted by these negative attitudes and sentiments. Rickford's description of the attitude presented in the media about Creole applies to Jamaican broadcasting of these times:

Within creole-speaking communities, the view of the creole publicity aired in the mass media has typically been one of self-depreciation, with educators and public officials [...] leading the attack. (Rickford 1985: 254)

This negative depiction of Creole began to change in the seventies when Creole was increasingly used on the airwaves without marginalizing sentiments. Call-in shows led this erosion of Diglossia supported by changing attitudes towards Creole in the general society. The belated independence spirit of "Democratic Socialism" slowly led to an inclusion of Creole into the identity formation process. Phone-in shows played a major part in the process of liberalization of linguistic choices and in the democratization of the population.

Jamaican Creole has steadily increased in functions entering new domains in broadcasting from which it had been traditionally banned. Mesolectal speech entered the newscasts through interviews and outside reportages. Similarly the acrolect used on air has been modifying towards the mesolect, validating Shields-Brodber's "erosion of diglossia on two fronts" (Shields-Brodber 1992b: 192). The linguistic situation in broadcasting has changed from Diglossia in favor of a linguistic continuum with all varieties, from the basilect to Standard English, being available on air. Broadcasting does not promote any negative attitudes towards Creole. Even more explicitly positive views are now being presented frequently by broadcasters such as Raggashanti or Mutabaruka. These views contrast the general attitude

towards Creole of the population which is still ambivalent as outlined by Patrick (1999) and Beckford (1999). Rickford's and Traugott's interpretations of the attitudes presented in the mass media do not hold true for Jamaican broadcasting of today:

The popular reaction to material in pidgins and Creoles is typically far more positive than the mass-media sentiments [...]. (Rickford 1985: 258)

Generally Shields-Brodber's rough outline for the linguistic development in Jamaican broadcasting (Shields-Brodber 1997) is confirmed by the study: The almost monolingual language situation of broadcasting with a strict Diglossia has been changed towards a Creole-continuum by a steady erosion of the diglossic system. However, additions need to be made to this depiction: As the macro-linguistic analysis shows, diglossic sentiments are still widespread in the radio domain, most prominently in formal settings like the news but also in more informal settings like advertisements. In spite of the change in the acrolect, Standard English is still widely used on air in the domains with a diglossic basis. In those domains the status of Standard English as the most prestigious variety remains unchallenged. Prestige and the functions of Standard English in broadcasting have not been changing as drastically as Shields-Brodber argues (Shields-Brodber 1997). This ambivalence is similarly reflected in the still prevailing double consciousness of the majority of Jamaicans. Creole is a major part of the Jamaican identity with covert prestige while Standard English is still the language of social mobility (Patrick 1999), showing more overt prestige. The combined findings of the macro-linguistic study and the meta-study on attitudes lead to the conclusion that the erosion of the Diglossia and its prestige distribution is still proceeding.

The second goal of the study, to investigate the process of decreolization in the media domain, has led to more unambiguous results. Both macro- and micro-linguistic analysis show that the linguistic situation of broadcasting is not subject to the last stage of Hall's life cycle theory. Jamaican Creole shows extreme viability and is not endangered by decreolization. The analysis of phone-in shows even points towards the opposing development of anti-decreolization. However, the linguistic double consciousness is least present in call-in shows, and a direct extension to the whole broadcasting domain is problematic. Hall's major argument for the survival of a Creole language holds true for the Jamaican case and broadcasting where attitudes have increasingly changed in favor of Creole:



[...] the essential factor for survival of a language, creolized or not, is both social and psychological in nature: it must be associated with a speech community of its own, and its speakers must feel that it is a fundamental part of themselves, due to identification with it, normally since their earliest childhood. (Hall 1962: 156)

Shields-Brodber draws far reaching conclusions from the changes involving language and prestige in Jamaica. She argues for a marginalization of Standard English in the Jamaican case.

In contemporary Jamaica, still officially designated as English speaking, change away rather than towards the maintenance of SE as the H official language seems unavoidable [...]. (Shields-Brodber 1997: 64)

She states that the basis for this change towards Jamaican Creole is the still ongoing search for a Jamaican linguistic identity.

Like the destabilization of its former sovereignty, the transformation of SE will not only be a natural casualty of time, but also a manifestation of the spontaneous, and often subconscious search of a people for indigenous icons, and their projection of a native linguistic identity. (Shields-Brodber 1997: 65)

These conclusions cannot be equally assigned to the linguistic situation in broadcasting. Undeniably the acrolect is undergoing changes towards the mesolect, but Standard English is still the high prestige language which has only decreased enormously in air time. The functions of Standard English in the most formal settings and advertisements have changed little. The best way to describe future usage of language in formal settings is to adapt Mair's model for educated spoken usage: a three way competition of British English, American English and Jamaican Creole (cf. Mair 2006: 7). This model fits the broadcasting situation most accurately as it allows for various influences.

Summing up all findings, broadcasting in Jamaica today functions as an agent of bi-directional focusing. Mesolectal varieties dominate the airwaves but the status of Standard English as the high prestige language is still felt.

## 9.2 Standardization

The linguistic situation in Jamaica as well as in the media is marked by extreme diversity. English is the sole official language with Jamaican Creole being the mass vernacular without an official status. Speech varieties spoken by the majority of Jamaicans encompass a large scope of locally and socially varying mesolects. In contrast to other Caribbean territories like the ABC islands, no official language-planning efforts have been carried out to establish some sort of standardization with political means. However, there is a process of standardization leading to slowly emerging Jamaican Standard English.

Standardization of written Creole faces serious problems due to the lack of an agreed orthography. The Cassidy/LePage orthography is only used by linguists. The media, and most importantly broadcasting, have the potential to influence standardization of spoken forms. Spoken Jamaican Standard English includes more Creole items than the written form and is therefore closer to the mesolect. Mair describes the process of standardization “as the suppression of optional variability” (Mair 2008: 142). The extreme variability, both locally and socially, of spoken forms impedes this process of standardization.

Kingston is the demographic, economic, political and cultural centre of Jamaica. Furthermore, there is also a linguistic urban-rural difference. An articulate process of linguistic urbanization, which is supported by broadcasting, can be observed in Jamaica. All major stations, except *Irie FM*, broadcast from Kingston extending the linguistic dominance of Kingston to the rural areas further. A process of marginalization and an increasing use of urban items can already be recognized. Past markers, like “ben” or “wen”, mainly used in rural areas, are substituted for urban “did” (Patrick 1999:49). H-dropping, an urban phenomenon (Patrick 1999:49), has become a common feature of all Creole varieties on the island. However, the linguistic variability of broadcasting today, and in the past, as shown in the macro-linguistic study, limits its influence on standardization. Radio does not form a unitary focusing agency. Additionally broadcasting still reflects the population’s mixed ideological feelings about Creole by demonstrating diglossic tendencies in formal settings. The speakers’ linguistic insecurity and negative attitudes of outsiders prevents the full recognition of Creole (cf. Mair 2006: 7) and therefore an effective standardization.

The growing influence of the US media, mainly through TV, interferes further with the Jamaican radio's impact on standardization towards urban Creole norms. As this short outlook shows there are many influences besides broadcasting making a precise forecast for linguistic change impossible.

### **9.3 The future of Jamaican Creole in broadcasting and other mass media**

Broadcasting and also Creole in the mass media is increasingly facing competition by television, mainly through the rising availability of American channels. Electronic media is posing another challenge to broadcasting and similarly to Jamaican Creole, as the internet is dominated by Standard English. The vast variety of different stations which can be received online increases the competition for Jamaican broadcasting further. However, availability of television and internet is still very marginal in Jamaica, especially among the lower classes: In 2000 only slightly more than one percent of the Jamaican population had access to the Internet (MockYen 2003: 354)

The new electronic media also provides new possibilities and unknown linguistic freedoms. Orthographic problems do not affect blogs, authored by independent non-professional journalists, as much as established newspapers which have to fulfill certain linguistic conventions. The study "Code Switching on the Web" by Hinrichs (2006) shows clearly that Creole is very viable in written form on the internet. Shields-Brodber lists the electronic media as the domain where increasing use of Creole is most significant, besides call-in shows (Shields Brodber 1997: 63). Similarly to the challenges, MockYen sees chances for local culture and with it Creole in new domains created through new technologies:

The use of the new technologies may be engaged to reinforce and support cultural identity in societies, at the same time making available a panoramic view of world cultural diversity and similarities. (MockYen 2003: 366)

For the large Jamaican diaspora new electronic media provide the opportunity to stay in touch with the Jamaican culture and the language. Email communication, blogs and internet radio (Newstalk 93 FM is the first Jamaican station to introduce toll

free internet broadcast) provide new options to experience and practice the original linguistic culture in the diaspora. The development of Creole from 'language' via 'code' to 'symbol' (Mair 2003) in the Jamaican diaspora intensifies this need for original culture.

However broadcasting will not lose its dominating position in the Jamaican media landscape that quickly as it still caters to essential Jamaican needs the other media cannot: Broadcasting provides a dancehall for free whether at home or in overcrowded minibuses, radio takes into account local and community issues and the talk shows provide a space to discuss cultural, political and everyday topics and are thus contributing to the democratization of the people and are supporting the ongoing process of identity formation in Jamaica.

## 10. Bibliography

Alleyne, Mervyn C. 1985. "A Linguistic Perspective on the Caribbean" *Caribbean Contours*. Sidney Mintz and Sally Price (eds.), Baltimore: John Hopkins UP, 155-179.

Alleyne, Mervyn. 1988. *Roots of Jamaican culture*. London: Pluto Press

Beckford-Wassink, Alicia. 1999. "Historic low prestige and seeds of change: Attitudes toward Jamaican Creole." *Language in Society* 28. Cambridge: Cambridge University Press: 57 -92.

Bernabé, Jean. 2006. "Francophone Caribbean." *Sociolinguistics: An International Handbook of the Science of Language and Society* 3. U. Ammon, N. Dittmar, K. J. Mattheier and P. Trudgill (eds.), Berlin/New York: Walter de Gruyter, 2096-2105.

Bradley, Lloyd. 2001. *Bass Culture - When Reggae was King*. London: Penguin Books.

Bryan, Beverly. 2004. "Jamaican Creole: in the process of becoming." *Ethnic and Racial Studies* 27 (4). Routledge, 641-659.

Cassidy, Frederic Gomes and LePage, Robert Brock. 1980. *Dictionary of Jamaican English*. 2nd ed. Cambridge: Cambridge University Press.

Christie, Pauline. 1998. "Trends in Jamaican English: Increasing Deviance or Emerging Standards?." *UWILing*. Silvia Kouwenberg (ed.), Kingston: University of the West Indies, 19 – 35.

Christie, Pauline. 2003. *Language in Jamaica*. Kingston: Arawak Publication.

DeCamp. D. 1971. "Towards a generative Analysis of a Post Creole Speech Continuum." *Pidginization and Creolization of Languages*. Hymes. D. (ed.), Cambridge: Cambridge University Press, 349 – 369.

Devonish, Hubert. 2006. "The Anglophone Caribbean." *Sociolinguistics: An International Handbook of the Science of Language and Society* 3. U. Ammon, N. Dittmar, K. J. Mattheier and P. Trudgill (eds.), Berlin/New York: Walter de Gruyter, 2083 – 2095.

Drews-Bernstein, Charlotte. 2001. "Radio in Afrika." *Radio erobert neue Räume*. A. Schwanebeck and M. Ackermann (eds.), München: Verlag Reinhard Fischer

Ferguson, Charles A. 1959. "Diglossia." *Word* 15: 325 – 340.

Fischman, J. 1967. "Bilingualism with and without diglossia, diglossia with and without bilingualism." *Journal of Social Studies* 23: 29 – 38.

Hall, R. A. 1962. "The life-cycle of pidgin languages." *Lingua* 11: 151-156.

Hagen, Wolfgang. 2005. *Das Radio*. München: Wilhelm Fink Verlag.

Henry, Audene S. 2007. "Lecture 5." *Sociology of Language*. University of the West Indies. Mona, Kingston.

Hinrichs, Lars. 2006. *Code. Codeswitching on the Web*. Amsterdam/Philadelphia: John Benjamins Publishing Company.

Katz, Elihu and Wedell, George. 1978. *Broadcasting in the Third World – Promise and Performance*. London and Basingstoke: The Macmillian Press.

Keil, Erika. 1991. *Hörerbeteiligung im Radio*. Bern: Peter Lang Europäischer Verlag der Wissenschaften.

Kouwenberg, Silvia. 2006. "Dutch – speaking Caribbean." *Sociolinguistics: An International Handbook of the Science of Language and Society* 3. U. Ammon, N. Dittmar, K. J. Mattheier and P. Trudgill (eds.), Berlin/New York: Walter de Gruyter, 2105 – 2114.

Kretsedemas, Philip Alexander. 1997. *Discussing Development in Jamaica: Talk Radio, Public Discourse and the Politics of the poor*. Thesis (Ph.D) University of Minnesota.

LePage, R. and Tabouret-Keller, A. 1985. *Acts of Identity – creole based approaches to language and ethnicity*. Cambridge: Cambridge University Press.

Mair, Christian. 2002. "Creolisms in an emerging standard." *English World-Wide* 23, Edgar W. Schneider (ed.), Amsterdam, Philadelphia: John Benjamins, 31 – 58.

Mair, Christian. 2003. "Language, Code and symbol: The changing roles of Jamaican Creole in diaspora communities," *Arbeiten aus Anglistik und Amerikanistik* 28 (2), Tübingen: Narr, 231 – 248.

Mair, Christian. 2006. *Twentieth Century English – History Variation and Standardization*. Cambridge: Cambridge University Press.

Mair, Christian. 2008. *English Linguistics*. Tuebingen: Gunter Narr Verlag.

Morris, Mervyn. 1993. "Is English we Speaking." *English Today* 36, (9:4). Tom McArthur (ed.), Cambridge: Cambridge University Press

Mockyen, Alma. 2003. *Rewind My Recollections of Radio and Broadcasting in Jamaica*. Kingston: Arawak Publications.

Mühleisen, Susanne. 2002. *Exploring prestige formation and change across Caribbean English – lexicon Creoles*. Amsterdam, Philadelphia. John Benjamins.

Mufwene, Salikoko S. 1999: "Accountability in the Description of Creoles." *Creole Genesis, attitudes and discourse*. John R. Rickford and Suzanne Romaine (eds.), Amsterdam, Philadelphia: John Benjamins Publishing, 157 – 186.

Newstalk93 FM. 2009. "We're number 2." Retrieved April 23, 2009 from, <http://www.newstalk.com.jm/index.php?module=Jamaican-News-Politics-online-Radio-station&func=viewpub&tid=3&pid=68>>.

Patrick, Peter L. 1999. *Urban Jamaican Creole*. Amsterdam: John Benjamins Publishing.

Patrick, Peter L. 2008. "Linguistic Convergence and Divergence, and Acts of Identity." Retrieved 29 March, 2009, from <http://courses.essex.ac.uk/lq/lq232/ActsIDcriteria.html>>.

Pinkow, Linda C. 1994. *Producing development: the structure and dynamics of the broadcast media in Jamaica*. Thesis (Ph. D.) Johns Hopkins University.

Rickford, John R. and Traugott, Elizabeth C. 1985. "Symbol of Powerlessness and Degeneracy, or Symbol of Solidarity and Truth? Paradoxical Attitudes Towards Pidgins and Ceoles." *The English Language Today*, S. Greenbaum, Oxford: Pergamon Press, 252 – 262.

Sand, Andrea. 1999. *Linguistic Variation in Jamaica – a Corpus – Based Study of Radio and Newspaper Usage*. Tübingen: Narr.

Schnepel, Ellen M. 2004. *In search of a national identity: Creole and politics in Guadelupe*. Hamburg: Helmuth Buske Verlag.

Senior, Olive. 2003. *Encyclopedia of Jamaican Heritage*. Red Hills: Twin Guinep Publishers Ltd.

Shields-Brodber, Kathryn. 1989. "Standard English in Jamaica: a case of competing models." *English World-Wide 10 (1)*, M. Goerlach (ed.), Amsterdam: John Benjamins, 41 – 53.



Shields-Brodber, Kathryn. 1992a. "Dynamism and Assertiveness in the Public Voice: Turn Taking and Code Switching in Radio Talk Shows in Jamaica." *Pragmatics* 2 (4): 487 -504.

Shields-Brodber, Kathryn. 1992b. "Hens can crow too: The female voice of authority on air in Jamaica." *Studies in Caribbean Languages II*, Pauline Christie (ed.), Kingston: The University of the West Indies Press, 187 – 203.

Shields-Brodber, Kathryn. 1997. "Requiem for English in an 'English - Speaking' community: The case of Jamaica." *Englishes around the World II: Caribbean, Africa, Asia, Australasia*, E.W. Schneider (ed.), 57 -67. Amsterdam/Philadelphia: John Benjamins, 57 – 67.

Tagliamonte, Sali A. 2006. *Analysing Sociolinguistic Variation*. New York/Cambridge: Cambridge University Press.

The Gleaner. "Discover Jamaica – Geography and History of Jamaica." Retrieved March/April 2009, from  
<<http://www.discoverjamaica.com/gleaner/discover/geography/>>.

Zahl, Peter Paul. 2002. *Jamaika*. München: C.H. Beck.

## Radio Recordings

Fame FM. December, 2007. 'Advertisements'.

Fame FM. December, 2007. 'Jingle'

Hot102 FM. 10 December, 2007. *Disclosure*.

Hot102 FM. 10 December, 2007. 'Advertisements'.

Hot102 FM. 10 December, 2007. 'Jingle'.

Irie FM. December, 2007. 'Advertisements'.

Irie FM. December, 2007. *Irie FM News*.

Irie FM. December, 2007. *Irie FM Sports*.

Irie FM. December, 2007. 'Jingles'.

Irie FM. December, 2007. 'Talk Show on Music.'

Irie FM. 21 November, 2007. *The Cutting Edge*.

JBC. 2 July, 1959. *Life in a Mirror*.

JBC. October, 1970. *It's Time for a Story – Dry Bone and Anansi*.

JBC. 10 October, 1971. *How do we Talk*.

JBC. 1979. *Turn Table Time*.

JBC. 1979. 'Advertisements'.

JBC. December, 1989. 'Advertisements'.

JBC. 30 August, 1989. 'Barry Blair'.

JBC. 30 August, 1989. *JBC News*.

JBC. 30 August, 1989. *Radio Doctor*.

JBC. 30 August, 1989. *The Public Eye*.

JBC. 30 August, 1989. *World of Sports*.

Newstalk93 FM. December, 2007. 'Advertisements'.

Newstalk93 FM. December, 2007. *Jamaica Nice*.

Newstalk93 FM. December, 2007. 'Jingle'.

Newstalk93 FM. December, 2007. 'Political Talk Show'.

Newstalk93 FM. 12 December, 2007. *Raggashanti Live*.

Newstalk93 FM. 13 December, 2007. *Raggashanti Live*.

Newstalk93 FM. 23 March, 2009. *Newstalk93 FM Headlines*.

Newstalk93 FM. March, 2009. *JIS – Calling Farmers*.

RJR. 2 February, 1957. *Fathers of the Nation – Norman Washington Manley*.

RJR. 28 May 1957. *Folk ways of the Caribbean #1 – The Anansi Story*.

RJR. 11 June, 1957. *Folk ways of the Caribbean #1 – Jamaican Folk Songs*.

RJR. August, 1989. 'Advertisements.'

RJR. 30 August, 1989. *Jamaica Magazine*. JIS.

RJR. 30 August, 1989. *Hotline*.

RJR. 30 August, 1989. *RJR News*.

RJR 31 August, 1989. *RJR News*.

RJR. December, 2007. *RJR News Headlines*.

## Music

Alteah and Donna. 1978. "Uptown top Ranking." *Uptown top Ranking*. Virgin, 1978.

Big Youth. 1998. "S90 Skank." *Trojan D.J. Box Set*. Trojan.

Capleton. 2004. "That Day will Come." *Reign of Fire*. Groove Attack.

Cliff, Jimmy. 1971. "Wonderful World, Beautiful People." *Wonderful World, Beautiful People*. A&M.

Dekker, Desmond and The Aces. 1967. "007." *Action*. Beverly's.

Demus, Chaka and Pliers. 1993. "Murder She Wrote." *Tease Me*. Island.

Ellis, Alton and The Flames. 1970. "Girl I've got a Date." *U-Roy Version Galore*. Treasure Isle.

Prince Buster. 1993. "Al Capone." *Fabulous Greatest Hits*. Sequel.

Romeo, Max. 1971. "Let the Power Fall on I." *Let the Power Fall*. Dynamic Sound.

Sean Paul. 2003. "Get Busy." *Dutty Rock*. Atlantic.

Smith, Wayne. 1986. "Under me Sleng Teng." *Sleng Teng*. Greensleves.

The Skatelites. "Guns of Navarone." *Guns of Navarone – The Best of Skatelites*. Trojan, 2003.

Yellowman. 1983. "Zungguzungguguzungguzeng." *Zungguzungguguzungguzeng*. Greensleves.

## Appendix

### I. Annotations to the transcriptions

#### 5 I.I Markup symbols for the ICE transcription system

	<\$X>	Speaker ID
	<,>	Short pause (approximately one syllable)
	<,,>	Longer pause (two syllables and more)
10	<\$A> ... <{> <[> ... </[> ...	
	<\$B> ... <[> ... </[> </{> ...	Overlaps (two or more speakers talking simultaneously)
	<indig> ... </indig>	Words, expressions or phrases from Jamaican Creole
	<O> laughter </O>	Laughter and other paralinguistic utterances
	<}> <-> ... </-> <=> ... </=> </}>	Repetitions, hesitations, self-corrections
15	<?> ... </?>	Uncertain transcription
	<unclear> ... </unclear>	Incomprehensible word(s)

#### 20 I.II Sound Changes of underlined graphemes

##### Vowels

	/eɪ/ to /e:/	as in <Jama <u>i</u> ca>
	/eɪ/ to /ie/	as in <case>
25	/eɪ/ to /e/	as in <make>
	/ʌ/ to /ɔ/	as in <u <u>g</u> ly>
	/əʊ/ to /ɔ:/ or /ʊɔ/	as in <go <u>u</u> t>
	/aʊ/ to /ɔʊ/	as in <hou <u>s</u> e>
	/aʊn/ to /ɔŋ/	as in <to <u>w</u> n>
30	/æ/ to /a/	as in <pa <u>n</u> >
	final /ə/ or /ə/ to /a/, /e/, /ɔ/ or /ʊ/	as in <mo <u>th</u> er>

##### Consonants

	/ð/ to /d/	as in <bro <u>th</u> er>
35	/θ/ to /t/	as in <th <u>ing</u> >

/ɪŋ/ to /ɪn/	as in <something>
h-dropping	as in <hot>
hypercorrection (adding h)	as in <houtburst>
Omission of final plosives	as in <don't>
5 Assimilation // > /r/	as in <alright>
Omissions/changes/ reduction of consonant clusters	as in <give> (/gɪv/ to /gi:/)

10 **II. Cassidy – LePage writing system**  
(adopted from Cassidy LePage 1980)

**Vowels and Diphthongs**

- 15 /ii/ long, high, tense, front unrounded; generally closer to cardinal I than [i] than RP /i:/
- /i/ short, high, lax front unrounded; closer to cardinal I than RP /i/
- /ie/ a falling diphthong [iɛ], [iɐ], with palatalisation of preceding consonant.
- /e/ short, mid-front, half-open, half-tense, generally more close and more tense than RP /e/
- 20 /a/ short, open, central, unrounded, range [a], [ɐ], [ɑ]
- /aa/ long, open, central, unrounded, range [a:], [ɛ:], [ɑ:]
- /ai/ a falling diphthong, range [eɪ] to [ɛɛ]
- /o/ short, centralized or mid-back, half rounded, approximately [ə]
- 25 /ou/ a falling diphthong, range [eu] to [eu], [eʊ]
- /u/ short, high, back, rounded; closer to cardinal 8 [u] than RP [ʊ]
- /uo/ falling diphthong, range [u<sup>o</sup>], [u<sup>ɔ</sup>], [u<sup>a</sup>], [o<sup>ɔ</sup>]
- /uu/ long, high back rounded; closer to cardinal 8 than RP /u:/

30 **Consonants**

- /b/ [b] voiced bilabial stop
- /p/ [p] voiceless bilabial stop
- /d/ [d] voiced alveolar stop

- /t/ [t] voiceless alveolar stop
- /gy/ [j] voiced palatal stop
- /ky/ [c] voiceless palatal stop
- /g/ [g] voiced velar stop
- 5 /k/ [k] voiceless velar stop
- /m/ [m] bilabial nasal
- /n/ [n] alveolar nasal
- /ny/ [ɲ] palatal nasal
- /ng/ [ŋ] velar nasal – also used to denote nasalization in the preceding vowel;
- 10 thus /dong/ down may represent [deŋ] or [dẽ]
- /v/ [v] voiced labiodental fricative
- /f/ [f] voiceless labiodental fricative
- /z/ [z] voiced alveolar fricative
- /s/ [s] voiceless alveolar fricative
- 15 /sh/ [ʃ] voiceless alveopalatal fricative
- /j/ [dʒ] voiced alveopalatal affricate
- /ch/ [tʃ] voiceless alveopalatal affricate
- /l/ [l] alveolar lateral
- /w/ [w] bilabial semivowel
- 20 /r/ [r] or [ɹ] alveolar trill, flap or semivowel
- /y/ [j] palatal semivowel
- h [h] is not a phoneme but denotes oral friction accompanying the vowel as an allophonic variation in certain stressed positions (Cassidy LePage 1980)



### III. Transcriptions: files1

Pre- Independence – late 1930's to late 1950's

#### File1.1 Folk ways of the Caribbean #1

RJR 28 May, 1957

5

\$A male

\$B female

\$C choir

\$D male

10 \$E male

\$F announcer, male

\$G Philip Sherlock, male

<\$A> folk ways of the Caribbean

15 <O> music </O>

<\$B> <indig> it's nat mi mek it <,> is Anansi <,> Jak Mandora mi na chuus non  
</indig> <,>

<\$C> there's a brown girl in the ring shalalalala there's a brown girl in the ring  
shalalalala there's a brown girl in the ring shalalalala an she looks like a sugar  
20 and a plum plum plum

<\$D> <indig> <unclear> ... </unclear> </indig>

<\$E> <indig> <unclear> ... </unclear> </indig>

<O> steel drums music </O>

<\$F> the extramural department of the University College of the West Indies  
25 presents <,> Folk Ways of the Caribbean <,> a series of programs to illustrate  
the richness and variety of the folk culture in the British Caribbean <,> from  
Honduras to Guyana

<\$F> today in program three the Anansi story <,> related by the honorable Philip  
Sherlock with an introduction prepared by Professor McEdward Leech of the  
30 American folklore society <,,>

<\$F> A West Indian audience does not need to be told that the most common the  
most typical folktale in the West Indies is the Anansi story <,> nor does such  
an audience need to be told what an Anansi story is like <,> but not all may  
realize that these stories are not solely West Indian <,> as a matter of fact

they're also found in parts of South America and in the Southern United States where Anansi has become a girl Miss Nansi <,> but the oldest forms of these stories are in Africa <,> there they are widespread <,> not only are they to be found along the West Coast but many inland tribes especially in central Africa know the character Anansi and his stories <,> the Anansi stories belong to the great genre of folktales known as animal tales <,> this type is one of the simplest and one of the oldest types of folktale <,> a genre found in all parts of the world <,> the animal tales are likely to be didactic to drive home a lesson <,> but many of them are told for sheer amusement <,> they urge to entertain a group of listeners <,> such stories are usually short <,> developing a single episode rather than a series of episodes <,> how Anansi secure a wife for John Crow <,> how Anansi lost his little pot <,> how Anansi won the King's daughter <,> another characteristic of the animal stories is the prevalence of stock characters <,> the king <,> the dummy the hero the trickster the king's daughter the villain <,> in different cultures different animals are assigned these stock roles <,> coyote is the trickster among the American Indians <,> it is the fox in Europe <,> in West Africa it is Anansi <,> the spider <,> in South Africa among the Bantuu it is the hare or tortoise <,> among some southern negroes of the United States it is Bukii the Haina <,,>

20 03:17 – 06:05 not transcribed

<\$G> <O> jungle sounds </O> Once upon a time <,> and a long long time ago <,> Mister Tiger was the strongest in all the forest <,> stronger than the baboon that beats his chest <,> makes a noise when the wind hauls <O> hauling wind </O> stronger than the hippopotamus <,> with his wicked wicked eyes and his tusk <,> stronger than the long snake that slides through the grass <,> and raps itself round a young carven stretches and crushes it <,> stronger than all of them <,> was mister tiger <,> and so many things in the forest were called after tiger there was <}> <-> the </-> <=> the </=> </}> tiger moth <,> and the tiger lily <,> and the tiger stories <,> and the tiger this and the tiger that <,> and one day <,> one day long long ago <,> the weakest and the strongest in the forest <,> in the wide wide forest came face to face <,> there was tiger <,> and there was mister Anansi <,> mister Anansi looked at tiger <,> and he said mister tiger <,> everything is called after you <,> they have the tiger moth they have the tiger flower the tiger this the tiger that <,> I'd like something to be

called after me would you like something be called after me <,> and tiger said  
and said nothing at all but twitched his tail and all the forest laughed <,> all the  
alive things in the forest <,> laughed at brother Anansi <,> but brother Anansi  
tried again and he asked <,> Mister tiger would you let them call something  
5 after me and mister tiger just moved his head a little and looked down at mister  
Anansi and he said what mister Anansi what would you like called after you  
<,> and Anansi looked up and said <,> the stories they call them tiger stories  
<,> let them call them Anansi stories <,> and everybody sat still and the whole  
forest was still and at first tiger said nothing at all and then he he just said look  
10 mister Anansi I tell you what <,> I let them be called Anansi stories if you bring  
me brother snake you know long long brother snake who lives down by the  
side of the river you bring him to me alive <,> and then they can call them  
Anansi stories and the forest roared with laughter roared more loudly then ever  
because how was silly little mister Anansi weak little mister Anansi <,> to catch  
15 brother snake and bring him alive to the tiger who was the strongest of all and  
Anansi said nothing and he went of and he thought about it <,> and on  
Monday he went to the place <,> a path <,> down which brother snake used to  
go at lunchtime to the river for water <,> and he made a slippery hole he dug a  
deep hole <,> and he made the sides of it slippery and right at the bottom of  
20 the hole he put some of the ripe bananas that snake loves <,> and then he hit  
in the bush <,>

09:49 – 10:53 not transcribed

<\$I> And it was lunchtime <,> noon the sun was high in the sky <,> and everything  
in the forest was hot and silent <,> and there was a rustling of leaves <,> and  
25 mister snake came down the path on the way to the stream <,> and he saw  
the the avocado pear <,> but mister snake has very bright eyes <,> and he  
saw the trap waiting and what do you think he did <,> he just lifted his head  
and took out the avocado pear and went on down the path <,> and the  
calaban never caught mister snake <,>

30 Wednesday morning <,> and Anansi thought <,> I said I know what will get  
him <,> I'll make a fly – up <,> and he went and he bent down another <,>  
trump <,> plying and flexible <,> and he fixed the noose and in it what was he  
going to try this time an egg <,> ah brother snake love that more than anything  
else <,> and there was the egg and the fly – up and he hid himself in the bush

<,> Twelve o'clock lunchtime <,> and everything was still in the forest <,> still and hot <,> and brother snake came down the path with a sterring of leaves he saw the egg <,> but the snakes eyes are sharp <,> he saw the fly – up two and <indig> hii jos riichd uova is eed </inidg> down with the calabon <,> and managed to to edge the egg gently till it was out of the noose <,> and then he took it and went on down to the stream and the fly – up flew op <,> but it never caught brother snake <,>

5  
10  
15  
20  
25  
30  
Thursday there was nothing more to do <,> Anansi couldn't think of any other way of catching snake an Friday morning came and he said to himself well I'd better go back and tell brother tiger that I can't catch snake I don't know what to do <,> he scratched his head hard and he tried to think of new things <,> he scratched his head so hard that he nearly got splinters in his fingers <,> and so he took op his cutlass early on Sunday morning <,> and set of for brother tiger <,> as he was going down the path <,> beside the river <,> the path that led past snake's house <,> he saw brother snake's head out of his hole just the head <,> looking at the sun which has just coming up over the trees it was early morning still and there was brother snake and brother Anansi tried to creep past because he didn't want brother snake to see him but brother snake's eyes are bright <,> and he cried out and said stop Anansi stop I have something to say to you <,> you been trying to catch me all week <,> on Monday <,> on Monday you set slippery hole for me and on Tuesday you set a calabon for me and on Wednesday you set a fly – up for me stop down mister Anansi why you been doing all these things why you been trying to catch me and Anansi was frightened <,> and he said you know mister snake it's true what you say but I must tell you I have a bet with brother tiger <,> brother tiger and I had a quarrel about you and I said you were longer than that bamboo tree down there by the water <,> brother tiger said that you weren't brother snake was very proud of his length he was very very long was brother snake and he said of course I'm longer look I'll come out of my hole an show you and he came out of his hole and lay on the bank <,> he was very very long <,> and Anansi looked at him and he looked at the bamboo tree and shook his head he said oo mister snake it looks as if I've lost my bet I've lost my bet <,> it looks to me as if the bamboo tree is a little bit longer than you and snake was angry and said it isn't <,> cut down the bamboo and bring it and measure us

so Anansi rushed of and he he cut down the bamboo tree and he bush bush  
bush bush take of all the leaves all the branches he put the bamboo tree down  
beside brother snake <,> and he took brother snake's tail and measured it  
exactly to where the end of the bamboo was and then he ran up to the top and  
5 said oo brother snake he said it looks as if the bamboo is a little bit longer than  
you are but I a I can't tell for certain you're such a clever man brother snake  
when I run to the top you'll move up and when I run to the bottom you'll move  
down <,> and brother snake said no I wouldn't do such a thing brother Anansi  
said I know I'm longer <,> but you tie my tail to the end of the bamboo and  
10 measure us <,> and Anansi ran down and he he got bother tail brother snake's  
tail and matched it exactly with the end of the bamboo and tied it <,> and then  
he said now brother brother snake you must try you must stretch because it  
looks to me as if the bamboo is little longer <,> and brother snake stretched  
and he run up and he said brother snake the bamboo is is two feet longer than  
15 you are two feet eighteen inches hold it there brother snake and he tied his  
middle around the bamboo and said now rest brother snake rest <,> the  
bamboo is eighteen inches longer than you are but I know you can stretch I  
want you to stretch so hard that you shut your eyes <,> stretch now and when  
I call out rest for a little when I say stretch stretch hard and you're going to be  
20 longer than the bamboo <,> get ready brother snake get ready stretch man  
stretch stretch <,> stretch you're nine inches nine inches to go eight inches six  
inches four inches at four inches brother snake shut his eyes as he shut his  
eyes <,> brother Anansi tied his head to the bamboo and there was brother  
snake tied to the bamboo tail and middle and head and brother Anansi took  
25 him to brother tiger and ever since that time they call them <,> Anansi stories  
<,> Jack Mandora I don't want none <O> jungle sounds </O>  
<\$F> that was the Anansi story heard in the series folk ways of the Caribbean  
presented by the extramural department of the University College of the West  
Indies <,> the introductory talk was professor Mc Edward Leech of the  
30 American folklore society <,> the story was related by the honorable Philip  
Sherlock  
<O> steel drums music <O>  
Next week we present program four <,> folk music

**File1.2 Folkways of the Caribbean #5**

**RJR 11 June, 1957**

\$A female

5 \$B choir

\$C male

\$D male

\$E announcer, male

\$F announcer, male

10 \$G Louise Bennett, female

\$H Fab Quintet, male

\$I Single Singer of Fabs Quintet, male

\$J Single Singer of Fabs Quintet, male

15 <O> music </O>

<\$A> <indig> it's nat mi mek it <,> is Anansi <,> Jak Mandora mi na chuus non  
</indig> <,>

<\$B> there's a brown girl in the ring shalalalala there's a brown girl in the ring  
shalalalala there's a brown girl in the ring shalalalala an she looks like a sugar  
20 and a plum plum plum

<\$C> <indig> <unclear> ... </unclear> </indig>

<\$D> <indig> <unclear> ... </unclear> </indig>

<O> steel drums music </O>

<\$E> the extramural department of the University College of the West Indies  
25 presents <,> Folk Ways of the Caribbean <,> a series of programs to illustrate  
the richness and variety of the folk culture in the British Caribbean <,> from  
Honduras to Guyana

<\$F> Today in program five <,> Louise Bennett well known Jamaican artist and  
welfare worker <,> talks on discovering folk songs in Jamaica <,> and she's  
30 supported by the Fabs Quintet <,>

<Folk song: Judi droun ded>

<\$G> <indig> Judi droun ded Judi droun ded

<\$G>/<\$H> wai o Judi droun ded <,>

<\$G> Judi droun ded Judi droun ded  
 <\$G>/<\$H> wai o Judi droun ded <,>  
 <\$G> Judi na ded bot Judi droun ded  
 <\$G>/<\$H> evribadi baal out Judi droun ded <,>  
 5 <\$G> Judi na ded bot Judi droun ded  
 <\$G>/<\$H> evribadi baal out Judi droon ded <,>  
 <\$G> luk onda bed yu sii Jud waak a der  
 <\$H> <{> <[> <unclear> ... </unclear> </[>  
 <\$G> <[> wash wan deed wan kil a manin <,> </[> </{>  
 10 <?> hiir de lang 'bout mada gjadn see </?>  
 <\$H> <{> <[> <unclear> ... </unclear> </[>  
 <\$G> <[> wash wan deed wan kil a manin <,> </[> </{>  
 <?> pusrn dere wi wen w fa kom doun bank tu bank <?>  
 <\$G>/<\$H> evribadi baal out Judi droun ded <,>  
 15 <\$G> Judi droun ded Judi droun ded  
 <\$G>/<\$H> wai o Judi droun ded </indig> <,,>

<\$G> that Jamaican folk song called Judi drown dead <,> tells of a girl who <,> while  
 washing her clothes in the river was carried down stream by the current <,>  
 20 her companions all women washed to her home wailing Judi drown dead <,>  
 only to discover that she had been rescued and was save in bed <,> so the  
 next wash day at the river in true Jamaican spirit at laughing at ourselves <,>  
 the new work song was <,> Judi no dead but Judi droun dead everybody bawl  
out Judi droun dead <O> laughing </O> <,> I first heard the song at a dinky  
 25 <,> which is a function held in the rural villages of Jamaica to cheer up the  
 bereaved relatives of a dead person <,> dinkies are always kept out of doors  
 in any convenient yard <,> people sing and laugh their loudest and dance with  
 unusual abundant when a dinky is <,> which go on for several days <,> I  
 thoroughly enjoyed my introduction to a dinky <,> every type of folk song was  
 30 sung <,> the dance tunes or mentos the ring tunes and the working songs and  
 the Anansi story songs I'll tell you more about that later <,> I felt again the old  
 fascination for folk songs what I experienced as a child when I caught  
 snatches of tunes from diggers in the streets of Kingston <,> I felt that these  
 songs should not be allowed to die <,> this started me off on collecting folk

songs <,> and some of my happiest times were spend at digging matches  
picnics moonlight ringdings and all possible sports meetings of the country  
people <,> I mentioned the digging matches <,> these were one of my most  
fruitful sources of folk songs <,> whether the men were helping a neighbor to  
5 get his field ready for planting <,> or digging up streets for the government or  
loading bananas <,> they must sing <,> for songs form an essential  
acompliment to manual labor <,> a special singer man has to be employed to  
raise or start the tunes <,> he sings the verse often only one line <,> and the  
diggers sing the chorus in rhythm to their pickaxes <,> here now is one of the  
10 more popular digging songs called hillengully

<Folk song hillengully>

<\$I> hillengully right o

<\$H> hillengully <,>

15 <\$I> hillengully right o

<\$H> hillengully <,>

<\$I> and they bend down low

<\$H> hillengully <,>

<\$I> and they go right round in

20 <\$H> hillengully <,>

<\$I> and they bend down low

<\$H> hillengully <,>

<\$I> hillengully right o

<\$H> hillengully <,>

25 <\$I> hillengully right o

<\$H> hillengully <,>

<\$I> and this a water right out

<\$H> hillengully <,>

<\$I> hillengully right o

30 <\$H> hillengully <,>

<\$I> if you tumble down you broke you neck

<\$H> hillengully <,>

<\$I> if you broke you neck you go to hell

<\$H> hillengully <,>



<\$I> if you go to hell you devil bad  
 <\$H> hillengully <,>  
 <\$I> hillengully right o  
 <\$H> hillengully <,>  
 5 <\$I> hillengully right o  
 <\$H> hillengully <,>  
 <\$I> and this a water right out  
 <\$H> hillengully <,>  
 <\$I> hillengully right o  
 10 <\$H> hillengully <,>  
 <\$I> hillengully right o  
 <\$H> hillengully <,>  
 <\$I> water  
  
 15 <\$G> At one time when I was taking a course in social welfare at a college in de  
country I used to offer small presents of books and pencils to the local children  
 whenever they would sing folk songs for me <,> well every evening after  
 school a large number of boys and girls would gather at the gate of the college  
 <unclear> ... </unclear> to sing <,> hear them <,,>  
 20 <indig> mis bii ai nuo a sang nou </indig> <,> I would call them in under a tree  
 in the college grounds they would sing for me in groups and singly until dusk  
 <,> sometimes they would play a game to their own singing and this is a very  
 regular form of amusement even for grown ups in the country villages of  
 Jamaica <,> on moonlight nights the people would congregate by the road  
 25 side or in someone's backyard singing playing games as long as the moon  
 lasts <,> one very beautiful ring tune is manual ground which actually  
 originated as a work song among the stone breakers on the public roads <,> it  
 is now sung for the game of passing the stones <,> a group of people would  
 sit in a circle and a equal number of stones less one would be passed  
 30 rhythmically from hand to hand in tune of the song <,> if you're not very skilled  
 at this game you may easily suffer a broken finger and so the words in the  
 song caution in advance <,> <indig> finga mash no krai <,> gyal an bwai  
 'memba da plee wid da plee </indig>

<Folk song: manual ground>

<\$H> <indig> kom don a manual ruod gyal an bwoi sing da rak rak ton  
gyal an bwai kam don tu de manual ruod gyal an bwoi sing da rak rak ton  
gyal an bwai uan bai uan  
5 gyal an bwai dem tuu bai tuu  
gyal an bwai thrii bai trii  
gyal an bwai dem fuo bai fuo  
gyal an bwai dem faiv bai faiv  
gyal an bwai six bai six  
10 gyal an bwai seven bai seven  
gyal an bwai eet bai eet  
gyal an bwai kam don de manual ruod gyal an bwai sing d' rak rak toon  
gyal an bwai kam don de manual ruod gyal an bwai sing d' rak rak toon  
gyal an bwai one bai one  
15 gyal an bwai tuu bai tuu  
gyal an bwai finga mash no krai  
gyal an bwai 'memba da plee wid da plee  
gyal an bwai  
wak wak </indig>

20

<\$G> in between the songs and dances at these country gatherings <,> Anansi stories are told <,> Anansi is the Ashanti word for the spider god and so these stories reach back to our African ancestry <,> most of the tales have accompanying songs <,> one story is about Madam Cantini an old woman  
25 whose name had to be kept secret from everybody except her animal children <,> one day she discovers that someone has revealed her name to Anansi the spider <,> disguised as a girl this is the song she sings as she tries to find the culprit going round to each in turn until she comes to great crab who turns out to be de guilty one

30

<Anansi Folk Song> 07:45 – 08:04 not transcribed

<\$G> Not all the folk songs I know came from the country <,> some of them I learned from the singer man who stand on street corners in the city strumming

their guitars and ridiculing topical events in song <,> they generally put new words to old folk tunes but sometimes they revive an old amusing song for the benefit for de younger generation as they say <,> in this way I first heard dip them Bedward <,> a satire on a religious leader named Beward who used to baptize his followers in the Mona river which they believed to be a healing stream <,> Bedward's career came to a tragic comic end when he climbed up a tree and attempted to fly up to heaven but instead fell down to earth and broke a leg <,>

5  
10 <Folk song: Dip dem Bedward>

<\$H> dip them Bedward dip them

<\$J> dip them

<\$H> dip them in de healing stream

<\$J> o Bedward

15 <\$H> dip them Bedward dip them

<\$J> dip them

<\$H> dip them de fi cure bad feeling stream

<\$J> o Bedward

<\$H> dip them Bedward dip them

20 <\$J> dip them

<\$H> dip them in the healing stream <,> dip them sweet but not too deep <,> dip them fi cure bad feeling <,> some come from the east with a belly fi the feast he go dipping in the healing stream

<\$J> o Bedward

25 <\$H> some come from the West just a perfect breast he go dipping in the healing stream

<\$J> o Bedward

<\$H> dip them Bedward dip them

<\$J> dip them

30 <\$H> dip them in the healing stream <,> dip them Bedward dip them <,>

<\$J> dip them

<\$H> dip them fi cure bad feeling

<\$J> o Bedward

<\$H> dip them Bedward dip them

<\$J> dip them

<\$H> dip them in de healing stream <,> dip them sweet but not too deep (.) dip them  
de fi cure bad feeling <,>

5 <\$G> speaking of religious followings <,> all over the island of Jamaica you will find  
indigenous cults of one sort or another <,>

09:52 – 11:30 not transcribed

<\$G> but perhaps the most widely known of all the folk songs in Jamaica are those  
we call Mentos <,> these are rarely dancing tunes and although our music has  
10 been influenced by many different races of people who have lived and worked  
throughout the centuries in our island <,> yet the Mento dancing tunes are  
built predominantly on the Spanish rhythm <,> the Mentos have words set to  
them <,> and like the Calypso from Trinidad <,> often they show the universal  
interest <,> people take in their neighbors' affairs <,> for instance the song  
15 rukumbain begins like this <,>

<indig> marnin anti mati beg yu tel mi al de nuus mi hiir yu see yu bai uan nuu  
peer a shuus <,> mi hiir yu see yu bai uan nuu piepa hat mei yu tel mi aunti  
mati wat yu gwan duu wid dat <,> yu gwan tu rukumbai </indig>

Rukumbain is a nonsense word put in to accentuate the rhythm of de song <,>  
20 it is a however used in the context of having a good time at Christmas time in  
Jamaica groups of masqueraders dressed up to represent animals and people  
of note roam the streets in country roads dancing an singing songs like  
<indig> rukumbain </indig> <,> these are called the <indig> chankunni  
</indig> dancers <,> and many people who consider themselves respectable  
25 would close their doors and windows and would forbid their children to look at  
the maskers <,> but in days gone by <indig> chankunni </indig> celebrations  
flourished in the island at Christmas time <,> they were held in honor of Chan  
Kunni a warrior from New Guinea <,> and out of these celebrations grew a  
great deal of the drama and song of the country <,> hear to end the talk on  
30 Jamaican folk song is a spirited Mento dance called <indg> wiil an tomi  
</indig>

Folk song: wiil an tomi in basilectal Creole not transcribed

<\$F> that illustrated talk covering folk song in Jamaica <,> was given by Louise  
Bennett <,> with songs sung by Miss Bennett and the Fabs Quintet <,> this

program was number five in a series Folk Ways of the Caribbean presented by the extramural department of the University College of the West Indies <,> next week <,> we present program six <,> music from the South Caribbean

5

### File1.3 Fathers of the nation – Norman Manley

RJR 2 February, 1957

10 \$A announcer, male

\$B Professor D J Morgan, male

\$C Norman Manley, male

15 <\$A> <O> music </O> the extramural department of the university college of the West Indies presents the fifth program in the series fathers of the nation <,> our distinguished guest this time is the chief minister honorable Norman Washington Manley <,> and here to interview Mister Professor D J Morgan head of the economics department at the University <,,>

20 <\$B> If I may I should like to begin by asking you a question that I've asked many in my travels round the West Indies <,> the question is simple <,> what does federation mean to you <,> I received many and varied answers to my question <,> some say simply it means self government <,> others say perhaps more forcefully it means the end of colonialism <,> others again said it'll give them a sense of belonging to a community wider than not <unclear> 25 only </unclear> their own island <,> a Barbadian living in Jamaica told me that the feeling of being part of the West Indian nation was very real to him <,> he could never feel he was a Jamaican <,> still others have said it means quicker economic advance <,> through free trading and free migration <,> would you aa please tell us what it means to you Mister Manley <,,>

30 <\$C> If you don't mind <,> I would rather put the question a little differently <,> <>> <-> I </-> <=> I </=> </}> don't think it's simply a question <,> of what federation means to me <,> I would prefer to say <,> why I have always supported federation <,> and there are many reasons <,> the first and the shortest <,> is because I have always believed that it was historically

inevitable <,> I have watched for years the steady growth in development <,>  
of <,> institutions <,> that were <,> Caribbean that is to say applied to all the  
territories in the West Indies <,> I have observed the fact that we have been  
compelled by our circumstances <,> to do collectively <,> a great many things  
5 that other countries can do by themselves <,> I have observed the fact <,> <}>  
<-> tha </-> <=> that </=> </}> all this <,> sprung from several <}> <-> re </->  
<=> reasons </=> </}> <,> first <,> our size as units which made us <,>  
somewhat ineffective acting alone <,> second <,> our economic situation  
disobeyed the world <,> which demanded that we should act collectively <,> if  
10 you were to have an effective voice <,> third the existence of the British  
government which had created a pattern in the Caribbean <,> <}> <-> w </->  
<=> which </=> </}> tended to watch federation <,> which had in fact operated  
as <}> <-> a </-> <=> a </=> </}> pre – federal organization throughout the  
area <,> all those factors have made me feel that federation <,> was inevitable  
15 <,> an then there were <}> <-> the </-> <=> the </=> </}> broader question  
such as <,> that it is the quickest way to reach self government and indeed the  
only way <,> for some of the territories <,> and <,> that we have got a  
common historical background <,> which makes us adjust ourselves each to  
the other with the greatest ease <,> we very easily find ourselves belonging  
20 <,> to one community when we be together <,> so the combination of all those  
factors have made me <,> <}> <-> a </-> <=> a </=> </}> supporter of  
federation of great many years <,> and I'm sure I'm right

#### IV. Transcriptions: files2

#### The Glorious Sixties

##### File2.1 Life in a Mirror

JBC 2 July, 1959

5

\$A announcer, male

\$B announcer, male

\$C story teller, female

\$D Ben, male

10 \$E female

\$F male

\$G Ben's son, male

15

<\$A> <O> music </O> life in a mirror today the University radio service presents the first of a series that will feature short stories excerpts from novels and plays written by West Indian writers <,> the short stories featured in this pro program are World's end by the late Jamaican author Roger Mais <,> and Mr Jones of Port of Spain by the Guyanese novelist Edgar Middelhoser <,,>

20

<\$B> in this series we will see West Indian characters of most sorts <,> the poor the ambitious <,> the economically hard pressed the illiterate the smoke <,> those easily satisfied <,> the wrestlers the sensitive the frustrated the prejudiced <,> that middle class type who considers himself sophisticate <,> or the well off believing himself to be master <,> the first story presented in today's program is World's end <,> by Roger Mais <,> a sensitively told story<,> with little action <,> but our attention is compelled by Roger Mays'es ability to create mood <,> we feel the frustration and the futility <,> that override the life of the poor cart man Ben <,> his lack of friendship and understanding <,> even from the one person left to love <,> his young son <,> the <?> callas jives </?> of onlookers float around him <,> and to some extend affect him <,> but <,> by bending to the blows of fate <,> Ben suffers a little less <,> his long life of want and poverty make him prove against any further hurt

25

30

<O> music </O>

<\$C> it was a cheerless morning <,> the sky was overcast with grey or <?> peak </?> vapor like a vale <,> every third person or so that you passed in the street

coughed <,> and each one seemed as dispirited as the next <,> you saw the sadness of people now <,> even under the casual laughter and the bravado of indifference <,> old Ben walked along without looking to the right or left of him <,> and the boy patted along behind <,> Ben had forgotten that he not had any breakfast <,> and that he was hungry <,> he walked with a sort of aimless desperation of a man who has nowhere to go <,> but it seemed to him necessary <,> although barren of result <,> the boy uncomplaining <,> walked always a little behind <,> reminded old Ben of his presents by suddenly giving way to a bit of coughing <,> precipitated by that tickling burning feeling in his throat <,> Ben stopped <,> suddenly remembered the boy and breakfast <,> remembered that Tim must be hungry <,> thinking suddenly of hunger emptiness <,> his own loss <,> they went into a shop and Ben bought a <unclear> ... </unclear> loaf of bread paid <unclear> ... </unclear> more and the Chinaman obligingly cut the loaf right in two down the middle lengthwise <,> and smeared butter on both sides facing <,> clamped them together shot and Ben taking broke the loaf in two <,> passed one portion to the boy <,> they ate <,> breaking pieces out of the loaf with finger and thumb <,> chewing solidly with steady unbroken rhythm of facial muscles <,> like men who are at the business of eating the utterly simplified motions of necessity <,> eating <,> getting the business done <,> they left the shop walking the streets again <,> eating their breakfast as they went <,> the next place of call going around of his regular customers <,> the yard in which three separate families lived <,> he knocked at the gate <,> a young woman came out not recognizing him <,> a man too walking towards him coming from the back of the premises <,>

25 <\$E> <indig> wai mas Ben hau d' yu mas Ben we yu kyaat de </indig>  
 <\$D> <indig> a mi daata </indig>  
 <\$E> <indig> wel ai neva nuu it was huu <,> wa hapn </indig>  
 <\$F> <indig> notn todee <,> wat hapen tu yu kyaat </indig>  
 <\$C> both of them saying the same things asking the same questions <,> always  
 30 the same  
 <\$D> <indig> danki dai las nait <,> got beli eek jos lee dong an dai </indig>  
 <\$E> <indig> yu miin it </indig>  
 <\$C> the woman said nothing <,> to her scarcely something of matter the death of a donkey <,> so it had been the same everywhere he went <,> at each house he



had stopped he had recited the same thing <,> his donkey had died in the night <,> he had had it seven years <,> no more cart no more yams potatoes cabbages chocho for sale or anything <,> no more business <,> nothing to do <,> nothing to live by from day to day buying and selling his goods <,> and he

5 thought it unquestionable and necessary that they should know <,>

<\$E> <indig> a wa ju guo a du nou </indig>

<\$C> he hadn't had time to think about that because all that they should all think of the same thing to say

<\$F> <indig> yu kud sel dis skin <,> mi hiir se dem giv yu ten shilin far it at

10 <unclear> ... </unclear> </indig>

<\$D> ten shillings

<\$C> what did ten shillings have to do with the matter <,> where was the connection he was talking about something else surely

<\$F> <indig> ten shilin is nat tu bi sniis at yu nuo </indig>

15 <\$C> Ben looked stupid standing there blinking at them in the sun <,> the boy stood a little apart looking on as though he wasn't involved

<\$E> <O> laughter </O> <indig> wen is de fjuneral </indig>

<\$D> <indig> fjuneral </indig>

<\$C> you couldn't help feeling what a stupid old man he was <,> the woman

20 laughed again and went inside <,> they left that house and went on to the next and the rest of them in this street and then they left this street and went on to next and so on walking useless miles <,> at about noon the sun came out bright the day cleared <,> the boy came abreast of him catching his attention by tugging at his sleeve

25 <\$G> <indig> papa mek os go uom nau na </indig>

<\$D> <indig> yu tiad bwoi </indig>

<\$G> <indig> noo bot mek wi go uom al di siem </indig>

<\$D> <indig> wi kyan du dat wi stil av plices tu go <,> weet ai nuo wat <,> yu mosa hongry agen na <,> wi wil stop an get sompn fi iit </indig>

30 <\$G> <indig> ai not hongry </indig>

<\$C> but he couldn't explain anything more to the old man <,> when the people laughed he felt a curious sense of shame <,> although he always stood aloof from it as though he was not involved <,> he too looked at that helpless stupid old face blinking in the sun <,> felted <,> but he didn't laugh it came as a raw

revelation he'd never thought of his papa in this way before <,> seeing him now he was ashamed for his father and for himself

<\$G> <indig> let os go huom nau papa <,> wi wil get anoda donki yu nuo wi wil get anoda donki papa </indig>

5 <\$C> but they went into a shop <,> and the old man bought a <unclear> ... </unclear> loaf of bread and a small parcel of brown sugar <,> he borrowed a quart measure from the woman who'd served in the shop <,> and drew water from a tap in the yard he put the sugar in the water and stirred it <,> with this beverage they washed done the bread <,> after they had eaten

10 they sat on the shop plaza and rested <,> the old man leaned back against the wall and closed his eyes <,> the boy sat upright alert watching the old man <,> a fly settled on his nose and he came awake suddenly <,> he rubbed the back of his hand against his nose and sat op it was raining now he saw <,> the boy was sitting across from him <,> his face was screwed up crying

15 <\$G> <O> crying </O>

<\$D> <indig> it wat is <,> wat yu kraiin fo </indig>

<\$G> <indig> notn </indig>

<\$D> <indig> yu krai fi notn den <,> wat sens fi krai fi notn bwoi <,> hea son <,> yu want a peni <,> ai wud not broot yu uot at aal if ai nju yu was goin tu krai <,>

20 heer yu want a peni </indig>

<\$G> <indig> noo </indig>

<\$D> <indig> wat yu want den <,> </indig>

<\$G> <indig> ai want tu guo huom </indig>

<\$D> <indig> bles mi <,> I toot yu was kraiin fi somtn </indig>

25 <\$C> then he started to abrade the boy calling him names saying he was no son of his to make a spectacle of himself like that before people <,>

<\$D> <indig> bwoi dei laafin at yu <,> shot op dis minit yu heer <,> <?> yu fok kloud on ya hed </?> <,> sii a peni hee </indig>

<\$C> the boy stopped crying <,> he took the coin and put it in his pocket <,> he

30 coughed <,> and the old man grumbled under his breath about people catching their death of cold walking in the rain

<\$D> <indig> kyan guo huom til it stap reenin </indig>

<\$C> the boy coughed and coughed <,> the rain beat down on the zinc roof in a steady downpour

<\$D> <indig> <?> se ya yu da katch op wid yu </?> <,> yu mos bi won ded fram kol  
</indig>

<O> music </O>

5 <\$C> the sun came out and it stopped raining <,> and the people who were  
sheltering in the shop plaza moved along <,> all except the old man and the  
boy <,> people came and went <,> a trickle of people passing all the time <,>  
but still the old man and the boy sat on <,> presently the old man went inside  
the shop <,> the boy remained outside with a curious aloofness his hands  
10 thrust in his pockets looking out into the street <,> as twilight closed in the  
street seemed to shrink <,> to become narrower as all the sidewalks drawn  
closer <,> inside the old man was explaining to the woman behind the counter  
about his loss of the donkey <,> the loss of his business <,> and the fact that  
there was no money and the woman listened without laughing <,> nor did she  
15 try to tell him that the skin would fetch him ten shillings at the tannery <,> she  
just listened <,> with awareness of his intelligent eyes <,> while the old man  
talked an talked <,> outside on the plaza the boy stood listlessly watching the  
dusk closing in on the street <,> and the people coming an going and  
sometimes stopping to greet each other passing the good of the day  
conversing <,> a dray drove furiously down the street and people gave way on  
20 either side so that the yelling drayman flourishing an cracking his whip seemed  
like charioteer <,> the stars come out one by one <,> and filled the sky <,>  
inside the shop the old man babbled on <,>

<\$D> <indig> is ten yees sins ai beri mi wife <,> shi was a gud wuman <,> shi giv mi  
trii sons <,> de last wan daied af ha brest wen im a stil a beebi <,> an afta dat  
25 di eldest daid <,> him was de bes <,> an him daid jos laik dat widout waanin  
<,> dat liif onli mi an tim <,> Tim an mi <,> and nou wi is aluon </indig>

<\$C> all his life he seemed to have accumulated nothing but losses <,> there was  
no money <,> nothing to show for it all <,> last evening he had stabled the  
donkey he said <,> an before dark it had lay down with the belly ache an died  
30 <,> it was a good donkey he said <,> gentle and amiable as a lamb <,> he had  
had it seven years <,> he recited the inexhaustible tale of his loss like a man  
relating the story of the two had witnessed the end of the world  
<O> music </O>

**File2.2 It's time for a story**

**JBC October, 1970**

- \$A announcer, male  
5 \$B Easton Lee, male  
\$C goat, male  
\$D Dry Bone, male  
\$E Rabbit, spoken by Alma Mockyen, female  
\$F Anansi, male  
10 \$G Chicken Hawk, male

<O> classical music </O>

\$A it's <,> time <,> for <,> a <,> story <,,> and today we bring you Dry Bone and Anansi <,> Anansi gets into trouble in this story but of course you know he is a  
15 tricky fellow <,> so eventually he gets out of this trouble <,> here's out story teller Easton Lee with today's story Dry Bone and Anansi

<\$B> long long ago there was an old man <,> named <,> Dry Bone <,> he was very skinny almost like a skeleton to look at <,> he lived in the forests and caused a great deal of trouble to the hunters <,> who came to hunt animals there <,>  
20 because he had magical powers <,> Dry Bone was able to turn himself into a deer or bird <,> and when the hunter shot at the bird or deer and killed it <,> put it in a bag and began to take it home <,> Dry Bone would turn back into his real shape and become heavier and heavier so that the hunter would begin to wonder just what was happening <,> another peculiar thing would also happen  
25 <,> the hunter would not be able to get rid of the bag with the supposed dead animal from of his shoulders or his back unless someone offered to take the load from him <,> Dry Bone would make a slave of the hunter for as long as he wanted to do so <,,> one day goat <,> a very boastful animal <,> went into the forest to hunt <,> and unfortunately he had never heard about Dry Bone or he  
30 would've been more careful <,,>

He saw a lovely bird very fat perched in a tree <,> and brother goat decided to shoot at the fat bird

<\$C> <indig> maehaeh maehaeh fat fi tru bwoi ai mos av dat berd fo me sopa <,> maehaeh maehaeh </indig>

<\$B> brother goat had an old musket with him one of those old time guns <,> goat  
 quickly aimed and fired  
 <O> shooting musket </O>

<\$C> <indig> maehaeh maehaeh wat a gud shot de berd fal doun ded <,> we me  
 5 pik it op an put it in me bag an tek it huom <,> </indig>

<\$B> brother goat run through the thickets to the foot of the tree where the bird had  
 fallen <,> goat put the bird into the crocos bag he had with him <,> slung the  
 bag over his shoulder and began his journey home <,>

<\$C> <indig> wat a sopa ai gwain hav <,> de berd so fat and djuusi <O> laughter  
 10 </O> bot <,> wat dis wat hapnin nou dis krokos bag getin hevia an hevia stap  
 is a nais fat bird I kil bot it was nat so hevi wen ai pik it op <,> waioi maehaeh  
 <,> it stil getin hevia <,> and somtin shovin out of de bag Laad a masi

<\$D> [<O> laughter </O>]

<\$C> <indig> bot wat is dis <,> a hed puokin out of de baag <,> uol man heed <,>  
 15 weet is reel trobl ai pik op <,> I mos get rid o' dis bag quik bot it siim tu stik tu  
 mi bak <,> is wat hapnin to mi wai sombodi help mi help help somebodi help  
 mi help help]

<O> goat screaming for help </O>

<\$B> goat run under the low branch of a tree trying desperately to scrape the bag of  
 20 his back <,> ha but Dry Bone stuck fast to him

<\$D> <O> laughter </O> you are my slave now o' broth' goat I am Dry Bone and you  
 are my slave

<\$B> goat flung himself on the ground and began to roll on the dirt to see if Dry  
 Bone would leave his bag but Dry Bone only laughed

25 <\$D> <O> laughter </O> no use trying to get me of your back <O> laughter </O> no  
 use rolling on the ground I will stick to you broth' goat for ever <,> unless  
 somebody offers to help you with the load <,> or unless I feel like having <O>  
 laughter </O> ]

<\$B> and just then Sister Parrot came passing by <,> she heard goat's cries and  
 30 saw his predicament <,> though sister Parrot had always thought goat to be  
 too boastful she felt sorry for him <,> she flew quickly away and told as many  
 of her friends as she could that bro' goat needed help with Dry Bone and they  
 came to goat's rescue

<\$C> <indig> O Laad sista Parat ai suo glaad tu sii yu 'roun ai niid help sista  
 </indig> <O> goat pleading for help </O>

<\$B> snake came <,> dog came <,> mule came and a many others <,> they did not  
 offer to help goat with his load but they knew Dry Bone's trick <,> but they all  
 5 got together and grabbed hold of Dry Bone and pulled

<\$C> let me go let me go let me go let me go <O> scream </O>

<\$B> and pulled <,> and pulled <,> until Dry Bone decided to let go of bro' goat an  
 disappeared <,> but that was not the end of Dry Bone o no <,> Dry Bone  
 waited until a few days later when bro' rabbit and his cousin bro' guinea pick  
 10 decided to go hunting for something nice to eat <,> when rabbit and guinea  
 pick reached the forest where Dry Bone lived <,> what should they see but a  
 lovely fat bird perched on the branch of a tree <,> rabbit got ready to shoot the  
 bird <,> he fired <O> shooting rifle </O> and the bird fell

<\$E> <indig> ai ketch im ai ketch im ai kil de berd bra gini pik </indig>

15 <\$B> and immediately bro' guinea pick guessed that it really was Dry Bone changing  
 his shape again <,> bro' guinea pick shouted to bro' rabbit and warned him to  
 be careful <,> but rabbit was too excited <,> and would not listen

<\$E> <indig> ai ketch im ai ketch im </indig>

<\$B> rabbit picked up the dead bird <,> rested it over his shoulder thinking of the  
 20 nice supper he would have <,> an then the bird began to get heavier and  
 heavier and bro' rabbit realized what trouble he was in <,> what was worse his  
 cousin bro' guinea pick had run away and left him to face his troubles alone  
 <,>

<\$D> catch you though <O> laughter </O>

25 <\$B> so there was rabbit struggling with Dry Bone on his back groaning from the  
 weight

<\$E> <indig> oi <,> oi <,> wat is hapenin to mi <,> wat is dis on me nau <,> wat a  
 woris an mi nau <,>

<\$B> when suddenly he spied bro' Anansi <,> now though bro' rabbit was feeling  
 30 very sorry for himself <,> he thought intelligently <,> he used his head <,> he  
 remembered that bro' Anansi was the sort of person who always wanted  
 anything good that somebody else had <,> so bro' rabbit tried to look happy an  
 he greeted bro' Anansi with a big grin <,>

<\$E> <indig> aaa bro' Anansi <,> <O> laughter </O> wat a lovli dee <,> <O>  
 laughter </O> suo gud tu sii yu tuu yu lukin wel an swiit </indig>  
 <\$F> <O> laughter </O> <indig> wish yu muo den a gud maanin bra' rabbit <,> fa  
 wen me kan smel si moch <O> laughter </O> an ai sii yu hav a big bag der  
 5 wid somting hevi in it <,> fat an hevi <,> is hontin yu was hontin </indig> <,>  
 <\$E> <indig> a u o yees bra' Anansi ai was hontin mhm <,> an ai rieli loki ai shuut  
 wan fat fat berd yu sii ai tekin it huom nau fo me sopaa </indig> <,>  
 <\$F> <indig> bra' rabbit <,> yu yu a waak laik di bag rieli hevi de du <,> let mi help  
 yu wid it yu nuo an perhaps yu wil gi me a pis af di nais fat berd wen yu kuk it  
 10 <O> laughter </O> </indig>  
 <\$E> <indig> <O> laughter </O> well <,> om <,> d d d d dis bag is veri hevi bra'  
 Anansi <,> v v veri hevi bot ai wonda weda I kud trost yu wid it <O> laughter  
 </O> bra' Anansi aim a gud bodi bot yu nuo yu tuu smaat yu nuo yu reali kaina  
 triki <,> </indig>  
 15 <\$F> <indig> kom nau bra' rabit wi is fren <,> let me help yu </indig>  
 <\$E> <indig> na rait bra' Anansi ai tank yu fa haferin tu tek <,> dis hevi bag af me  
 bak <,> kina hevi <,> tank yu <O> laughter </O> </indig>  
 <\$B> so bro' rabbit at last got rid of the bag in which Dry Bone was hidden <,> bra'  
 Anansi took it happily from him slung it over his own back and then began to  
 20 walk into the direction of bra' rabbits home <,> but suddenly he began to  
 wonder just what he had taken from bra' rabbit <,>  
 <\$F> <indig> bra rabit <,> bra rabit <,> wat wat is dis yu gi mi <,> dis dis bag is suo  
 heavi </indig>  
 <\$E> <O> laughter </O>  
 25 <\$F> <indig> hu tuu taim as hevi as wen ai tek it fram yu <,> wat is dis bra rabit wat  
 is dis <,> ha he ai hiir somting ai hiir a soun ina di bag </indig>  
 <\$E> <indig> <O> laughter </O> bra Anansi ai ketch yu dis taim is drai buon in di  
 bag yu tek fram mi is drai buon <O> laughter </O> gudbai bra' Anansi gudbai  
 a gud lok <O> laughter </O> </indig>  
 30 <\$B> poor Anansi you can imagine how he felt such a clever person getting caught  
 like that <,> rabbit had really tricked him this time <,> Anansi decided to find  
out whether it really was Dry Bone in the bag<,>  
 <O> music </O>  
 <\$F> <indig> drai buon i is yu in de bag tel mi is is yu </indig>

<\$D> <indig> yes bra anansi <O> laughter </O> is mii drai buon tuu bad fo yu bra'  
Anansi <O> laughter </O> wen yu tek mii op is trobl yu tek op <O> laughter  
</O> </indig>  
<O> music </O>

5 <\$B> the bag was getting heavier and heavier and Anansi could hardly walk under  
the load he struggled along and from time to time he met an acquaintance or  
friend and asked for help <,> but no one was willing to come to his assistance  
<,> not even bra' donkey though people thought he was a stupid animal <,>  
Anansi finally had to take Dry Bone to his home where Dry Bone made himself  
10 comfortable <,> and prepared to spend a long time

<\$D> Anansi I will let you rest for a little while now <O> whispering </O>  
<unclear> ... </unclear> but don't think you will get rid of me so heavy <,> hl  
have a friend name rooster who appear to keep watch on me slave <,> if you  
try to get away I will climb back on you shoulder and never get off a you back  
15 again  
<O> music </O>

<\$B> by this Anansi was so terrified that he could hardly think <,> he decided that  
for once he was really beaten <,> an quietly put up with Dry Bone as a guest  
in his house <,> feeding him each day although sometimes that meant that  
20 Anansi had to go without food himself

<\$F> <indig> yaa a wen mi puur bwoi get miself inta luk di troble mi go put meself in  
a no <,> bot weet liko wan dee wan dee yu weet </indig>

<\$B> after a week had gone by who should come by but bra' rabbit to see how  
Anansi was getting on <,> Anansi saw him watching from behind a bush at the  
25 back of his yard and quietly he went over to the bush an whispered

<\$F> <indig> bra' rabit bra' rabit du mi a fieva noo du yu fren a fieva <,> Drai Buon  
hav a fren hea watchin mi a fren niem ruusta <,> bot ai ave a fren of me uon  
huu kud autsmaat dem <,> go tel chicken haak fi kom help mi no <,> quik quik  
<,> go tel chicken haak fi kom help mi arait rabit </indig>

30 <\$B> rabbit by now was beginning to fell sorry for Anansi <,> and so he went looking  
for chicken hawk <,> it took some time but finally he found chicken hawk and  
told what trouble Anansi was in <,> chicken hawk came swooping down from  
the sky to see what was happening in bra' Anansi's yard <,> chicken hawk  
knew about Dry Bone and he was not afraid <,> he also had heard that



Rooster was watching bra' Ananasi so that he could not get away from Dry Bone

<\$G> here I am <,> here I am chicken hawk the greatest of them all

<\$F> <indig> laad chiken haak yu kom me fren yu kom ai glad fi sii yu ai glad fi sii yu  
5 so tel </indig>

<\$G> yes Anansi chicken hawk is here <,> I am coming to help you

<\$B> down he swooped and grabbed Dry Bone as he lay on his back sunning himself in Anansi's back yard an foul hawk carried Dry Bone of into the sky

<\$D> <indig> liiv mi ai se </indig>

10 <\$B> Rooster was so surprised for he thought he was a good watchman <,> Anansi was most happy for once more he was free <,> ready to play tricks on other people an have a comfortable life

<\$F> <indig> Jak Mandora mi no chuus non </indig>  
<O> music </O>

15 <\$A> voices heard at this program in this series It's time for a story with <unclear> ... </unclear> as your narrator Easton Lee Alma Mockyen Hugh Morrison Richard Johnson

20

### **File2.3 How do we talk**

**JBC 10 October, 1971**

\$A announcer, male

25 \$B female

\$C male

\$D female

\$E Prof. F. G. Cassidy, male

30 <\$A> how do we talk <,> how do we talk <,> how <,> do <,> we <,> talk <,>  
<O> music </O>

<\$B> <indig> laad na aanti tema yu kyan hav krismas widot ponch af krema <,> an djindja bii an ham <,> it is uon di krismas maan <,> an wi mos hav blak keek tuu he </indig>

<O> music </O>

<\$C> well I started down in trelawny <,> in <unclear> ... </unclear> rely <,> as a bell  
bwoi <unclear> ... </unclear>

<O> music and speech in Jamaican Creole </O>

5 <\$A> In this program we present a talk by professor F G Cassidy <,> on English as  
spoken in Jamaica <,> professor Cassidy lived in Jamaica as a boy and is now  
at the University of Wisconsin <,> today he speaks on <,> folk etymology  
<O> music </O>

10 <\$D> <indig> <unclear> ... </unclear> yu meek de paten <unclear> ... </unclear>  
griedin dat miin yu gried fram sais nain ar ten rait op tu a sais footi tree  
</indig>

<\$E> though many of you listening will know what folk etymology is <,> there may  
be some who don't <,> so forgive me if I begin with an explanation of this term  
<,> folk etymology also called popular etymology is the process by which  
15 unfamiliar words are changed in form until they seem to make better sense <,>  
a word that undergoes this kind of change is usually a foreign word <,>  
hundreds of Latin and French words have been borrowed into English so <,>  
take the name of the flower rosemary <,> this did not originally have the word  
rose in it <,> nor had it anything to do with Mary <,> it comes from Latin  
20 rosmarinos <,> sidu <,> and it comes by way of French Rosmarin <,> to  
English speaking people however <,> these words did not mean much <,> so  
by mispronunciation they were gradually brought around to the point where the  
form seemed to have some meaning <,> the result was rosemary <,>

02:24 – 03:40 not transcribed

25 <\$E> the memory has to have something to attach itself to <,> so when the  
unfamiliar word is heard one first eliminates from it all the unfamiliar sounds  
converting it to the sounds one already makes <,> this can happen anywhere  
and the fact is that this has happened and keeps on happening in Jamaica <,>  
where the conditions are particularly favorable to it <,> some of the folk  
30 etymologies that one finds here are sufficiently surprising grotesque or quaint  
to deserve notice <,> a perfect if simple example is the conversion of ju plum  
and ju fish to June plum and June fish <,> the word ju having little tangible  
meaning to the Jamaican peasant <,> but June being familiar and meaningful  
<,> even though the fruit ripens long before June <,> and the fish does nothing

noteworthy in this month <,,> the pear called avocado in standard English and alligator by Jamaicans is a double example of folk etymology <,> both names come ultimately from Aztec achwakatl <,> but this collection of syllables proved too much for the Spaniards tongues <,> which altered it in various ways <,> finally settling on avocado <,> lawyer English advocate <,> this word could certainly be said with ease by them <,> to complete the process it was only necessary to wrench out an analogy between the man of law and the fruit <,> and so one hears the explanation as follows <,> the pear is so delicious <,> that it pleads eloquently to the pallet of the most "fastidious" judge <,> it would be pleasantly to toy further with analogies between lawyers and alligators but the linguistic facts lead us elsewhere <,> one of the earlier Spanish versions of achwakatl is known to have been achwakatee <,> and another earlier English form perhaps influenced by French avoka <,> was avigato <,> from this last by an easy change comes alligator pear <,> and people who ask questions are told that the fruit has a long neck like an alligator indeed it is also called long neck and bottle neck pear <,> 'nother examples of folk etymology may be seen when garfish which in Anglo-Saxon meant spearfish in allusion to its sharp prolonged jaw <,> becomes <indig> gyaad fish </indig> <,> among the Jamaican fisherman <,> the addition of the D may be a mere phonetic accommodation <,> but the fact is that it produces a meaningful word guard <,> one more meaningful than garfish <,> if then the change in form is purely accidental <,> the establishment of the new form results from it's making better sense <,,>

06:20 – 07:03 not transcribed

<\$E> in names of insects we also find these alterations <,> the word bungle from some African source means big clumsy or coarse <,> the bumble bee has become in some parts of Jamaica <,> a <indig> bungl bii </indig> <,> and the news monger the large beetle that flies with a loud buzz or hum and is supposed to bring messages is called the news <indig> bonga </indig> <,> the makaka worm which used to be considered a most delicate article of food is now the mokongo <,> a word also suggesting African folk etymology

07:36 – 10:02 not transcribed

<\$E> there's hardly a common object that has merely one name <,> the names for plants animal life foods tools and dozens of other everyday things are

multiplied constantly especially if the things are useful or necessary <,> for example vegetables <,> <indig> hors fut koko </indig> <,> curl finger pepper <,> goat horn okra <,> smoky banana frag plantain short “squat” and green<,> 5  
craw fish cane from the color and <indig> guotnii </indig> cane from the shape <,> <indig> raties kalaluu </indig> from the shape of the leave <,> <indig> kuli fut suga </indig> that’s for another reason that’s because it used to be spread on the ground while it has been put into bags <,> and then people would walk in it and it was sold for less money <,> the properties of things are alluded to <,> in the provision sweet potato which like the flower barrel provides 10  
plentifully <,> the flog owl potato which beats every other <indig> fi </indig> size <,> the seven months coco which comes in sooner than the others <,> the drop trash cane which drops its dry leaves by itself doesn’t need to be trashed <,> the garden gate mango <,> which is very tough <,> an the today and tomorrow mango which ripens on one side today and on the other tomorrow so 15  
they say <,> one striking tendency in naming is to personalize to grant a certain vitality to none human things <,> thus the old English story of the knighting of good beef as Sir Loin though quite erroneous has real counterparts in Jamaican folk names <,> the Marshl sweet potato <,> the <indig> komanda koko </indig><,> and the duke coco <,> a sensitive mimosa 20  
closes its leaves when touched is variously <,> <indig> shiema shiemi <,> shiem liedi <,> shiem ol leedi <,> shiemi darlin <,> shiemi dag </indig> an probably half a dozen more <,> even after all these meanings are given <,> what seems to be interesting about the way in which folk etymologies and new names that are coming into being almost every day in Jamaica <,> is that his 25  
testifies to a kind of vitality <,> indeed in some directions it gives evidence of vitalism <,> in the inner life of the common man <,> the world around him is not a collection of common objects of inanimate things <,> on the contrary he sees it through the imagination <,> which brings it to life <,> for the student of language one small byproduct is a new set of words and names increasing his 30  
stock in trade

<O> music </O>

**File2.6      Alton Ellis – Girl I've got a date**  
**1967**

\$A    Alton Ellis, male  
5    \$B    choir

<\$A> girl I've got a date  
<\$B> ohah  
<\$A> and I just mean I can't stay late  
10   <\$B> ohah  
<\$A> ououh  
<\$B> ohah  
<\$A> ahah all my life and I've been warning you girl not just once or twice take this  
          from me I'm as free as the bird in the tree eheh <,,> girl I've got a date  
15   <\$B> ohah  
<\$A> and I just mean I can't stay late  
<\$B> ohah  
<\$A> ouou  
<\$B> ah  
20   <\$A> ahah all my all my life and I've warning you girl you just can't be my wife <,,>  
          take this from me I'm as free as the birds in the tree eheh <,,>  
<\$A> girl I've got a date  
<\$B> ohah  
<\$A> and I <?> meant just </?> I can't stay late  
25   <\$B> ohah  
<\$A> ouou  
<\$B> ah  
<\$A> no I've been warning you girl no no no girl you just can't be my wife take this  
          from me I'm as free as free as the bee eh eh <,,>  
30

**File2.7 Desmond Dekker – 007 (Shanty Town)**

**1967**

\$A singer, female

5 \$B choir

<\$A> <indig> o o seven <,> o o seven <,> at oushaan eleeven <,> an nou  
ruudbwais a guo wiel <,> kaas dem out a jiel <,> ruudbwais kjanat fiel <,> kaas  
dem mos get biel <,> ououou <,> dem a luut dem a shuut dem a wiel

10 <\$B> a shanti toong <,>

<\$A> dem a luut dem a shuut dem a wiel <,>

<\$B> a shanti toong <,>

<\$A> dem ruudbwai <?> ap </?> an probieshan

<\$B> a shanti toong <,>

15 <\$A> dem a ruudbwai a kom op tu toong

<\$B> a shanti toong <,,>

<\$A> o o seven <,> o o seven <,> at oushaan eleeven <,> an nou ruudbwais a guo  
wiel <,> kaas dem out a jiel <,> ruudbwais kjanat fiel <,> kaas dem mos get  
biel <,> ououou <,> dem a luut dem a shuut dem a wiel

20 <\$B> a shanti toong <,>

<\$A> dem a luut dem a shuut dem a wiel <,>

<\$B> a shanti toong <,>

<\$A> dem ruudbwai <?> ap </?> an probieshan

<\$B> a shanti toong <,>

25 <\$A> dem ruudbwai a kom op tu toong

<\$B> a shanti toong <,,>

<\$A> poliis get talaa

<\$B> a shanti toong <,>

<\$A> souldja get langa

30 <\$B> a shanti toong <,,>

<\$A> ruudbwai a wiip and a wiel

<\$B> a shanti toong <,,>

<\$A> dem ruudbwai a wiip and a wiel

<\$B> a shanti toong <,,>

## File3.1 Advertisements

5 **A Leonard Moses Limited**

\$A male

10 <\$A> Stretch your musical dollar with a stereo music centre from A Leonard Moses Limited <,> AM FM stereo receiver with automatic record changer and cassette player and recorder for the ultimate listening experience <,> A Leonard Moses also offers refrigerators and gas stoves as well as numerous small and large appliances <,> chances are if you need it A Leonard Moses has it at prices you can afford <,> low weekly payments make it easy on your pocket your dollar goes further at A Leonard Moses Limited one hundred and

15 three harbor street and the village shopping centre

<\$A> and now from A Leonard Moses Limited a fantastic hot and cold offer <,> with every purchase of a white <?> westing </?> house nine cubic foot refrigerator you get absolutely free yes absolutely free a two burner kerosene stove or

20 appliances of equivalent value <,> don't be left in the cold when gas runs out or power is of you have a two burner kerosene stove free when you buy a <?> westing </?> house nine cubic foot refrigerator from A Leonard Moses Limited and hurry offer good only while stocks left <O> applause </O>

25 **Charley**

\$B male

30 <\$B> Charley's <unclear> ... </unclear> house is going crazy in the crazy crazy Charley sale an you have to be there to believe it <,> prices slash to the board an <unclear> ... </unclear>

<,> up to fifty percent discount on dry goods an household items furniture an electrical appliances boots shoes and clothing for the entire family and plus it all you get a free gift with every item purchased plus free deliver service anywhere in Jamaica <,> cashing now in the crazy crazy Charly sale at Charly

<unclear> ... </unclear> house Brownstown <,> you might come back to your senses soon

### **Shopper's Fare**

5 \$F male

<\$F> now on at all Shopper's Fare and town and country stores the whopping pre Easter clear out sale <,> come and get whopping reductions on children's clothes <,> up to forty percent savings on men's wear <,> drastic price cuts on ladies' styles <,> hurry to the whopping pre Easter clear out sale at all Shopper's Fare town and country stores and get whopping bargains on men's wear ladies' styles and children's clothes

### **Reggae Night Montego Bay**

15 \$E female

<\$E> believe it or not Disco inferno has something special for reggae fans on Fridays <,>  
<O> music </O>  
20 <\$E> it's reggae night every Friday night at Montego Bay's top Disco <,> top reggae groups an djs will provide top class entertainment for all reggae lovers <,> the disco inferno provides the very best  
<O> music </O>

### **25 Governmental / gardening**

\$C female

\$D female

<\$C> <indig> Mievis <,> is wat ju an frank duin roun hea <,> wan a plant nou <,> luk ja <,> wa mi kyan go fain plies fi waak <,> aal ina di hol taija unu plaant kalaluu <,> is wa so <,> fuud na sel a maket </indig>  
30 <\$D> Mavis and Frank are doing the right thing <,> in their back yard they've planted some of the foods that Mavis has to eat to make sure she has a healthy pregnancy <,> they've planted cabbage an <?> outins </?> <,> callaloo in an



old tire and peas and beans along the fence <,> now that they've saved money by planting some of the foods Mavis needs to eat while she's pregnant they'll be better able to buy more of the foods they cannot grow themselves <,> why don't you start a backyard garden today so that your family can eat right an be healthy

5

### Files 3.2 – 3.5 Barry G – Turntable Time

10 JBC 1979

\$A male

\$B female

\$C Barry G, host, male

15 \$D female

\$E choir

\$F caller, female

\$G caller, female

\$H caller, female

20 \$I caller, female

### File3.2 Barry G Turntable Time

<\$A> allright it's that time now

25 <\$B> turntable time on station JBC

<\$A> oh right

<\$C> at one a clock today maximum temperature in Kingston was thirty degrees Celsius

<O> music </O>

30 <\$C> two minutes after eight o'clock it is no secret Barry G happens to be the man with the triple T turntable time

<O> music </O>

<\$C> in the beginning god created the heaven and the earth have mercy <,> god said let us make man in our image after our likeness <?> and live and have

them dominion over the fish in the sea and over the foul of the air an over the capital an over everything on the earth <,> so we gonna rule the nest between eight an nine o'clock me BG Dennis Howard as the triple T

<O> music </O>

5 <\$C> six four o two one six four o two two six four eight o one at eight fifteen a giveaway for ladies only and all right baby

<O> music </O>

<\$C> tell your next door neighbor all about it Barry G the <unclear> libram </unclear> man working out with another <unclear> libram</unclear>

10 Dennis Howard we're gonna rock you to nine o'clock moving away <,>

<O> music </O>

<\$C> six minutes after eight o'clock presently twenty seven degrees celcius in Montego Bay at eight fifteen a giveaway for the ladies only hang tight six four o two one six four o two two six four eight o one the triple T

15 <O> music </O>

<\$C> at eight thirty tonight a giveaway for students taking mathematics in the O levels get your pens an paper ready BG with the unique innovations an TTT Dennis Howard the engineer rocking

<O> music </O>

20

### **File3.3 Barry G Turntable Time**

<\$B> my blood pressure rises <,> my temperature is no longer ninety eight point four <,> and I'm even breathing faster <,> what's Barry G doing to me <O>

25 laughter </O>

<\$C> one of the tightest one hour on national radio the people down the road you gonna be with me Barry G we're gonna jam till nine o'clock eight o seven deal with the oah TTT triple T

<O> music </O>

30 <\$C> Eight fifteen ladies only giveaway ladies only Barry G gonna give you a material a piece of material which you gonna use to make some <,> dresses all right <,> now I'm gonna give you the letters you get up your pens an paper ready because we're really gonna rock TTT the triple T on station JBC eight o eight an we're still rocking you with TTT Dennis Howard lay the grove <,>

<O> music </O>

<\$C> Eight ten on national radio exactly one hour an five minutes ahead of Mickey  
White an every little thing

<O> music </O>

5 <\$C> Get your pens and paper ready ladies get your pens an paper for ladies only  
guess the material you gotta unscramble the letters I gonna give you what a  
feeling turntable time <,,>

<O> music </O>

10 <\$C> We dealing with w a word which has nine letters ladies a word which has nine  
letters ladies a word which has nine letters <,> the letter I the letter D <,> the  
letter C <,> the letter N <,> the letter O <,> the letter O <,> the letter O <,> the  
letter R <,> the letter R <,> three Os two Rs <,> you put a I a D a C and an N  
unscramble that one an you get the <,> material which Barry G is thinking of  
15 tonight your price a piece of the material boogy down happens eight thirty till to  
on station JBC it's not boogy down it's turntable time

### File3.4 Barry G Turntable Time

00:00 – 00:31 advertisement

20

<\$D> do you hear what I hear

<\$E> do you hear what I hear

25 <\$C> do you hear what Barry G has heard in India in India it's eight fifteen  
incidentally in India <,> Indian information minister Lala Advani announced  
during a recent news conference <,> that he had instructed movie censors that  
kissing would now be allowed in Indian films <,> but Advani cautioned <,>  
kisses would be permitted only if they were not obscene or vulgar <,> in India

<\$D> do you hear what I hear

<\$E> do you hear what I hear

30 01:08 – 01:36 advertisement

<\$A> all right it's that time now

<\$B> turntable time on station JBC

<\$A> oh right

<\$C> for all those students taking mathematics in GCE or O-levels hang on and get  
 your pens an paper because at eight thirty Barry G is gonna give you a test  
 paper right you have to give me the answer too for the people who jamming  
 and don't have telephones hang on in there I have a feature which is godda be  
 5 so unique give me time right by Wednesday it'd be on the road we gave the  
 letters I D C N O O O R and R nine letters in the word thinking of a material a  
 piece of cloth ladies only six four o two one turntable time <,> hello  
 <\$F> hello  
 <\$C> how are you tonight  
 10 <\$F> I'm fine thank you  
 <\$C> all right we have super price for you <,> yards of the material as long as you  
 can tell us <,> the material which we're thinking of when you unscramble the  
 letters  
 <\$F> kordin  
 15 <\$C> what do you get  
 <\$F> a kordin  
 <\$C> a cordin can't give it you you try again ok where you calling from <,>  
 <\$F> <,> barbican  
 <\$C> calling from barbican thanks for calling right <,> eight twenty one thirty  
 20 seconds for de people in negril the sun rises at six o nine tomorrow morning  
 <O> music </O>  
 <\$B> still <,> JBC and Barry G on turntable time Am five sixty Kingston  
 <O> music </O>  
 <\$C> playing the disco what you want laying it to your body TT tree the triple T right  
 25 <,> three Ts in one no tongue twisters that be Kathy Jona Kim Sister Sledge  
 catching you on a Monday turntable time <,>  
 <\$B> my blood pressure rises <,> my temperature is no longer ninety eight point  
 four <,> and I'm even breathing faster <,> what's Barry G doing to me <O>  
 laughter >/O>  
 30 <O> music </O>  
 <\$C> eight twenty five thirty seconds Monday march twenty three don't forget  
 <O> music </O>  
 <\$C> Sister Sledge on national Radio Barry G on the triple T awaoua <,> the triple T  
 au turntable time <,>

<\$B> still JBC and Barry G on turntable time FM ninety three point three Mandeville  
 <O> music </O>

<\$C> It was at nineteen hundred seventy seven when the BGs came together they  
 gave you staying alive an your hearing it on turntable time <,> straight to the  
 5 head of Collin McGeshie over there in Stoner Hill turntable time  
 <O> music </O>

<\$C> for all the people who love to do fishing in the negril area for all the people who  
 love to do fishing in negril the sun sets at six nineteen tomorrow <,>

<\$B> still JBC and Barry G on turntable time Am six twenty Mandeville <,,>

10 <\$C> we gave the letter I the letter D the letter C the letter N the letter O the letter O  
 the letter O the letter R the letter R six four o two one turntable time <,> hello  
 <\$G> hello  
 <\$C> how are you tonight  
 <\$G> fine

15 <\$C> where're you calling from  
 <\$G> Richmond park  
 <\$C> I'd like to give you yards of this material as long as you tell me <,> the material  
 which I'm thinking of what do you say  
 <\$G> ahm is the is the answer aqua

20 <\$C> the answer aqua <,> I haven't given you any of those letters you try again ok  
 <\$G> all right  
 <\$C> all right Richmond park six four eight o one turntable time  
 <\$H> hello  
 <\$C> how are you tonight

25 <\$H> fine am could as be corridoe C O hR hR hI D hO hO hE  
 <\$C> never heard of that material you're not correct ok you try again getting close ok  
 <\$H> ok barry  
 <\$C> it's eight thirty an turntable time  
 <\$B> my blood pressure rises <,> my temperature is no longer ninety eight point

30 four <,> and I'm even breathing faster <,> what's Barry G doing to me <O>  
 laughter </O>  
 <\$C> twenty six to nine o'clock turntable time on a Monday March twenty three  
 goodness

06:02 – 06:41 advertisement

<\$C> on turntable time telling you what I've heard in Florida in Florida senior citizens are capable of doing almost anything <,> and Florida police are out to prove it <,> they arrested a sixty eight year old woman on second degree murder charges stemming from the death of her eight three year old husband <,> 5 police say the woman allegedly beat her husband to death with a cane <,> when confronted with the charges police said <,> the lady asked calmly <,> what prove have you got

<\$D> do you hear what I hear

<\$E> do you hear what I hear

10

### File3.5 Barry G Turntable Time

<\$I> good night

<\$C> good night mam <,> how you doing where you calling from

15 <\$I> Plesentan

<\$C> ah Plesentan that's aa up Washington gardens right mh

<\$I> yeah boulevard

<\$C> mh what's the material Barry G thinking of tonight lady

<\$I> <indig> kordoraa </indig>

20 <\$C> corduroy

<\$I> <indig> jaa </indig>

<\$C> sweetheart I'd love to give it to you but you're not correct ok yards of the material six four eight o one <,>

Hello <,> hello <,> aa u <indig> sombaadi chekin dat </indig> for the people 25 waiting for the mathematics problem <,> find the value find the value of two thirds <,> two thirds of <,> one and a third <,> minus <,> two sevenths <,> plus one fifth divided by one an four fifths <,> find the value <,> ok get your pens an paper ready <,> two thirds of one an a third minus two sevenths plus one fifth divided by one and four fifths <,> that's the mathematics problem brushing you 30 up four GCE rocking you

**File3.6 Jimmy Cliff - Wonderful World, Beautiful People**  
**1971**

\$A Jimmy Cliff, male

5 \$B Jimmy Cliff and female background singers, females

<\$A> heyheyjeah

<\$B> wonderful world <,> beautiful people <,> you and your girl <,> things could be  
pretty <,> but underneath this <,> there is a secret <,> that nobody <,> can  
10 reveal <,,>

<\$A> mh <,,> take a look <,> at the world <,> and the state that it's in today <,>  
I am sure <,> you'll agree <,> we all could make it a better way <,> with our  
love <,> put together <,> everybody learn to love each other <,> instead of

<\$B> fussing and fighting <,> cheating backbiting <,> scandalizing and hating <,>  
15 baby <,> we could have a <,> wonderful world <,> beautiful people <,> you  
and your girl <,> things could be pretty <,> but underneath this <,> there is a  
secret <,> that nobody <,> can reveal <,,>

<\$A> yeah now <,,> man and woman <,> girl and boy <,> let us try to give a helping  
hand <,> this I know <,> and I'm sure <,> that with love we all could  
20 understand <,> this is our world <,> can't you see <,> everybody wants to live  
and be free <,> instead of

<\$B> fussing and fighting <,> cheating backbiting <,> scandalizing and hating <,>  
baby <,> we could have a <,> wonderful world <,> beautiful people <,> you  
and your girl <,> things could be pretty <,> but underneath this <,> there is a  
25 secret <,> that nobody <,> can reveal <,,>

<\$A> yeah yeah <,,> talking 'bout the

<\$B> wonderful world <,> beautiful people <,> you and your girl <,>

<\$A> talking about you

<\$B> things could be pretty

30 <\$A> talking about me

<\$B> Wonderful world

<\$A> talking about Nixon

<\$B> beautiful people

<\$A> Harold Wilson

<\$B> wonderful world  
<\$A> power too  
<\$B> Beautiful people  
<\$A> and the <?> Seage </?>

5 <unclear> ... </unclear>

### **File3.7 Max Romeo – Let the power fall on I**

10 **1971**

\$A Max Romeo, male  
\$B background singers, females  
\$C background singer, male

15

<\$A/B> oh let the power <,> fall on I Far I <,> let the power <,> fall on I <,> oh  
let the power <,> from Zion <,> fall on I let the power <,> fall on I <,>

<\$C> oh give I justice peace and love Far I give I justice peace and love <,>  
<?> tell I </?> how long will the wicked reign Far I give I justice peace  
and love <,>

20

<\$A/B> and let the power

<\$C> let the power

<\$A/B> fall on I Far I <,> let the power <,> fall on I

<\$C> oh let it fall

25 <\$A/B> oh let the power <,> from Zion <,> fall on I

<\$A/B/C> let the power <,> fall on I <,>

<\$A/B> oh let the power

<\$C> let the power

<\$A/B> fall on I Far I <,> let the power <,> fall on I

30 <\$C> let the power fall

<\$A/B> oh let the power <,> from Zion <,> fall on I <,> let the power <,> fall on I  
<,>

<\$C> oh let the wicked <,> burn in flame Far I <,> let the wicked <,> burn in  
flame <,>



- <\$A> oh let the wicked <,> burn to ash Far I  
 <\$A/B> let the wicked burn in flames <,> and let the power <,> fall on I Far I <,>  
 let the power <,> fall on I  
 <\$C> oh let the power  
 5 <\$A/B> oh let the power <,> from Zion <,>fall on I <,> let the power fall on I <,,>

**File3.9 Althea & Donna – uptown top ranking**

10 **1978**

\$A Donna, female  
 \$B Althea, female

- 15 <\$A/B> <indid> se me in me hiils an ting <,> dem chek se wi hip an ting <,>  
 truu dem na nuo an ting <,> wi hav dem goin an ting <,>  
 naa pap na staal <,> aa strikli ruuts <,> naa pap na staal <,> aa strikli  
 ruuts <,> si me pon de ruod a hii ya caal out tu me <,> truu yu se mi ina  
 paants an ting <,> si mi in ma alta baak <,> se mi gi yu aat atak <,>  
 20 gime likl bees mek me wain op me wees <,> optoun tap ra(æ)nkin <,,>  
 se mi in me bens an ting <,> draiv' truu konstan spring <,>  
 dem chek se me com from kosmo spring <,> bat a truu dem na nuo an  
 ting <,> dem na nuo se wi tap ra(æ)nkin <,> optoun tap ra(æ)nkin <,,>  
 shuda si me an de ranking dred <,> chek hau wi jaamin an ting <,>  
 25 lav is aal ai bring ina me kaaki suut an ting <,> naa pap na staal <,> aa  
 strikli ruuts <,> naa pap na staal <,> a strikli ruuts <,>  
 wach au wi chak it an ting <,> ina wi kaaki suut an ting <,>  
 lav is aal ai bring ina mi kaaki suut an ting <,> naa pap na staal <,> aa  
 strikli ruuts <,> naa pap na staal <,> a strikli ruuts <,,>  
 30 lav ina yu aat dis a baal out fe me <,> wen yu sii mi ina pans an ting <,>  
 se me ina 'alta bak <,> se me gi' ya haat atak <,>  
 gime likl bies mek me wain op me wies <,> optoun tap ra(æ)nkin <,,>  
 se mepon d ruod an hiir yu kaal out tu me <,> tru yu si me in me pans  
 an ting <,> se me ina alta baak <,> se me gi yu aat atak <,>

gime likl bies mek me wain op me wies <,> gime likl bies mek me wain  
op me wies <,> lav is aal aa bring ina me kaaki suut an ting <,> naa pap  
na staal <,> aa strikli ruuts <,> naa pap na staal <,> a strikli ruuts <,>  
shuda si me an de ranking dred <,> chek hau wi jaamin an ting <,>  
lav is aal ai bring <,> ina me kaaki suut an ting <,> me naa pap na staal  
<,> a truu <,> aa strikli ruuts </indig>

5

## File4.1 JIS Jamaica Magazine

RJR 30 August, 1989

5

\$A announcer, female

\$B child

\$C child

\$D child

10 \$E child

\$F child

\$G child

\$H child

\$I child

15 \$J Angela Williams, reporter, female

\$K Judith Jared, teacher, female

20

<\$A> good evening I'm Joann Andrea Hutchinson an this is Jamaica magazine <,> to start our program this evening <,> children <,> <?> pearls </?> of a new generation <,> the ones who will one day carry on the work started by us the older ones <,> but this they cannot do without a good education <,> as the new school term began today for many students our reporter went down to Saint Josephs high school <,> and found out from the recent editions that is the first formers <,> how prepared they are for the new school term <,> and we got some interesting answers

25

<\$B> I'm prepared for <?> a very high </?> my new school and to do better than was I been doing in my primary school and <,> to to to make my parents be very proud of me and also my friends

30

<\$C> I I I was prepared that when I come to my new school I try best <,> and achieve something good in life <,> I try best in primary school but I did I did not work hard in primary school I work hard here at high school

<\$D> Well I did well prepare good morning sir <,> when I go to high school I want fi </indig> try harder <,> do my work <,> do my best <,> and want my teacher <unclear> ... </unclear> principals my classmate

<\$E> I prepare in three ways to work hard <,> to be well disciplined and to have manners <,> to the teachers <,> that's all I prepared I have

<\$F> I'm prepared to take my new test <,> I will prepared for the test <,> in two weeks time

5 <\$G> and my aim in my new school is to achieve good <,> and I want something in the near future

<\$H> I prepared to be <,> very good in high school <,> I want my mother to be proud of me

<\$I> I'm prepared because I want to achieve <,> very good in my work <,> and I want my mommy to be proud of me and also my sisters an brothers

10

<\$J> intention of leaving the teaching profession <,> so said Misses Judith Jared at the recently concluded teachers association conference in Ocho Rios <,> what causes the teacher of a common entrance class <,> to remain in the teaching profession for nineteen years when there has been such a massive drift from the classroom

15

<\$K> Because I love children <,> an I get the satisfaction from seeing the achievement <,> last year <,> when I had fifty two children in the class <,> and of the fifty two <,> fifty one got through <,> I do a lot of individual work during my lunch brake <,> and before school <,> where I get on a one to one term with them <,> <?> informal thing sometimes evinces me </?> and out of that on weekends we <,> do a little thing voluntarily

20

<\$J> and the question of discipline Misses Jared has her own way of dealing with her children

25 <\$K> we have a long talk that first morning <,> I do not really teach them anything <,> and said ok I'm gonna tell you school rules tell you what I stand for and I want you to be frank with me tell me what you expect of me <,> if you are afraid to say it just write it and I remember one day one little one little boy said I expect good teaching <,> and other children laugh and I say no it's wrong because if I'm <?> teaching an issue next day back </?> <,> and I think we got that understanding before we actually start

30

<\$J> this dedicated teacher is prepared to stay with her profession and although the job may not be the most lucrative <,> she will stick around and fight until better comes <,> I am Angela Williams for Jamaica magazine

**File4.2 News**

**JBC news 30 August, 1989**

\$A Devon Johaney, news announcer, male

5 \$B Vand Obama, correspondent, male

\$C male

<\$A> hello good evening to you I am Devon Johaney with the seven o'clock news  
<,,> the Jamaican dollar lost <unclear> ... </unclear>cents at today's foreign  
10 exchange auction ending up with a clearing rate of five dollars seventy cents  
Jamaican to one US dollar <,> the previous clearing rate was five dollars sixty  
six cents <,> eight million US dollars was available at today's auction and this  
satisfied forty percent of total demand <,> the last time the dollar reached the  
15 five dollar seventy level was in July nineteen eighty five <,> when it cleared at  
five dollar seventy one cents <,> the finance minister says the continuing slide  
is caused by a thirty million US dollar overhang at the auction <,> however the  
government is expected to take steps to hold the slide of the dollar within the  
next three weeks <,> and opposition leader Edward Seaga says the  
20 government needs to take action now to prevent the Jamaican dollar from  
sliding further <,> in release Mr Seaga says this can only be done by  
increasing the supply of foreign exchange substantially <,> or by reducing  
demand drastically <,> he say the action would have to make a dramatic  
impact as the minister of finance says allow the slippage in the rate of the  
25 dollar to go too far without corrective action <,> Mr Seaga said recent  
statements by finance minister Seymour Mullings that action is being taken to  
stabilize the rate of exchange <,> have had no impact as the dollar has now  
fallen to five dollars and seventy cents <,> he said if dramatic action is not  
taken now the rate of exchange could be one dollar Jamaican to US dollar by  
30 the end of September and seven dollars by December <,> Mr Seaga said the  
black market was now prospering in foreign exchange reaching the banks <,>  
have been drastically reduced the government he said has already used most  
of the options usually reserved as a last resort through the assistance  
available from advanced sales of alumina <,> to bring an extra flow <,> to  
bring in extra flows notably from <?> mark rich </?> <,> he said with most of

the options already used the government faces the task of finding additional funds to meet the continuing high demand <,> which over the first thirty eight auctions averaged nine point two million dollars <,> the opposition leader said for the remainder of the year the funds available to government is an average of six point eight US million dollars per auction which he said is insufficient <,> 5 Mr Seage said failure to control demand at the auction will result in an continuing increase in the rate of exchange <,> with impact on the prices of food, utilities and virtually all imported or locally produced goods <,> but minister of industry and commerce Claude Clark says the exchange rate has only depreciated by two percent in the last six months and this is no cause for alarm <,> he says the government is committed to a flexible exchange rate policy therefore the rate may appreciate all appreciate in response to market forces <,> the outlook for foreign exchange earning is encouraging he said because of favorable imports of bauxite and alumina and tourism <,> I beg a 10 pardon he said because <,> he said that the outlook for foreign earning is encouraging because of favorable exports of bauxite and alumina and tourism <,> he noted that the unusual high demand is due to the thirteen million dollars overhang increase in food imports the hurricane rebuilding program and funds for overseas travel <,,> 15 the identities of the two men killed in a shootout with the police on the port Henderson road this morning have now been established <,> dead are Alfonso Foster Lebra of Coilheads road Spanish Town <,> and twenty three year old Bing McKenzie security guard of Mac Bickers Lane Spanish Town <,> while the third man how escaped and is believed to be shot has been 20 identified as Delroy Dobsen also of Coilheads road address in Spanish Town <,> meanwhile police investigations have led to the a arrest of the driver of the car that the men where traveling in <,> he is thirty four year old Christopher Lopez of Hellshire Park estate <,> Lopez is charged with a legal possession of a firearm and ammunition <,> the police reported that at about 25 eleven thirty last night men armed with guns went to a home in Hedgewater <,> and after cutting the telephone wire the gunmen robbed the occupants of cash and jewelry valued at three thousand dollars <,> after this morning's shooting of Foster an McKenzie they were identified by the robbery victims <,,>you're listening to news at JBC with the time now five minutes past seven 30

<,,> the Jamaica labor party is demanding a full and <?> unequivocal </?> apology from the local government minister Ralph Brown <,,> who what the party described as racial slurs cast against the leader of the opposition Edward Seaga <,,> in a release today the JLP said it takes the strongest exception to certain remarks made by Mr. Brown <,,> at a political meeting at thi Meito college auditorium on Sunday last about the opposition leader <,,> the JLP pointed out that Mr Seaga ancestry and racial <? argent </?> are well known to the Jamaican people <,,> and it must be noted that while Mr. Brown seeks to denigrate Mr. Seaga because of his ethnic origin <,,> Mr. Seaga is the longest serving member of parliament <,,> having served continuously for the past twenty seven years <,,> the party said that it is not the majority of the Jamaican people <,,> who find this comfort in Mr Seaga's ethnic origin or who misguidedly <,,> believe that it is something one which to score cheap political points <,,> it's said it thought that this type of politics is happily behind us and that political maturity had led us into a new era of bipartisan cooperation <,,> in the larger interest in the n~~ation~~ in to which both JLP and PNP could be committed <,,> the JLP said it will have no faith in <,,> and will not take seriously any symbolic acts of bipartisan cooperation while a senior member of the PNP and the cabinet minister can cast racial slurs against leader of the opposition <,,> there are more transportation woes for some residents in St Elizabeth <,,> St Elizabeth correspondent Vand Obama has that story

<\$B> commuters here are now <?> bracing </?> themselves so what they have describe as possibly weeks without transportation <,,> this results from the withdrawal of busses by two or three operators from routes between Aberdeen and Santa Cruz and El Jose an Santa Cruz <,,> according to the operators their action follows steep rising insurance coverage and in one case an insurance coverage for one operator has moved some just over twenty thousa thousand dollars to approximately thirty two thousand five hundred dollars per year <,,> already hundreds of commuters have resorted to their foot mobile but only to points where they can possibly get on to some form of transport <,,> for many commuters this has been an exercising <?> futility </?> and they often have to wait long hours and even put of traveling for the day <,,> a serious situation is developing and students who are to return to school on Monday September four <,,> are eying the situation with skepticism <,,> but at the same

time they are also hoping that the transport operators will have a change of mind <,> Vand Obama for JBC news <,,>

<\$A> Continuing the news overseas the Guyana and United States governments today signed an antinarcotics agreement <,> on which Guyana will receive  
5 three hundred thousand US dollars for equipment and training <,> the United States information service in Guyana explained that the agreement is aimed at supporting Guyanas program to prevent the establishment of Cocaine trafficking through Guyana <,> and prevent the cultivation processing and production of illicit narcotics intended for consumption or export <,> it said the  
10 money being made available under the agreement will fund the repair and refitting of three marine launchers <,> as well as the purchase of two new patrol boats <,> two four wheel drive vehicles several inflatable craft motorcycles and hand held transceivers to be used in coordinating police and narcotics investigations <,> among the beneficiaries of the training aspect of  
15 the program will be customs officers who will be trained to improve their control of the cross boarder narcotics flow <,,> the Caribbean conservation association today said it was worried that American businesses might be making a new bit to dump <?> assuages </?> waste in the region <,> the association was commenting on press reports of an alleged plan by the United  
20 States' company <,> to export waste to the Bahamas <,> the plan was first mentioned in an article which appeared in the St. Louie Post dispatch in the beginning of July and has since received extensive media coverage in the Bahamas <,> the Caribbean conservation association is extremely concerned that this could represent a new attempt by United States firms to turn the  
25 Caribbean into a destination for toxic waste <,> the association reiterates its position that the international trade in toxic and <?> assuages </?> waste is unacceptable in principle <,> it urged the government of the Bahamas to reject any proposal which would involve the disposal <,> treatment or utilization of waste created outside of its natural jurisdiction <,> the CCA called on the  
30 government of Bahamas to make a clear statement on the issue so as to put an end to allegations that could be extremely detrimental to its image and its economy <,> and with that report <,> from the Caribbean conservation association we end this newscast on the JBC I am Devon Johaney

<\$C> Hear what's happening in Jamaica an around the world listen to JBC news



**File4.3 News**

**RJR 30 August, 1989**

\$A announcer, male

5 \$B Cliff Hughes, news announcer, male

\$C announcer, male

\$D announcer, male

<\$A> RJR news consistently credible <,,>

10 <\$B> In the round up tonight police attempting to stem the rise of road accidents <,> most wanted men in Saint Catherine shot and killed <,> the Jamaican dollar loses four cents <,> zinc distribution program suspended again <,> major concept planed to boost drug abuse prevention programs <,> the news round up is brought to you by Birger Paints Limited

15 <\$C> Strong in quality a sturdy performer<,> birger four o four glass the tough one <,> put it on wood without a primer <,> put it on metal great covering part attractive glass finish <,> birger four o four is the oil paint that stands up to sun rain an salt air when the paint job gets tough the tough one gets going birger four o four the tough one

20 <\$D> <singing> birger stays for lasting beauty and protection </singing>

<\$B> Good night its august twenty nine I am Cliff Hughes with the round up of today's major news stories <,> the police traffic diffusion is mounting an all out assault to stem the rise in motor vehicle accident death toll <,> which has now reached two hundred and fifty seven in two hundred and forty days <,> senior superintendent of the police traffic diffusion <,> Randsford Roach told RJR news today that the parishes of saint Catherine <,> Clarindon Westmoreland and Hanover have been targeted <,> since these parishes have shown increases in traffic accidents <,> according to police statistics of the two hundred and fifty seven persons killed in traffic accidents <,> one hundred and three were pedestrians <,> forty eight passengers thirty motorcyclists and thirty drivers <,> with a mounting death toll we here at Radio Jamaica <,> are appealing to all road users to exercise extreme caution on the roads <,> the life you save could very well be your own <,,>

25

30

Two men were shot and killed in a firearm ceased <,> during a shootout involving three men and the police in Saint Catherine this morning <,> the two men are twenty year old Alfonso Foster of Spanish Town <,> and twenty three year old Dean McKenzie <,> also of Spanish Town <,> the third men who escaped with gunshot wounds is twenty year old Lebra <,> Delroy Dobsen of Coilhedgeroad Spanish Town also known as Sam <,> according to reports at about one twenty this morning a police patrol intercepted <unclear> ... </unclear>

5

10

#### **File4.4 News**

**RJR 31 August, 1989**

15 \$E Derain Samuels, news announcer, female

\$F Gary Allen, reporter, male

\$G S W Portious, principal Clarinden College, male

<\$A> RJR news consistently credible

20 <\$E> the latest news is brought to you by CMP Meadow Limited two thirty seven Marcus Garvey Drive CMP makes things that much better <,,>

It's the stove of the century the new improved CMP Monarch century four burner gas stove with all the latest details for the best performance <,> fully insulated for energy efficiency <,> large oven with glass window multi position oven grill <,> optional backsplash enamel steel lead or glass lead and oven light <,> long lasting chrome burners available in white and beige choosing to improve the monarch century still from CMP dealers island wide <,> its made to last into the next century CMP makes things that much better <,,>

25

Hello pleasant afternoon to you here now is the latest news <,>

30

although many schools opened today <,> there were a variety of problems ranging from the lack of furniture to parents converging on schools seeking admission for their children <,> RJR news checked with several primary and all age schools in the corporate area and found that many had serious furniture shortages overcrowded classes and others still had repairs and

cleaning up work to be completed <,> however all schools checked by RJR news said they would be starting classes this week <,>

01:13 – 01:52 Not transcribed

<\$E> and Gary Allen reports from Saint Catherine about today's reopening of schools

<\$F> Most of the schools visited in Saint Catherine spend this morning carrying out orientation of new students and they have reported a large turnout and also an accompanying shortage of furniture <,> at Crescent all age school were more than two thousand children are on role a severe shortage of furniture will leave many of them standing <,> principal Ms Enid Harrison says <,> since nineteen eighty six when the school received a mere forty benches no more have been afforded the institution <,> at Spanish Town secondary however hard work throughout the holidays has allowed the school to have just about enough furniture for the reopening of school <,> throughout Saint Catherine vandalism is a major problem <,> it has forced Spanish Town secondary to call in a guard service but discuss the venture is only an experiment <,> the vandalism problem prevented Saint Jago prepared school from reopening as toilet facilities have been stolen <,> at Jose Mardias staff meeting was in progress when I visited but principal Misses Norma Ercat said full school will begin on Wednesday <,> major repairs were carried out during the holidays and the work continues <,> as was reported earlier Saint Jago high school remains closed as not having had substantial repairs done <,> since last year's hurricane this is Gary Allen reporting

03:15 – 04:46 Not transcribed (poor quality)

<\$E> the principal of Clarinden College Mister S W Portious said work on the first form block stopped because of political rivalry

<\$G> oh <,> the opening school for ahm school for the first formers even though <,> the first form block is still roofless <,> we can do that because <,,> classes can be held in our assembly hall and in our dining room it is very very inconvenient <,> but we don't want to keep the students out of school <,> and steps are being taken to have the <,> classrooms fixed <,> there're about <,> ten classrooms at the moment <,> which are completely roofless <,> I'm saying that I am <,> the contractors <,> came to start the work <,> but politics seem to have interfered with the whole thing <,> ahm <,,> each <,> side feels <,>

seems to feel that they should get most of the work <,> another result of that  
<,> the work has stopped <,> I'm hoping that they will start soon  
<\$E> principal of Clarinden College Mister S W Portious <,> I'm Derain Samuels and  
that's the latest RJR news

5

#### **File4.5 World of Sports**

**JBC 30 August, 1989**

10

\$A Junior Cole, sportsreporter, male

\$B Anthony Wessels, football club president, male

15

<\$A> and Zeba United striker Brian Brown who was attacked and chopped after  
Sundays president cup game in Montego Bay <,> may soon be transferred  
from the Cornwall Region Hospital <,> as there is no noticeable change for the  
better in his condition <,> Zebas' president Anthony Sunny Wessels spoke  
with JBC sports this afternoon and condemned the incident but <?> retrated  
</?> that the attack was strictly a domestic affair <,>

20

<\$B> When I heard of the incident <,> I was shock and cut up <,> I really hope <,>  
the person who has done this <,> will be brought to justice as early as possible  
<,> on behalf of the foo football <?> veternity </?> of Saint James <,> I  
condemn the senseless action and hope that there will be no other such  
incident <,> to spoil not all the good name of Zeba but Saint James on a whole  
25 <,> with regards to the incident <,> it was a domestic affair <,>

25

<\$A> And a so it was according to the president <,> well we understand that the the  
tennis is a <,> we're ready to take the tennis cut now a and this is after a  
trouble free day at the flushing meadows US open tournament today

30

**File4.6 Advertisements:**  
**RJR and JBC 30/31 August, 1989**

**Scotia Bank**

5 \$A female  
\$B male  
\$C choir

<\$A> <singing> One hundred years ago we started working  
10 <\$B> Scotia Bank  
<\$A> striving to be the best in everything we do  
<\$B> today we're celebrating one hundred years <{> <[> of making </[>  
<\$A> <[> Scotia Bank </[> </{>  
<\$A>/<\$B> a contribution that has made our country grow  
15 <\$C> one hundred years ago <,> we're growing there's still a long long way to  
go <,> one hundred years ago <,> we're growing and we have many  
more years to go your safe with us Scotia Bank Scotia Bank </singing>

**Grace Foods**

20 \$D child  
\$E elder, male  
\$F female

<\$D> Here you are  
25 <\$F> your favorite star  
<\$D>/<\$E> Grace Tomato Ketchup  
<\$E> for on <,> Grace Tomato Hot Dog Ketchup  
<\$D> Grace Tomato Hamburger Ketchup and watch your faces wind up  
<\$D>/<\$E> Grace Tomato Ketchup  
30 <\$E> Grace Tomato Chicken Ketchup  
<\$D> Grace Tomato French Fry Ketchup  
<\$D>/<\$E> it's a lot of Ketchups in one we're done  
<\$F> for quality and taste buy Grace

### **Sangster's Book Store**

\$G male

5 <\$G> Bring your back to school list to Sangster's Book Stores <,> for the largest selection of books <,> plus big prices <,> two bicycles one hundred calculators <,> hundreds of savings coupons <,> back to school means back to Sangster's Book Stores <,>Kingston and Montego Bay

### 10 **Red Stripe**

\$H male

\$I female

<\$H> Party time you're right the fun begins with red stripe beer  
15 <\$I> you're right with red stripe  
<\$H> the time by red stripe is

### **National Water Comission**

\$J female

20 <\$J> to make bill paying easier for customers <,> the national water commission commercial offices in Spanish Town Maypen Mandeville Saint Anns Bay Montego Bay Portmore plaza and Mariska Road Kingston <,> are again open on Saturdays <,> NWCs costumers can go in between nine am and one pm  
25 <,> to clear up <?> awares </?> and pay bills which are currently due <,> the NWC is the only public utility that offers this facility to customers <,> go in on Saturdays an pay your water bills <,> the national water commission making it easier for customers

### 30 **Budget Supplies**

\$K male

<\$K> Twenty six gate room minimum sink now ten dollars per foot and solitech sealing hard board only thirty six dollars from budget supplies Kingston Montego Bay and Mandeville

5 **Sir Mokels PVC pipes and fittings**

\$L male

\$M male

<\$L> my customers come back and others follow their lead to my store

10 <\$M> mh for profitably hardware dealers know that Sir Mokels PVC pipes and fittings head the list for superior quality the outstanding leader <,> strength durability non corrosive <,> different sizes and specifications adaptable to many piping systems and easy to install <,> Sir Mokol PVC pipes and fittings the quality brand name from thermoplastics Jamaica limited the Masters of plastic

15

**Best butter – 1**

\$N female

\$O female

\$P choir

20 \$Q baby

<\$N> hey there Harry and I just had our first big argument <,> there was I trying to safe money by using a butter substitute and the man tells me we mustn't scrimp on the real important things and there are million other things we could

25 safe on but not his butter <,> you should hear him

<\$O> I can just imagine me there

<\$N> and the best part was when he looked at me and said and jammy don't you think I deserve the best

<\$O> hey baby what happen

30 <\$N> how you mean I gave the man his butter

<\$P> 'cause you deserve the best <,> 'cause you deserve the best

**Best Butter -2**

<\$N> <indig> aarait honi shht se momi fixin de ding ding </indig>

<\$O> stop Maudrey it's not butter you using in you baby's food

<\$N> <indig> no sa it jost laik bota </indig>

<\$O> hear you if it's not real butter how it can be just like butter listen up <,> <indig>

5 duon boda sha guo chiensh mai daata yu hiir ma <,> ju jos fix af fo de riil livin  
natural botta kos' </indig> you worth it don't it honey

<\$Q>aah

<\$P> <singing> let's put it to de test make it real butter 'cos you deserve the best  
'cos you deserve the best </singing>

10

### **Fleter's electrical sales**

\$R female

\$S male

15 <\$R> <indig> we yu was yu nuo hau lang mi a trai fain yu <,> was muo tuu wiiks nau  
mi a luk fi bai a tu be tu an me kyan get non

<\$S> wa yu a miin yu kyan get non <,> yu don hiir abot de nyu ardwer daun at sein  
jiems avenjue Ocho Rios <,> wat de nem agen Fletas elektrikal siels dem sel  
evriting <unclear> ... </unclear> number faiv fifti dalas a ondred trii kuata PVC

20 konduits nain dala sixti per lent faiv eet plai wan nainti faiv dalas per shiit

<\$R> jeaa dem praises a kon me beta <,> mi a guo bai mi tu bi tu a daun a mista  
flecha nuo wes egen

<\$S> sen jems avenju ocho rios an rememba de nem fletas elektrikal siels </indig>

25

### **File4.7 The Public Eye – 1**

**JBC 30 August, 1989**

30 \$A Joan Haines, host, female

\$B caller, male

\$C announcer, male

\$D caller, male

\$E caller, male



<\$B> now the point is that ahm <,> many people tend to ahm <,> associate Negril or anything that is associated with Negril as money

<\$A> yes mh

<\$B> a lot a money <,> the fact is that many of the older folks in Negril have <,> had to put back the same old galvanizing on the houses <,> although the houses might appear <,> to have been fixed they have not been fixed <,> all a that has happened is that <,> they use the same old thing

<\$A> you know that they prevent the rain from coming in on

<\$B> right the same is true for <unclear> ... </unclear> and all those communities

10 <\$A> alright

<\$B> most a those communities have been heavily hit and <,> ahm <,> most likely they're short of money because for the last few years those areas were noted for ganja and ganja have been wiped out

<\$A> right

15 <\$B> nothing has been done for those areas <,> not so much for the younger people who are involved in ganja but what about the older folks

<\$A> yes

<\$B> community service acts <{> <[> <unclear> ... </unclear> </[>

<\$A> <[> or have lived there and have lived there all their lives </[> </{> and have

20 lived there all their lives

<\$B> right

<\$A> you see there's a perception you know when you mention Negril and Ocho Rios <,>

<\$B> right

25 <\$A> people believe that everyone who lives there is a millionaire

<\$B> right and nothing should be done for them

<\$A> yes <,> alright we are going to take up that question for you

<\$B> okay the second issue I wanna talk to you about is the minister of health <,> ahm proposal to solve our nursing problem <,> or to alleviate the shortage of nurses <,> ahm my observation is that <,> ahm unless something is done

30 within the next <,> six months <,> to alleviate the shortage of <,> care for the patients on the wall <,>

<\$A> yeah

<\$B> we going be at diet straight

<\$A> mh

<\$B> is all well and good to take somebody of the street with two O – levels <,> put them in <unclear> ... </unclear> one of the community college and train them for two <,> for a year <,> how however long it take them to get their O – levels to qualify to do register nurses course <,> what is more important is now the patient who is on the wall who have to be bathed <,> fed

<\$A> yeah

<\$B> <?> equipped </?> to the monitor so the person don't get too much fluid <,> and also somebody to answer might be even to talk to that patient for a minute

10 <\$A> mh

<\$B> what is happening is ahm <,> I think that the minister's effort <,> is gonna be ahm <,> partially in vane <,> especial even in the long run because if you train nurses at the standard that we are putting on our registered nurses there <,> in a position that they can <,> come out good in United States or in or in the eastern Caribbean countries

<\$A> yes

<\$B> and <,> four years after you train <,> these people <,> two years after they finish <unclear> ... </unclear> they will go <,> because who will be able to them enough <,> eventually <,> I think the the answer to the situation is might be to take those girls in with two older O-levels and train them as <unclear> ... </unclear> nurses or <,> practical nurses <,> who do not <,> readily get employment in America <,> or <,> the eastern Caribbean <,>

<\$A> yes you know ahm there are quite a number of ahm practical nurses out here <{> <[> who can <,> who cannot get <,> right </[>

25 <\$B> <[> why don't they try those <?> persons for train at the private institutions </?> </[> </{>

<\$A> ahm <,> cannot get employment in the hot hospitals and they would be willing to stay there <,> you know ahm and what I suppose the thought is <,> is that if you have <,> quite a number of trained nurses you you are obviously going to loose many persons to North America <,> but you're also going to be able to retain some within the system but you know quite a number of the nurses <,> ahm that go away <,> don't want to go you know I find that many people when you meet nurses from Jamaica in the United States <,> they don't want to be there and it isn't just a issue of salary <,> but many of the conditions <,> under

which the nurses have to work <,> you know it isn't <,> ahm it's the fighting to get on the bus because you cannot afford a car <,> by the time you have traveled to the hospital <,> on the bus you fell as so you've done a day's work <,> so you'll find that many people if some of the conditions could be <,> ahm made better for the nurses even if we can because we can never compete with United States in terms of the salary <,> we would be able to retain quite a number of nurses <,> and I think if the nurses could get the help <,> in the hospital where some of the practically trained <,> people from the private institutions <,> could be brought in to do <,> some of the jobs which do not in fact require you to be <,> ahm trained at the level of a <,> or as <unclear> ... </unclear> and the rest of it <,> then this would in fact <,> take away some of the pressure that is placed on the nurses that are left in the system <,> and I think this is something that the ministry of health <,> needs to address and needs to look at <,> you know because while <,> you know ahm <,> while you're busy saying that you're going to take people in and train them for two years <,> the people who are currently in the system <,> are going

<\$B> ah

<\$A> to be falling out of the system

<\$B> mh

<\$A> when <,> other duties that they're performing could in fact be taken on by persons who do not have <,> that level of training or that level of <,> academic qualifications

<\$B> and that that has to be the way to deal with it I think a place like <unclear> ...

</unclear> hospital they had a program once where they train ahm <,> people to be call ahm <,> psychiatric aid

<\$A> yes

<\$B> now <,> a lot of the work that is done there <,> is based on people train people doing certain thing like observation and so forth <,> having adequate staff on the wall to see what happen

<\$A> yeah

<\$B> and <,> to do the thing that people can't do for themselve or to <,> assist them or to prevent them from themselve

<\$A> and to and in fact to take the strain of the <{> <[> nurses </[>

<\$B> <[> but the nurses </[> </{>

<\$A> who be carrying out other functions

<\$B> more more more a ahm <,> educate functions like like be serving medications or <,> doing certain <,> ahm paramedical procedures

<\$A> yes

5 <\$B> ahm

<\$A> good suggestion

<\$B> I think that the the minister of health <,> you know should need to look at that like now because

<\$A> yes

10 <\$B> the situation that now exist in our health system is <,> is grievous

<\$A> yeah

<\$B> and the other factor is that <,> if the <,> if the nurses cannot improve <,> their transportation means to work <,> they reach forty five they see their colleagues reach forty five <?> at retires <,> retires </?> <unclear> ...

15 </unclear> who's the high the most highly paid nursing personnel and can't buy a house can't buy a car

<\$A> yeah

<\$B> can't send the children to foreign universities like our politicians do <,> then <,> many of them have to be forced to leave the system

20 <\$A> <{> <[> yes but before you know that we can't </[>

<\$B> <[> and many have to </[> </{> <,> people when they get their o-level at the community college I think they are gonna <,> choose to shift to the areas that <,> them of that that will come on a better salary

<\$A> yes but know we'll never be able to pay the nurses as well as we do <,> but

25 we certainly can do <,> certain things

<\$B> better

<\$A> to make their situation much better <,> thank you for your suggestion

<\$B> okay thanks

<\$A> right <,> we take a break

30 06:00 – 06:58      **Advertisements**

<\$C> back now to Joan Haines with the public eye <,>

<\$A> public eye good afternoon <,>

<\$D> hi good afternoon Miss Haines

<\$A> yes sir

<\$D> ahm there's <,> a few things that I'd like to talk about I wanna put it <,> to you and ahm see what feedback we get <,> now we notice that the <unclear> ... </unclear> a lot of corruption going on <,> at least <,> not not as here but as of the radio

5 <\$A> yeah

<\$D> ahm I'm wondering if there couldn't be some <,> system put in <,> that <,> everybody <,> who was found themselves <,> to be <,> is honest <,> <?> will </?> over there <,> whatever height they are <,> whether on government service or not <,> that they would be <,> you know able to persecute it <,>

10 <\$A> well you know ahm <,> the laws against corruption are there <,> what appears not to be there is so much the will <,> in fact to to observe these laws and to carry things out <,> you know we're not short of ahm legislation in this country you know <,> what we are short of is the will <,> to in fact carry out the the those legislation <,> because you hear <,> in public life <,> sometimes far less

15 so I suppose in the private sector because when matters happen there they go to court for fraud <,> and for all sorts of charges abroad

<\$D> mh

<\$A> but you hear these charges made <,> and then after that it becomes like a seven day wonder <,>

20 <\$D> oh

<\$A> you know people

<\$D> they <?> call it after right </?>

<\$A> right people talk about it <,> and we so call <?> law steam </?> and we hear that ahm action is going to be taken <,> and then after that there's a deathly

25 silence <{> <[> you know and you you </[>

<\$D> <[> all right <,> now <?> what I am here </?> is that </[> </[> why why I put forward this question is that <,> I have been to America and there're some system that I see that works efficiently

<\$A> mh <,>

30 <\$D> in the America <,> system regardless what height that person is at least the higher the person is

<\$A> yes the more they pursue it

<\$D> the more careful the person have to be because once is found the corruption he go <?> to jail </?>

<\$A> right  
<\$D> and not only going to jail but he's going to pay a lot a money  
<\$A> but anyway he's gonna be brought to trail  
<\$D> <?> that's right </?>  
5 <\$A> and brought to book in front of the public you know  
<\$D> that's what's I am as I am hoping that that would be going on  
<\$A> <indig> bwoi </indig> I tell you you know that we really have to be the ones to  
push for this because <,> we have a tradition <,> of making a lot of noise <,>  
you know even calling a lots of names <,> and that is where it begins and  
10 ends  
<\$D> and it must be so  
<\$A> and after that  
<\$D> oh there's another point here <,> ahm I notice ahm notice also the lawyers  
here <,> ahm in America <,> if you have strong case <,> and go to a lawyer  
15 the lawyer will look through the case and they will take it on a a percentage  
basis  
<\$A> mh  
<\$D> ah one third or the quarter of <,> whatever might come out of it <,> without the  
person paying any money <,> now what we notice here that sometimes people  
20 got themselves in problem and because they cannot afford a lawyer or what  
have you it go to waste <,>  
<\$A> mh  
<\$D> and they have no redress  
<\$A> yeah <,>  
25 <\$D> if the lawyers or the the the legal people who would ahm <,> go into such such  
thing <,> and they try the case because <,> I don't know <,> many of the  
<unclear> ... </unclear> people have a case and they don't get anything out of  
it  
<\$A> yeah sometimes you know but ahm <,> I think ahm <,> there is a difference in  
30 that <,> for instance they tend to ahm to charge a much higher percentage in  
the United States right <,> of any settlement that they may arrive at <,> also  
people tend to pay what they call fee such as a retainer <,> you know for the  
lawyers to take matters on <,> but we're not terribly good about paying people  
for work that is carried out in this country <,> and so this why I think possibly

you'll find that many of the lawyers there are lawyers you know <,> who do in fact take cases on <,> ahm if the person has no money <,> and will in fact charge a percentage of whatever settlement <,> that they can get but our court system is also extremely long winded and <?> pertracted </?>

5 <\$D> oh

<\$A> you can have a matter going on in court for two three four years

<\$D> oh I see

<\$A> you know and <,> in the system in America it tends to come to to to court in a settlement

10 <\$D> oh <{> <[> yes <,> quicker </[>

<\$A> <[> much more <,> quickly </[> </{> you know so the ability for the lawyer in the states to wait <,> you know for a settlement is far greater <,> because <,> you get a lot of out of court settlement in America you also get the court system is not as <,> ahm <indig> chak a blak </indig> as our system out here <,> so things tend to come in front of the court a lot more quickly <,> therefore allow allowing the lawyer there to be able to wait for his his settlement <,> than the lawyer in Jamaica but they still have lawyers out here that will take on cases you know

<\$D> why why I brought that in is that I notice there ahm <,> <?> a thing I notice </?> on the sidewalk that you travel for sometime there are some pun manhole there <,>

<\$A> mh

<\$D> some some of the the manhole <?> that it covers of </?>

<\$A> yes

25 <\$D> people fell into the things and sometime they get themselves damage

<\$A> yes

<\$D> and <unclear> ... </unclear>

<\$A> but they don't they must take it further you know I think it's about time somebody <,> ahm took the ahm ministry of construction or whoever is responsible <,> for that because it is an absolutely <,> you know careless situation a situation you you can imagine when you are <?> sighted </?> it is bad enough <,> can you imagine the disabled people people who are unable to see <,> why we have this great thing of going around leaving of manhole covers <,> and often we have poor street lighting <,> children who you know

are playing and are running about and not even looking <,> often can fall into that situation I think as soon as somebody take the authorities to court and <{> <[> <unclear> ... <unclear> </[>

<\$D> <[> now why I <?> brought of </?> that </[> </{> it also concludes with <,> in in America most of the things are owned by private sector <,>

<\$A> mh <,> not well quite a number is

<\$D> a lot of the things for instance the telephone company <indig> gjas </indig> and <,> you know <,> light and what have you

<\$A> yes

10 <\$D> and even the sidewalks <,> you know most naturally you have to <unclear> ... </unclear> the sidewalks of <,> what I notice here <,> is that if anything goes wrong and the government own the thing <,> the government is involve <,> you you have one percent out out of a hundred <,>

<\$A> mh

15 <\$D> to get a <?> redress </?> on it

<\$A> yeah

<\$D> 'cause whenever it goes to court you find that the amount of <?> <indig> rikmaroun </indig> </?> what have you <,> you don't have <,> the people don't have enough to fight the government to get a redress on it

20 <\$A> yes

<\$D> and I think that's what <?> causes them under <indig> slaknes </indig> </?>

<\$A> I think also you know if people would be more aware of what their rights are <,> and the fact that they can take certain action when they believe they can't <,> and ahm we certainly need a situation where our courts deal more in a

25 <\$D> well as I brought on the lawyers having an ah getting a percentage because in a government case <,> like that and you know if the lawyer take on a percentage <,> thing he would be able to to pursue it<,> <{> <[> you know to to get something out of it </[>

30 <\$A> <[> yes yes </[> </{> he can only pursue it though if he can get the date in court <,> anyway I'm going to have to leave you now

<\$D> ah okay

<\$A> so thank <{> <[> you for your call today </[>

<\$D> <[> thank you very much </[> </{> <,>



<\$A> public eye good afternoon

<\$E> good afternoon <,> I'd like to <,> talk to you about two important points about the zinc issue in Saint Thomas and <,> another issue <?> pretending </?> workers with the farm program

5 <\$A> yeah

<\$E> the minister came under <unclear> ... </unclear> saying that zinc went to the parish counsel <,> hup to now what we notice is that none of the elect persons which we said we have a democratic system <,> and the government said they will honor the peoples <,> <?> what this is on the peoples them </?> now if zinc sent to the parish counsel how comes none of the counselor knows nothing about it and people are harassing them now because they are the elected body for zinc <,>

<\$A> mh

<\$E> he has to <?> straiten </?> that up to the nation <,> because that sound <,> really out of line

15 <\$A> mh

<\$E> to tell the people in Saint Thomas <,> that the zinc should go to the parish counsel and we are here hoping <,> <?> how </?> many people from <unclear> ... </unclear> not even get attendance much as something

20 <\$A> mh

<\$E> and as the issue come <,> then the people who need it more should get it

<\$A> yes

<\$E> I know of people who don't get no damage get a hundred sheet of zinc <,> I know of people who don't get no damage and selling zinc <,> and I know people who have not been elected by the people <,> and they are the people who is distributing zinc <,> so what is happening that the democratic system is going out of <?> context </?> <,>

<\$A> but Mister Charles has been putting forward very strongly <,> that very same point on the on the program over the past couple of weeks <,> and Mister Brown has come on and has stated as you say that zinc allocation has gone to the parish counsels <,> ahm I think that we need as you say a clarification of that situation because we need to really sort this thing out you know

30 <\$E> but but the but the zinc <,> what what is what Mister Brown is saying to us now that we cannot trust him <,> because if the people the Minister <,> is saying to

him we the people out there are <?> arresting this time the counselor </?> we cannot get a proper answer <,> and we still zinc still distributing by people who's not elect by the people

<\$A> so tell me

5 <\$E> what did he saying to it

<\$A> tell me something when you see these people who you know are unauthorized <,> do you make a report to the police and insist the police <unclear> ... </unclear>

<\$E> police is there to <,>

10 <\$A> you say the police a in Saint Thomas

<\$E> <unclear> ... </unclear> at the police station

<\$A> so what are the police also involved in the are you a <unclear> ... </unclear>

<\$E> <unclear> ... </unclear> they are involved but they cannot do anything because

15 <\$A> what's to stop them they are the constituted authority what's to stop them from taking action

<\$E> because it is as said <,> that the Minister gave them to give it out and there you have to <?> pay the money </?> to get it from them

<\$A> no but everybody knows that that is that is foolishness and if the police are the  
20 constituted authority <,> why isn't the police in Saint Thomas taking some action <,> it is being dropped at the station you Gentleman say that people are approaching you and demanding to get zinc <,> if it is being done in a illegal sense them people are breaking the law why isn't the police confiscating the zinc <,> locking it up <,> and locking up the people if they if they're trying to  
25 start any problems until it is sorted out

<\$E> I am I am I am <,> I appreciate what you said but what I would like you to use the media to get in touch with the police in Saint Thomas <,> and find out why they are not doing this <,> or if they have got instruction that <unclear> ... </unclear> to give it out

30 <\$A> tell me <{> <[> something <,> what they told you </[>

<\$E> <[> because we have made the whole effort </[> </{> the next thing we going to do is to make a demonstration

<\$A> tell me what

<\$E> sure

<\$A> what did the police tell you when you ask them why they did not ahm <,> hold  
on to the zinc

5

**File4.8      The Public Eye – 2**

**JBC   30.8.1989**

\$A    Joan Haines, host, female

10    \$B    caller, 15 – 25 years old female

\$C    caller, male

\$D    caller, female

\$E    caller, elder, male

\$F    caller, female

15    \$G    caller, male

<\$B> right up to there why they didn't stop it like at <unclear> ... </unclear>  
and let it just serve that area

<\$A> I see <,> impossibly you know it might be an economic reason you know that  
20    they feel that the route is not sufficiently long <,> but when we ask we will also  
pose that question you know seeing that <,> the other section of that route is  
is fairly well covered by other buses <,> and it would cut down on the number  
of persons getting on the bus <,> we will ask that for you too okay <,>

<\$B> aa maybe a suggestion could be made

25    <\$A> yeah

<\$B> people could ahm <,> you know avoid taking that bus

<\$A> o well you know they're not going to do it <,> as long as the bus comes along  
there and people are short of transportation <,> they are going to get on it <,>  
so we will ask them either <,> ahm what was the reason why the route could  
30    not have been made a little shorter <,> you know <,> and whether in fact they  
could try to help the situation by placing a couple more buses on that route <,>

<\$B> yeah because you know I mean we suffer a whole lot around there you know  
<,>

<\$A> alright anyway they have at least responded to putting a bus there so let us see if we can get a further response by asking them to increase the number of buses <,> on the route okay

<\$B> <{> <[> okay </[>

5 <\$A> <[> all right </[> </{> thank you for your call today <,,> Public eye good afternoon

<\$C> hello Misses Haines <,>

<\$A> yes Sir

<\$C> nice to to speaking to you

10 <\$A> nice having you here Sir

<\$C> o <,> what my subject is the auction <,>

<\$A> yeah <,>

<\$C> and ahm I don't know far feasible it is or <,> practical it is but somebody can say something on it

15 <\$A> yeah

<\$C> what I am saying is that <,> the Jamaican dollar should have an official rate of five dollar fifty

<\$A>: mh

<\$C> and if the business men <,> who are anxious to pay a bill <,> who maybe need the money right away to pay the bill <,> or they maybe <,> manipulating the bill want to carry the dollar <,> to six dollar to seven dollar to eight dollar then that's their problem

20 <\$A> yes

<\$C> the bank of Jamaica will make a nice profit

25 <\$A> mh

<\$C> what I say is that it should be officially five dollar fifty <,>

<\$A> you think there should be a fixed rate

<\$C> right until the government decides to <,> change the rate or the IMF says we have to move it

30 <\$A> mh

<\$C> I don't see why <,> one or two business men who may have a lot a money <,> should be able to move our dollar up to <,> five seventy five six dollar seven <,> dollar eight dollar

<\$A> mh

<\$C> I don't see why that should happen

<\$A> yes

<\$C> I feel that rate should only subject to be move when the government say so  
they have to devalue or the IMF say they have to devalue

5 <\$A> yes at one time we had a fixed </{}> <[]> rate you know </[]>

<\$C> <[]> five dollar </[]> </{}> fifty you respective of what these businessmen <,>  
want to move it to <,>

<\$A> yes we used to have a fixed rate at one time

<\$C> a fixed rate at five fifty

10 <\$A> and then

<\$C> they're manipulating it

<\$A> mh

<\$C> and they're the ones who are going to feel it

<\$A> no

15 <\$C> not the rest of Jamaica

<\$A> yes

<\$C> not one or two businessmen you know <,> jump up they're making a lot of  
profit <,> therefore they can afford to carry to six or seven dollar

<\$A> mh <,> I think then can be a lot of more control also </{}> <[]> you know</[]>

20 <\$C> <[]> right there </[]> </{}> <,> that would be the control in my impression

<\$A> yes you know and I think even with the current system that we have <,> I think  
a lot more control can be placed </{}> <[]> so that </[]>

<\$C> <[]> it is ah </[]> </{}> I think it is open to manipulation

<\$A> yes

25 <\$C> by any business man at all

<\$A> and I think you know that <,> I don't know <,> perhaps things that see that are  
simple seem to escape the attention of people

<\$C> yes it should not be so simple that one business man jumps up and says  
seven dollar for the dollar today and the rate moves up to seven dollar

30 <\$A> and I think that people should ask also <,> for prove when people are making  
bets in the auction

<\$C> yes

<\$A> I think they should have to provide <,> the sort of documentation <,> that will  
show that they <,> have to in fact settle those bills <,> </{}> <[]> at the time</[]>

<\$C> <[> and then </[> </[> why are they allowed to move it up you know <[> <[>  
they feel a because they can just do it </[>

<\$A> <[> because because they're na </[> </[> <,> because they are people

<\$C> right an they will do it <,> and this will you know

5 <\$A> no we been told now that there're people <,> that have lines of credits that  
they're not using

<\$C> right

<\$A> they're buying the <[> <[> dollar </[>

<\$C> <[> exactly </[> </[>

10 <\$A> before they require

<\$C> why are they doing this

<\$A> an I think they ought to give documentary proof <,> when they are bidding for  
dollars <[> <[> that they actually needed </[>

<\$C> <[> so well they can still </[> </[> bit it up to that amount and we maybe just  
15 one person doing it in a million of us <,> a subject to justice one man's <,> you  
know bit to make it <[> <[> and our self </[>

<\$A> <[> yeah well I'm looking </[> </[> I'm looking forward to the broadcast <[> <[>  
by the prime minister </[>

<\$C> <[> I think this should </[> </[> be a control that the dollar be kept be kept at  
20 five dollar fifty

<\$A> mh

<\$C> and let them bit all they want <,>

<\$A> alright let us hear let us hear what the Prime Minister has to say this evening

<\$C> okay

25 <\$A> all right and then after that we perhaps can

<\$C> good

<\$A> better put our views so <[> <[> okay thank </[>

<\$C> <[> very much </[> </[>

<\$A> you for your call <,> Public eye good afternoon

30 <\$D> good afternoon Miss Haines can you hear me clearly now

<\$A> boy <,> you you are the lady who call before and we still having a problem on  
your line but go ahead and we hope that we have a better <,> reception this  
time <,>

<\$D> okay <,> I'm saying <,> I'd like to tell you <,> for an incident I <?> just take  
 place </?> at the *hairport*

<\$A> mh

<\$D> my Nigerian brother who visited Jam visited Jamaica <,> Saturday night

5 <\$A> yeah

<\$D> and was turned back

<\$A> yeah <,> why was that

<\$D> well <,> for one his luggage and thing was stolen in Niger at Nigeria <,> and  
 he came here without luggage

10 <\$A> mh

<\$D> they said that was that was one of the problem <,> papers was in order <,> we  
 are the ones who who <unclear> ... </unclear> his trip here <,> our <unclear>  
 ... </unclear> I think in manual he he is the father and also <,> ahm <,> the one  
 who is prepared who who was <,> prepared to accommodate our brother from

15 Nigeria

<\$A> yeah

<\$D> so <,> I am saying it's the same <?> South </?> Africa is then <,> in Jamaica

<\$A> no but we can't really say that you know

<\$D> why can't we

20 <\$A> no but I would like to know

<\$D> yeah

<\$A> what was the reason behind him being refused <,> was it simply because he  
 arrived without luggage or <,> was it that they had reason to believe that he  
 was going to remain here after the time

25 <\$D> no no no <,> he he was he he wasn't gonna be staying here <,> he he  
 <unclear> ... </unclear>

<\$A> what reason they gave him for the refusal of entry

<\$D> <?> they said </?> our congress from the first of September

<\$A> yeah

30 <\$D> seventh of January

<\$A> yes

<\$D> <unclear> ... </unclear> so he was here <,> to ahm <,> participate in our <,>  
 seminar <,> international seminar <,> so I am saying as to what you're saying  
that ahm <,> you'd like to know why

<\$A> yes  
 <\$D> you <,> I think  
 <\$A> yes  
 <\$D> <unclear> ... </unclear> because <,> ahm <,> he needed a he needed a to  
 5        the hairline <?> go for a ticket </?> <,>  
 <\$A> mh  
 <\$D> or or ahm <,> <unclear> ... </unclear> we could have over the hair <,> before  
       the end of this week  
 <\$A> yeah <,> yes he has been turned back  
 10 <\$D> telling you what <unclear> ... </unclear>  
 <\$A> I'm saying he has been refused entry to the country  
 <\$D> pardon me  
 <\$A> he is not in Jamaica <,>  
 <\$D> he is not in Jamaica <?> not </?> now  
 15 <\$A> and ahm you said he was refused entry simply because he didn't have any  
       luggage  
 <\$D> yes but that was one of one of the reasons they they told him  
 <\$A> ahm what was the other one <,> what was the other reason they told him  
 <\$D> till I'd like for you  
 20 <\$A> aha  
 <\$D> to check it out for  
 <\$A> what I'd like you to do to I'd like you to hold the line you see  
 <\$D> aha  
 <\$A> and I will put you to the producer  
 25 <\$D> mh  
 <\$A> you can give us some more details  
 <\$D> I go on to my next  
 <\$A> no but I ahm <,> no you had two calls on the program what I'd like you to do is  
       hold the line and speak  
 30 <\$D> <unclear> ... </unclear>  
 <\$A> no speak to our producer of the air and give us some of the details so we can  
       check into it for you okay <,> alright <,,>  
       Hello <,> public eye <,> public eye good afternoon <,,> hello  
 <\$E> hello



<\$A> hello public eye good afternoon

<\$E> how are you could you hold one second

<\$A> yes I will ahm while I'm just holding <,> I'd like to <,> acknowledge <,> the <?> recite </?> of a copy of the twin city <?> sun </?> to thank them for sending us

5 people also sent us the record and we'd like to acknowledge thanks and tell you that we do in fact read them and will be if we find very interesting things in them <,> we read them on the air are you back with me now sir

<\$E> <unclear> ... </unclear>

<\$A> yes

10 <\$E> sorry to <unclear> ... </unclear>

<\$A> no alright welcome to the program

<\$E> thank you I heard a discussion about zinc sheets in Saint Thomas

<\$A> yes

<\$E> and the fact that they are being stolen

15 <\$A> yes

<\$E> and that the police won't do anything

<\$A> mh

<\$E> right <,>

<\$A> I don't know sir <,> and ahm I found that there have been several calls in the

20 last two to three weeks <,> about this particular situation and I've not yet found <,> any of the callers who will tell me that they have gone there many of them are elected officials <,> and they've insisted that the police <,> ahm carry out their duty <,> in fact you know ah and when I said to them that look <,> if you do not in fact insist that the police carry out the powers that they have <,> then

25 one has to wonder wether you are more interested in making <,> a political issue of this then making sure that <,> the legitimate people in fact get the benefits that they should have <,>

<\$E> don't you feel that if that <,> if it can be proven the police should act <,>

<\$A> indeed they should <{> <[> it <,> yeah </[>

30 <\$E> and <[> if the police act </[> </[> they should publicize it

<\$A> right

<\$E> people of

<\$A> yes so that we know that action has been taken by the police <,> you know I think that ahm sometimes the police take action but they're not <,> really very

good about letting us know <,> and so people in the absence in that sort of information believe that no action has been taken

<\$E> well we see <,> on the television <,> <?> sheets </?> being stolen and loading <?> under car </?> did you see that

5 <\$A> yes I saw that <,> it was ah what about two weeks ago

<\$E> we saw pictures in the papers of the same thing

<\$A> yes

<\$E> now you can see it I can see it <,> but the police do nothing

<\$A> and you know that it was strange because when I spoke with you about that

10 particular thing I spoke with ahm <,> quite a senior police officer <,> and I was told that they did in fact <,> on the basis ahm of the report they were <,> informed by someone when the news crew was filming

<\$E> yes

<\$A> and in fact they went down there and confiscated quite a bit of the <?> zinc

15 </?> and a couple of people also taken into custody

<\$E> yes

<\$A> but what tends to happen is that you see the initial report <,> but you don't necessarily see <,> ahm a follow up report to say <,> what has been done <,> you know to those ahm particular people or over that incident

20 <\$E> well then <,> that is what concerns me

<\$A> yes

<\$E> that <,> in the country today <,> there are complaints <,> the police do things but the <,> people of the country and are not told that action has been taken

<\$A> yes

25 <\$E> and the only way you can prevent is continuing <,> if if the people of the country know that when they make a report <,>

<\$A> mh

<\$E> is that that is

<\$A> that is <,> that action is taken and that it is in fact worth making a report

30 <\$E> yes

<\$A> you see but we need to be told you know it's all a matter of <,> accountability

<\$E> yes

<\$A> and you know ahm we don't get it from any of our official bodies <,> and sometimes in fact <,> they they're doing a disservice to themselves

<\$E> yes  
<\$A> because they do in fact ahm carry out certain actions but they don't bother to tell you  
<\$E> well they <,> they <,> expose themselves to criticism  
5 <\$A> yes  
<\$E> the country is not being told  
<\$A> mh  
<\$E> <?> zinc </?> sheets are being stolen <,> we have taken action  
<\$A> right  
10 <\$E> and the action is <?> such </?>  
<\$A> right and X Y Z <,> and this is what has taken place you're quite right but you know  
<\$E> thank you very much for listen  
<\$A> okay and thank you very much for your call today <,> we take a break <,>  
15 10:50 – 11:12 advertisement and news  
<\$A> let's see if we can get a couple of calls in before the end of the program  
<\$F> hi  
<\$A> hello public eye  
<\$F> yes  
20 <\$A> hello <,>  
<\$F> hello  
<\$A> ahm okay <,> hello are you hearing me  
<\$G> hello <,>  
<\$A> yes <,>  
25 <\$G> hello  
<\$A> hello yes welcome to public eye you have to quick for me we're almost at the end of the program <,>  
<\$G> <unclear> ... </unclear>  
<\$A> <indig> bwoi </indig> I I frankly cannot tell you <,> because I know that  
30 yesterday in my area we had about six power outages <,> and I didn't see anything in the newspaper or hear anything on the radio <,> all I know is that every minute the light went off <,> so <,> I'm appealing to JPS if there if they have any kind of load shedding program <,> they're supposed to let us know <,> and we will put it across the air for them <,> you know because <,>

otherwise people are just sitting there and they are plunged into darkness and it is really <,> is quite awful

<\$G> yeah

5 <\$A> you know <,> it happens several I say we had six or seven <,> power outages in my area yesterday <,> and some of them were quite for a long period of time <,> and I didn't see anything in the newspaper to say that they were carrying out load shedding

<\$G> yes because there was <unclear> ... </unclear>

10 <\$A> mh <,> yes <,> ahm you know <,> we are appealing to the JPS I I I I should have mentioned that before <,> that if in fact there is a schedule program or there is any problem with any of the units <,> they must come out and put an announcement on the radio on the television <,> so people will at least have some ideas to what is going on <,> the thing is you can put up with almost anything if you know what it is and how long it's gonna go on you know <,> but  
15 ahm I'm glad you brought that forward and I hope that they will <,> in fact I know they <?> monitor </?> to the program <,> and they will bring forward some information <,> in a very short while to let us know what is happening <,> okay

<\$G> okay

20 <\$A> okay thank you <,> we can get a final call <,> hello

<O> noise </O>

<\$A> I don't think we are going to get with that ah <,> it will give me an opportunity <,> ahm to in fact <,> ahm <,> read a letter that ahm I wanted to read <,> this is from someone who is writing from <?> Fran Frankfield </?> in Clarendon  
25 <,> and the person is <,> a resident of the United Kingdom <,> and they're here in Jamaica <,> and they're making an appeal <,> ahm <,> on behalf of someone who is in considerable distress <,> and the person says that I know of a young girl who has a year old baby <,> who's physically handicapped and also blind <,> she would like to get in touch with any agency <,> who can  
30 furnish her with help with the baby <,> or any home which cater for handicapped children <,> where she'll be able to visit the child from time to time <,> in the area where she lives she knows of no such agency <,> so would <,> would be grateful if you could publish any details of such on public eye <,> a she shy and afraid to come forward and ask for help <,> she listens

to the program daily and is awaiting your help <,> she worries a lot about the child <,> and is at a loss to know what to do to help him <,> she also feels <,> ahm that she may have contributed to his illness in some way by anything she did <,> ahm before his birth <,>

5 when people have handicapped children there's a lot of guilt that is involved in this situation and there's a lot of distress <,> and as <?> a company </?> <,> we are really not very good about helping people who are <,> disabled <,> people who are not able to help themselves <,> ahm in the society <,> and I know that this is a particular problem because there are not very many residential <,> homes for <,> handicapped children or handicapped persons <,> but what I'm going to do is we here attempt that we'll follow this up with the children services division of the ministry of youth <,> and see if there's anything at all we can do to assist this ah <,> young woman and I thank <,> the young lady who does not mind I'm sure her name being called Dorian King  
10 who is here from England and has shown her concern <,> that she's not just here for the sun and the sand but she really has a genuine concern about the suffering of someone that she has seen in that particular community <,> and we will do all we can to help <,>

20

**File4.9      Hotline**  
**RJR   30 August, 1989**

25 \$A    host, female  
     \$B    caller, female  
     \$C    caller, male  
     \$D    caller, female

30 <\$A> so alright who you think is gonna get it done you think just calling me is going to I'm trying to get through to you all about something you know  
<\$B> because <indig> mi </indig> hear the people call and people say them <,> you call the relevant at thirty because <,> the whoever whoever was was supposed to be the the the the counsel around there <,> it was called <?> for the </?>

attention you know and them say when this <,> the politics thing done <,> and all know the road is but what h'l'm saying is how all the money <?> when we say that by bader stone </?>

5 <\$A> and all I'm saying is that all the residents are sitting down there watching the gritter run down in the gully <,> what him are going to do is go and find the representative and point out that the gritters on the road the <?> collars </?> must come and the <?> roller </?> come now and fix up the road <,>

<\$B> but two dead <?> rollers </?> was round there

10 <\$A> well darling I <indig> kyan </indig> help you every every argument I give you for betterment you counter it with a negative one I'm saying <,> like citizens are having to do everywhere citizens' action has to be got together to get the work done now <,> the citizens must come together go to the public works

<\$B> <?> that's what they do and helicopter get in and all <?> push </?> rude and me and stop push it <?> <{> <[> <unclear> ... </unclear> </[> see it anymore

15 <\$A> <[> well all right <?> and they were living </?> </[> </[> well the people that in darkness sit will await a day a bright no light communities go a have to take action to save their own situation and I do not mean negative action like roadblocking <,> you understand

20 <\$B> I was saying so why each man couldn't get up and chop him <?> dead </?> <,> or even through even through some quasi if if they are thirty and <?> through marling there them a could <unclear> ... </unclear> put there them </?>

<\$A> well okay you you have solved the problem of what them about to say thanks a calling you hear good <unclear> ... </unclear>

25 01:30 – 03:56 advertisements

<\$A> okay we're in our last ahm <,> six minutes of Hotline <,> oh here's a <,> a caller don't let me loose him hello Hotline

<\$C> hello

<\$A> good afternoon sir

30 <\$C> good afternoon to you

<\$A> bless

<\$C> ahm the very first time incidentally

<\$A> welcome sir

<\$C> thank you ahm <,> this <,> well I think they call it just <?> island </?> when you coming from Spanish town to turn <,> <?> all by white bar </?>

<\$A> yes <,>

<\$C> I'm wondering if the authorities couldn't try and do something at night it's <,>

5       terribly hard <,> you know if you're coming on <?> to really find </?> you have to crawl on the side

<\$A> yes sir

<\$C> with it I'm coming <?> by to what a </?> you

<\$A> yes

10       <\$C> we should put up some sort a you know let me these type a ahm

<\$A> luminous strips or something

<\$C> this type a thing <,> it would really help <,> you know

<\$A> yes

<\$C> because you find yourself <,> you have to drive very slowly and

15       <\$A> yes

<\$C> you have to restrain your eyes of find when the <?> initials </?> start going off

<\$A> and I tell you something too <,> you're driving slowly because you are cautious

<\$C> right

<\$A> other people are driving as if hell is waiting at the other end

20       <\$C> right

<\$A> and they have a front seat in the devils parlor you know <,>

<\$C> I mean if it's put really to something like some a these luminous lights

<\$A> yes

<\$C> and another thing again

25       <\$A> yes

<\$C> ahm <,> on the causeway there <,> I've been thinking about this for a longest while with the fisherman and the sort of thing <,> it's good <,> but <,> families live there <,> and even though they've <?> invoking </?> some ahm <,> what I call it <?> entertainment tents as and a </?> you can call I that ahm

30       <\$A> yes <,>

<\$C> you know selling fish and thing

<\$A> yes

<\$C> which is very good

<\$A> yes yes

<\$C> but what I'm worried about is you know <,,> they have no toilet facilities

<\$A> yes

<\$C> from long time so <,> I'm worried that in a short while people won't be able to pass there

5 <\$A> and and the neighborhood will be contaminated <,>

<\$C> that's what I'm really worried about <{> <[> you know what </[>

<\$A> <[> yes </[> </{> I gathered doctor

<\$C> all good and well you know

<\$A> doctor Japter Ford <,> ahm wha wha <,> a physician who's also in politics <,>

10 apparently knows a lot about the development there and I saw an interview in the Sunday Gleaner with him about it and the point is that <,> it is he said it's a center which is providing a lot a ahm <,> of <,> you know people are able to make a living from the work they do there

<\$C> quite true <{> <[> and I mean yeah I'm in an agreement with that but this </[>

15 <\$A> <[> if this is going to be so <,> then I think that <,> </[> </{>

<\$C> you know

<\$A> sanitary facilities have to <{> <[> be put in there <,> yes </[>

<\$C> <[> human excretion what in a short while </[> </{> I mean I don't know what it will be like

20 <\$A> yes

<\$C> what the place will smell like

<\$A> well I hope he does something about it since he's involved out there and he's a doctor who certainly must know

<\$C> right

25 <\$A> the the the cost of of of improper sanitation thank you for that point sir <,>

<\$C> okay <?> mam </?>

<\$A> do call us another time and welcome as your first time here <,>

<\$C> okay good thank you

<\$A> right up bye bye <,> can I seek in one more call before we go hello hotline <,>

30 hello <,,> hello hotline you have one minute hello

<\$D> yes

<\$A> <{> <[> yes <unclear> ... </unclear> yes would you like </[>

<\$D> <[> good afternoon </[> </{> I'm calling of about the sixty seven bus office on <,> the <?> Arthur Wind Route </?> now



<\$A> yes

<\$C> I'm very grateful for it but I would like <?> to say </?> to put even another one <,> or maybe two more because that one is <,> not enough <,>

5 <\$A> well my dear <,> I was about to say to you not not bad mind you know <,> be thankful for small mercies you know how long <,> this program and others have been talking about campaigning to get a bus to link up round at that side there you see

<\$D> well that is true but what h'l'm is that a whole lot a people take the bus from Papine for by the time it reaching Arthur Wind State of Garden

10 <\$A> yes

<\$D> <?> Stevens </?> a lot a these people don't have any space to go into

<\$A> yes <,> well let us hear let them hear they they've made a start but you're saying that the start why you why you glad for it needs a little more <,> okay <,>

15 <\$D> okay thank you

<\$A> thank you for that and and we hope some response can go okay <,>

<\$D> yes

<\$A> right out a quick one here resident of Cumberland <?> Hearses Scheme </?> says there're two buses <,> to serve the whole community which is a  
20 approximately some two thousand people <,> and they're asking the transport ministry if there's any way they can get a package holder <unclear> ... </unclear> to get another bus put on the line <,> lot a people live in the area and they're having a terrible time getting to Kingston <,> alright hotline it's signing of for today Monday <,> now mister Gentles will be here tomorrow and  
25 Wednesday <,> and then I will go to Port Antonio on Thursday so Port Antonio I'm coming your way <,> and ahm <,> I what I want to ask when I get over there about this contract was about the film industry <,> and I want it there to be <,> <?>not a knock down drag out </?> <,> lively but let us does the film industry really help Port Antonio <,> I say the united vendors association and  
30 are being very active in Port Antonio <,> what is some a the activities that they want to do <,> and is there life after death in Port Antonio it seem like every time I've known Port Antonio from <indig> me aiy at me nii </indig> <,> it keeps saying wow's Port Antonio <,> but let we see if there's anything upwardly going on na and thank you from Hotline today and look out for Mister

Gentles tomorrow <,> and Wednesday and me in Port Antonio on <,>  
Thursday you'll get the number shortly bye bye

5

**File4.10 Barry Blair**

**JBC 30 August, 1989**

\$A Barry Blair, host, male

10 \$B caller

<\$A> one hello good evening <,> you're on the air

<\$B> yes good night Barry Blair

<\$A> night

15 <\$B> I can say I enjoying your program already although it just started

<\$A> oh thank you very much

<\$B> yes <,> well <,> ahm I just drop something there

<\$A> you are the person who left the things at JBC here

<\$B> right exactly so <,>

20 <\$A> mh

<\$B> the reason why <,> I do it not of my will <,> but <,> I know this is <,> call it fate  
it is coming up a week from now is school week

<\$A> yes

25 <\$B> and <,> I know quite a few parents not even have <,> <?> nowhere <?> to  
send </?> is coming from </?> to buy a book <,>

<\$A> ah

<\$B> and so far <,> the more and I know that <,> many are crying tonight <,> and  
that they don't know how they gonna start <,> Monday morning or next  
Monday morning <,> and <,> I believe that when we can help somebody <,>

30 <\$A> mh

<\$B> but ah <,> because <,> I mean god bless us <,>

<\$A> yes

<\$B> and we should turn on and <,> share the blessing with somebody of us

<\$A> you know that's tha that's a beautiful thing you have done I <,> and your sharing also has really done something to me now <,> I'm I talk to a lad today <,> the chap could not be more than about ten <,> years old <,> and he was saying that <,> ahm brother Blair <,> he he was looking for some money to  
 5 have dinner this evening <,> and he said that ahm <,> ah <,> sorry about that <,> he said that ah he <,> he hasn't had a lunch or a dinner <,> for the last two days <,>  
 <\$B> <indig> bwoi </indig>  
 <\$A> and there are others at home he said my grandmother is at home she has not  
 10 eaten either for two days <,> you know and it was <,> it was really hear piercing <,>  
 <\$B> really because I mean <,> sometimes for okay stay for <,> three five hours without have anything  
 <\$A> yes and ahm  
 15 <\$B> is so bad I mean  
 <\$A> aha I can imagine now having children who <,> who who are so hungry <,> now and then school week opens next week <,> some <indig> kyan </indig> go ot <,> some if they go ot they're going without any breakfast or any money for lunch <,> and ah <,> some some are going without <,> the the the  
 20 resources being made available to them <,>  
 <\$B> exactly I believe <,> now is the time that we Jamaican them <,>  
 <\$A> yes  
 <\$B> we're one people <,> we should be more concern  
 <\$A> mh  
 25 <\$B> for one ah because <,> if we can help somebody it don't matter <,> how small it is <,> but it not how much you give  
 <\$A> yes  
 <\$B> but is all you <?> give anything </?> <,> and I believe that <,> we need to really look it up on ourselves more we really <,> need to <,> look <indig> dong </indig> deep within because I mean <,> if <,> we love god <,> we must show  
 30 the love  
 <\$A> yes  
 <\$B> and <,> in showing it is it to help others  
 <\$A> mh

<\$B> because when you see somebody in need <,> and <?> you </?> know that we can help that person and don't do it I don't know how that person can feel

<\$A> yes I really appreciate you leave these exercise books <,> I wish I had a thousand exercise books to ahm distribute to even in this city here this this week <,> because I I know the need is there and the need is grave I've always had requests <,> ah coming in this time of the year <,> more than any other time <,> for things like these and I do hope that other people will <,> will follow suit and you have left what twenty four exercise books and <,> ah eight lead pencils and pencil sharpeners

10 <\$B> yes sir because I mean <,> h look within myself and <,> real look <indig> dong </indig> some people them what in need and I know that <unclear> ... </unclear>

15

**File4.11 Radio Doctor**

**JBC 30 August, 1989**

\$A radio doctor, host, male

20 \$B caller, female

\$C co – host

\$D caller, female

<\$A> hello

25 <\$B> hello good morning radio doctor

<\$A> good morning dear

<\$B> yes I have a problem

<\$A> aha

<\$B> <unclear> ... </unclear>

30 <\$C> you still have your radio on

<\$A> hello have you got your radio on

<\$B> no <,> I turn it off

<\$A> alright thank you <,>

<\$B> yes I was on the <,> <unclear> ... </unclear> a couple of years ago sixteen years

<\$A> aha

<\$B> I stop taken it <,> what I notice sometime my belly bottom <,> at the two side

5        pains me a lot

<\$A> aha

<\$B> whenever it paining me and I go to the bathroom I passing the urine <,> and you know <?> I hear the <,> tish bitter tish or what </?> I see a spit a blood on it

10      <\$A> aha

<\$B> and I don't know what a it

<\$A> now ahm what kind of <?> family plan </?> you say you're taking was it a injection or a

<\$B> no I was taking a tablet

15      <\$A> okay

<\$B> <unclear> ... </unclear>

<\$A> aha <,> and you stopped how long ago <,>

<\$B> I stopped last month

<\$A> a one month now

20      <\$B> yes sir

<\$A> and have you seen a a good men menstrual cycle <,> ahm period since

<\$B> <unclear> ... </unclear> since I stopped I saw it

<\$A> aha <,> and now you say there's a little bleeding every so often <,>

<\$B> mh a <,> it used to trouble me <,> but not <,> it alright <,> I used to fell the

25        pain but you know I never used to fell it as <,> terrible as I feel it

<\$A> aha

<\$B> yo <,>

<\$A> now ahm this this this bleeding is it coming from the the the front from the vagina from the rectum do you do you know

30      <\$B> from the vagina whenever I

<\$A> aha

<\$B> go to the bathroom and use the bathroom and dry

<\$A> aha

<\$B> I see it on the toilet tissue

<\$A> aha <,>  
 <\$B> just a <indig> likle </indig>  
 <\$A> aha so have you been to a check up since you stop the pills <,>  
 <\$B> no doc  
 5 <\$A> well I would suggest that you do this as soon as possible you see any time you see bleeding like that <,> we take it seriously until we <,> ex examine and investigate it <,> so you should go to the oh a family planning center were you going before <,> and  
 <\$B> yeah  
 10 <\$A> and tell them about this bleeding  
 <\$B> okay  
 <\$A> and so they will examine you and see if there's any infection or a a and do a pap test <,> for cancer <,> have you ever had any done recently  
 <\$B> no doc  
 15 <\$A> you you should go straight away and do it as quickly as possible  
 <\$B> yes I was asking if that would <?> cause </?> a a black tube <,>  
 <\$A> no this a that is not the problem with the black tube or the presentation or the symptoms of it the this is a symptom of some infection <,> either at the mouth of the womb or <,> can be infection in the tubes too but not ahm black tubes  
 20 as such  
 <\$B> okay  
 <\$A> okay  
 <\$B> yes <,>  
 <\$A> you hear  
 25 <\$B> okay thank you  
 <\$A> very good <,>  
 <\$C> six four o two two <,>  
 <\$A> hello  
 <\$D> good morning doctor  
 30 <\$A> good morning dear  
 <\$D> ahm I'm having a problem for the past two years I'm having this problem with an infection in my tubes

<\$A> oh everybody seems to be have an infection in their tubes darling <O>  
laughter </O> what's going on <,> funnily I don't hear any males calling in at  
all they don't have any infections to deal with

<\$D> <O> laughter </O>

5 <\$A> I wonder why <,>

<\$D> I don't know

<\$A> I I I know but I won't say it yet go ahead <O> laughter </O>

<\$D> before it I been treated for it for the last two years

<\$A> aha

10 <\$D> been to my doctor and then <,> they ah I been to a kind of <?> ecologist </?>  
and they gave me medication and it sort a clear up a little bit and then <,> ah  
went back to my doctor and he sent me take some test and show that there's  
nothing wrong with it but

<\$A> aha

15 <\$D> he found out that I having some very cold vein

<\$A> aha

<\$D> because I usually have pains in my side and and on my foot

<\$A> yeah <,>

<\$D> well after that he he he I told him I was on the ahm <,> ninth day on my  
20 planning pill

<\$A> yes

<\$D> and he says well since that is so well I should try to <?> cogitate </?> <,> I did  
that but I only kepted in for about three month because it I start having  
problems with it

25 <\$A> that's what I was just saying to another lady this morning but some she has it  
in for three years <,> some people three months and they have to even get it  
out because because it's pain and bleeding

<\$D> well I took it out about a week ago

<\$A> yeah and now you're having pain

30 <\$D> it me back an an and family planning a low formula <,>

<\$A> aha

<\$D> and I feeling the pain and I feel like <unclear> I'm the the in infect able  
</unclear> well the nurse was taken it how she say she notice some <,>

<\$A> infection

<\$D> infection

<\$A> so she didn't get any treatment for that

<\$D> any treatment because before that I went back after put it in I found out that I have an infection and the doctor

5 26:50 – 27:15 Recording unclear – not transcribed

<\$A> and then treat the infection until it's cured

<\$D> <unclear> ... </unclear>

<\$A> and then you can reinsert it if you need need it back in another ah at a later date

10 <\$D> you see what happen when I you whenever I have sex I have pain in my tummy and the next day all day

<\$A> when you have the coil in

<\$D> yes when I have the thing in

<\$A> ya well you're one that can't tolerate it so you have to go to some other matter

15 like the pill

<\$D> well

<\$A> but it sounds like it it has left you there with an information <,> which hasn't been treated completely yet

<\$D> but doctor I felt this morning I felt my side hurting me

20 <\$A> aha

<\$D> and I know usually when it is coming on is that the side it give me so I'm thinking of going back to the clinic

<\$A> I would advise you to do that so as soon as possible before it gets any worse

<\$D> okay but you know <,> I'm I want to ask a question I was reading in the Sunday paper <,> where I saw the <,> ahm paper suggest that people who usually have infection is that <,> is <,> people who usually affected by the people who take antibiotics and who are con ahm <,> take contraceptive pills and who have less sex and ahm more sexual active <,> is that true

25 <\$A> tha that they have what <,> people <,>

30 <\$D> people who <,> who take contraceptives

<\$A> yeah

<\$D> have less <,> people who have ahm take antibiotic

<\$A> yeah

<\$D> people who are less sexually active



<\$A> aha

<\$D> are more sexually active always have this problem <,> is that true <,>

<\$A> no what problem you talking about I think what you read there is that <,> ahm  
they're talking about the the fungus <,> the thrush the the vaginalis <,>

5 <\$D> yes

<\$A> I think the subject was written about vaginalis wasn't it <,> and that is a fungus  
or thrush

<\$D> well <{> <[> could that be my </[>

<\$A> <[> you should <,> no </[> </{> that doesn't give you pain <,> it only gives you  
10 itching <,>

<\$D> well sometimes I have itching

<\$A> ya ya well other infections give you pain and itching <,> but the fungus alone  
<,> if you have the thrush vaginalis you only get itching <,>

<\$D> oh

15 <\$A> and a whitish discharge <,>

<\$D> and I don't know what to say because sometimes my discharge is white and  
another time it have a yellowish

<\$A> that means there is other there are other kinds of of infections there

<\$D> but it's I don't know because the doctor told me that once you are treated it's  
20 better and I been treated

<\$A> no I don't think any doctor would tell you that

<\$D> one doc

<\$A> once it's treated properly it should stay better <,> but then the original cause of  
it we have to investigate how did it get there in the first place it might be the  
25 same reason why get it back again and most commonly <,> what I just said  
about males is is the males that bring it back

<\$D> but what I'm trying to <?> say </?> could be true doctor but I'm saying what  
I'm trying to say is that my my partner whenever I'm affected both of us are  
treated

30 <\$A> yes but then

<\$D> maybe

<\$A> the treatment the partner doesn't usually go back to check to see if he's better  
one treatment sometime doesn't cure it <,>

<\$D> but sometime it's really <?> work </?> out that he

<\$A> what I usually advise my my patients is that <,> ahm if they could wear a a a  
<?> pant </?> or condom for about three months while we're treating both <,>  
and then both are clear and you go on and take off the pants and you get  
infection again you know one of one of the the partners is not completely  
5 treated yet <,> understand

<\$D> mh because usually when we are on the medication then we don't have sex  
<\$A> yeah  
<\$D> until until we are finish <,> but sti <,> it still can be that I mean it's<,>  
<\$A> no there's a problem with the male this is what I brought up this morning 's  
10 called prostate problem <,>

<\$D> ohh  
<\$A> which is very difficult to <,> to get rid of in most males  
<\$D> ohh  
<\$A> once you got a infection in your prostate <?> gland </?> <,> it becomes a very  
15 <,> what really term chronic hard to

<\$D> I been treated  
<\$A> hard to get rid of  
<\$D> and I am saying  
<\$A> and it's very it's very it's very difficult and ahm distressing both to males and to  
20 the doctors because <,> we have to keep treating and treating and treating

<\$D> because I've been to this ahm <,> comprehensive clinic and take that test  
<\$A> yeah  
<\$D> and they told me that there is nothing  
<\$A> no no wait the tests that ah you're going to look for is like ganeria syphilis this  
25 is not ganeria syphilis in most times there are other kinds of <,> of of infection  
other kinds of bacteria that cause

<\$D> <unclear> ... </unclear> explain everything <unclear> ... </unclear> nothing is  
wrong  
<\$A> yeah no we can't if you are having symptoms still pain and discharge there is  
30 something wrong so we have to find ot exactly what is there <,> and then try  
and ah prevent it recurring <,> okay  
<\$D> yes so what you suggesting doctor

<\$A> that you go back to the <,> clinic and tell them you're having this problem again from the coil and is taken out and they would <,> they should take a sample if they have the the the the ahm <,> available the the instruments and

<\$D> I should think <{> <[> so because unclear ... </unclear> </[>

5 <\$A> <[> and send it a </[> </{> send it to a lab yes and then see what is in there that's causing you to have this <,> this trouble recurrent <,> and then bring up the guy the man and get him also checked for the same problem and treat it until both are better <,>

<\$D> but but what I'm well he's not here now because he's away for a month

10 <\$A> aha well it's another problem I find when gentleman go away for a month and they come back bang <,> my lady is getting infected again <,> <O> laughter </O>

<\$D> <O> laughter </O>

<\$A> I get them cured while the gentlemen are away and this proves to her and to

15 me that he's the one that needs more treatment

<\$D> well I'm going to try it out and if I found myself with it I can blame him for it

<\$A> well not blame <,> but blame the doctor for not keeping at him <,> okay

<\$D> thank you very much doc

<\$A> you're welcome

20 <\$D> goodbye

<\$A> bye bye

<\$C> okay <,> we've got ahm just about two and a half minutes left <,> and soon we've got one caller who's been holding for some time that's the final call for the morning on six four o two one

25 <\$A> hello <,> hello <,>

<\$E> what

<\$A> hello

<\$E> yeah hello good *h*morning doctor

<\$A> good morning <,> good morning go ahead <,> hello <,> are you there <,> just

30 gone to turn of her radio <{> <[> hello </[>

<\$C> <[> hello <unclear> ... </unclear> </[> </{> I wonder what's happening here <,>

<\$A> hello <,>

<\$C> oh we can't keep saying hello all morning is she there or isn't she there <O>  
ring tone </O> all right

<\$A> hello

<\$C> perhaps you can talk about <,> ahm why <,> I don't know <,> yes I think she's  
5 gone

<\$A> aha

<\$C> I think she's gone it just went off <,>

<\$A> pardon me <,>

<\$C> well in the remaining two minutes we've got <,> perhaps you can talk about  
10 the problem <,> that men seem to have <,> you know ahm

<\$A> oh with the

<\$C> this recurring problem

<\$A> this problem has been

<\$C> and why they don't call us

15 <\$A> it's in our it's <unclear> ... </unclear> in the text books <,> it's nothing new  
<unclear> ... </unclear> bringing on something <,> ah ah a a <,> a fastball on  
them or throwing a a a curve or something <,> it's in the textbooks for years  
and years ago <,> and it's becoming more and more common <,> and I think  
ah <,> we do find that ah <,> I I think we should blame ourselves the doctors  
20 for not <,> explaining it properly to males <,> but as one article as I ah ah I  
always show <,> what males and females <,> start out say so is a very  
distressing problem <,> for both of the male and for the doctor <,> both the  
patient and the doctor because it can become very difficult to eradicate <,>  
and lots research has been done and ahm they're doing more research on  
25 both sides ahm in in in <,> Europe and in States on the prostate gland

**File4.12 Wayne Smith – Under me Sleng Teng**

**1985**

\$A Wayne Smith, male

5

<\$A> <singing> way in my brain<,> is way in my brain <,> is way in my brain <,>  
well now <,> <indig> onda me sleng teng me onda me sleng teng <,> onda me  
sleng teng me onda me e e <,> onda me sleng teng me onda me sleng teng  
<,> onda me sleng teng me onda me e e <,> </indig>

10

way in my brain no cocaine <,> I don't wanna I don't wanna go insane  
way in my brain no cocaine <,> I don't wanna I don't wanna go insane  
<indig> onda me sleng teng me onda me sleng teng <,> onda me sleng teng  
me onda me e e <,> onda me sleng teng me onda me sleng teng <,>onda me  
sleng teng me onda me e e <,> </indig>

15

Because <indig> a inna me </indig>eyes there is red like blood and I been  
moving around like a human flood <,> smoke out of <inidg> me </indig>  
mouth and out <indig> a me </indig> nose <,> I blow it in the air a make the  
smoke expose

20

<indig> onda me sleng teng me onda me sleng teng <,> onda me sleng teng  
me onda me e e <,> onda me sleng teng me onda me sleng teng <,>onda me  
sleng teng me onda me e e <,> </indig>

25

in Westmoreland a where the <indig> sensi a </indig> come from <,> put it in  
a crocus bag <indig> pon </indig> the mini van <,> take the seed and me  
make the hash oil <,> and me put in the barrel 'ca me know it no spoil <,>

30

<indig> onda me sleng teng me onda me sleng teng <,> onda me sleng teng  
me onda me e e <,> onda me sleng teng me onda me sleng teng <,>onda me  
sleng teng me onda me <,> onda me sleng teng <,> mi onda me sleng teng  
<,> </indig> is way in my brain <,> is way in my brain <,>

<indig> inna me </indig> eyes there is red like blood and I been moving  
around like a human flood <,> smoke out of <inidg> me </indig> mouth and  
out <indig> a me </indig> nose <,> I blow it in the air a make the smoke  
expose <,> in Westmoreland a where the <indig> sensi a </indig> come from  
<,> <indig> me </indig> put it in a crocus bag <indig> pon </indig> the mini

van <,> take the seed and me make the hash oil <,> and me put in the barrel  
'ca me know it no spoil

<indig> onda me sleng teng me onda me sleng teng <,> onda me sleng teng  
me onda me e e <,> onda me sleng teng me onda me sleng teng <,>onda me  
5 sleng teng me onda me <,> </indig>

because is way in my brain <,> no cocaine I don't wanna I don't wanna go  
insane <,> way in my brain <,> no cocaine I don't wanna I don't wanna go  
insane <,> oh no <,> is way in my brain <,> is way in my brain <,> is way in my  
brain <,>

10 I said <indig> me </indig> smoke it and <indig> me </indig> pass it through  
the window <,> and <indig> me </indig> give it to my next door neighbor <,>  
<indig> me </indig> said <indig> me </indig> smoke it and <indig> me  
</indig> pass it through the window <,> and <indig> me </indig> give it to my  
next door neighbor <,>

15 Because a <,> <indig> a inna me </indig>eyes there is red like blood and I  
been moving around like a human flood <,> smoke out of <indig> me </indig>  
mouth and out <indig> a me </indig> nose <,> <indig> me </indig> smoke it  
air 'cause it must expose <,>

<indig> onda me sleng teng me onda me sleng teng <,> onda me sleng teng  
20 me onda me e e <,> onda me sleng teng me onda me sleng teng <,>onda me  
sleng teng me onda me <,> </indig> <,>

way in my brain <,> is way in my brain <,> is way in my brain <,> is way in my  
brain <,>

25 I said <indig> me </indig> smoke it and <indig> me </indig> pass it through  
the window <,> and <indig> me </indig> give it to <indig> me </indig> next  
door neighbor <,> <indig> me </indig> said <indig> me </indig> smoke it and  
<indig> me </indig> pass it through the window <,> and <indig> me </indig>  
give it to my next door neighbor <,>

30 because in Westmoreland a where the <indig> sensi a </indig> come from <,>  
<indig> me </indig> put it in a crocus bag <indig> pon </indig> the mini van  
<,> take the seed and me make the hash oil <,> and me put in the barrel 'ca  
me know it no spoil <,>

<indig> onda me sleng teng me onda me sleng teng <,> onda me sleng teng  
me onda me e e <,> onda me sleng teng me onda me sleng teng <,>

**File4.13 Yellowman - Zungguzungguguzungguzeng**

**1982**

\$A Yellowman. male

5

<\$A> <indig> wen yu siev dis ridim yu av a patch <,> yeloman med it <,> a se mi out komin out med it <,> me set it <,>

<singing> Zungguzungguguzungguzeng <,> Zungguzungguguzungguzeng <,>

se if yu av a piepa yu mos av a pen <,> and if yu av a staat yu mos av a end

10

<,> se faif plos faif it ikwal tu ten <,> and if yu av guot yu put dem in a pen <,>

and if yu av a ruusta yu mos av a en nou <,> Zungguzungguguzungguzeng

<,> Zungguzungguguzungguzeng <,> jomp fi apines an jomp fi joi <,>

yu no fi kaal yeloman no bwai <,> liedi an a yu so tek fi toi <,>

pliegyal dem kaal im joi <,> yu no fi kaal yeloman no bwai <,>

15

yu no fi kaal jon jon no bwai <,> yu no fi tek ai an ai fi bwai <,>

Zungguzungguguzungguzeng wach it <,> Zungguzungguguzungguzeng, kech

it <,> Zungguzungguguzungguzeng kaa <,> ziiro ziiro wan wan nain <,>

kaa yeloman mek yu fiil so fain <,> me chat aal me lirik me chat dem in a raim

<,> me na iit laim it full of a raim <,> ka yeloman im a komit no kraim kaa <,>

20

Zungguzungguguzungguzeng <,> Zungguzungguguzungguzeng hey <,>

ku shung peng ku shushushung peng hey <,> ku shung peng ku shushushung

peng <,> se if yu av a staat yu mos ave a end <,>

se if yu av a piepa yu paas me de pen <,> bo tel yu yeloman ave tuu moch

gelfrend <,> kaa nof a dem a tak bout me na ave no gyalfrend <,>

25

yu a iidiat bwai me ave a ondred an ten <,> se aa a dem dem ave yelo

children <,> aal a dem dem av yelo children <,> som liv a Kingston an dung a

Mieypen <,> nof a dem a aks me ou me av nof gerlfrend truu <,>

arguments ai av nof arguments Lord <,> arguments ai av nof arguments <,>

me enta in de ous af parlement <,> praim minista an is waif afi kiip sailent <,>

30

a truu yeloman a chat intelijen <,> dem put me in the cot the joj se yu inosent

truu <,> arguments ai av nof arguments kaa <,> sandra shud a bi fi me

gerlfren hey <,> liedi an shud a bi me gerlfren mek a <,>

Zunggu zungguguzungguzeng hey <,> yu no fi jomp fe happy ar joi <,>

yu no fi kaal yeloman no bwai <,> no bada tek jon jo fi toi <,>

me breda in laa dem kaal im juroi <,> Zungguzungguguzungguzeng, watch it  
<,> Zungguzungguguzungguzeng <,> Yuh lego vailens yu smuok aishens <,>  
yu diil wid vailens yu go dong sailens <,> bot tel yu yeloman kom fi tel dem  
agen <,> yu liv a Kingston ar yu liv a Mieypenn <,>  
5 se if yu av a ruusta yu mos av a en <,> and if yu av a staat yu mos av a end  
<,> bo wach yeloman kom fi rak dem agen Lord <,>  
Zungguzungguguzungguzeng wach it <,> Zungguzungguguzungguzeng hey  
<,> Jomp fi apines an jomp fi joi <,> yu no fi tek yeloman fi bwoi <,>  
yu no fi tek yeloman fi toi <,> Zungguzungguguzungguzeng wach it <,>  
10 Zungguzungguguzungguzeng hey <,> ku shung peng ku shushushung peng  
<,> bo tel yu yelo vaibs it soun laik FM <,> di ada res a vaibs soun laik AM <,>  
bo tel yu yeloman kom fi rak dem agen <,> yu kud a liv a Kingston Mo' Biey ar  
Mieypen kaa <,> Zungguzungguguzungguzeng hey <,>  
Zungguzungguguzungguzeng hey <,> Nu fi kaal yeloman no bwai <,>  
15 yu fi jomp fi apines and jomp fi joi <,> Zunggu zungguguzungguzeng <,>  
kaa yeloman av nof gerlfren <,> kaa wach a man me kom fi tel dem agen <,>  
kaa yeloman kom fi mash dem agen Lord <,> </singing> </indig>



## News

5 **File5.1 Irie FM News**  
**Irie FM December, 2007**

\$A announcer, male

\$B Lanigale Franklin, news announcer, female

10 \$C Dean Parrot, politician, male

\$D Nikita Sterning, reporter, female

<O> music </O>

<\$A> this is news from irie FM Jamaica's non aligned news voice <,,>

15 <O> music </O>

<\$B> good night I'm Lanigale Franklin with the latest from the irie FM newsroom <,>  
 a flashflood warning is now in effect for low lying and <?> flood plain </?>  
 areas of all parishes as tropical depression Olgus prives heavy showers over  
 the island <,> this means that flash flooding has been reported or will occur  
 20 shortly <,> at for this afternoon the centre of tropical depression Olga was  
 located about eighty kilometers or fifty miles north of Ocho Rios <,> or four  
 hundred and forty five kilometers or two hundred and eighty miles east of  
 Grand Cayman <,> maximum sustained winds are near fifty five kilometers per  
 hour with high Olgus and Olga is expected to further weaken into a low  
 25 pressure area tonight <,> tropicals <,> depression Olga is now moving over  
 the waters north of Jamaica and spreading its disorganized mass of clouds  
 over the island <,> heavy rainfall is being experienced over sections of the  
 country increasing the potential for flash flooding especially over northern  
 parishes <,,> the PNP is to take control of the Saint Ann parish counsel <,> irie  
 30 Fm news was reliably informed this evening that Iveron Anderson PNP  
 counselor for the browns town division is to be named major of Saint Anns Bay  
 and chairman of the Saint Ann parish counsel <,> for the last three days there  
 have been speculations about who would head the counsel after the PNP and  
 JLP won an equal number of counsel seats in the December five local

government elections <,> in the latest in a series of meetings that lasted for several hours today <,> it emerged that the PNP had the majority of votes cast and would be ask to name the chairman <,> the counselor for that party had already decided on Anderson <,> mister Anderson will take over the chair tomorrow to replace Delroy Gibson of the JLP <,> the other eleven parish counsels plus the KSAC have already decided on their majors <,> most of whom will be sworn in tomorrow <,> Keith Hains will be sworn in as major for the municipality of Portmore <,> the opposition People's National Party is calling for an investigation into the allocation of funds to parish counsels under the Jamaica Labor Party government <,> the opposition also wants Prime Minister Bruce Golding to address concerns that JLP majors are favored counselors of their party in allocating public funds <,> a head of the appointment of JLP majors in most of the country's parish and municipal counsels tomorrow <,> the PNP has warned against the unequal sharing of funds <,> opposition spokesman on local government Dean Parot accused the JLP of giving more money to JLP counselors than it gave to those of the PNP <,> mister Parot said this action should not continue <,> especially when the government is reforming local government <,>

<\$C> -03:13 – 03:32: very unclear recording however clearly mesolectal speech

20 <\$B> mister Parot was strict claim that under his watch as minister of local government <,> there was what he called no hanki panki <,>

<\$C> 03:40 – 04:03 unclear recording however clearly mesolectal speech

<\$B> opposition spokesman on local government Dean Parot <,> PNP caretaker Abe Dabdube was cross examined in the supreme court today <,> in the election partition case brought against West Portland member of parliament Darrel Vase <,> Vase's attorney Ransford Greyam cross examined Dabdube who brought the partition against Vase to whom he lost in the general elections <,> Greyam as<sup>u</sup>red Dabude about a press release which Danville Walker had issued in August advising electorates to go out and vote because all one hundred and forty six candidates were properly nominated <,> he was also as<sup>u</sup>red if Walker's statement received wide spread publicity <,> mister Dabdube was also questioned about the US oath of allegiance <,> Dabube's contention is that Vase was not qualified to be elected to the house of representatives <,> because he allegedly has dual citizenship <,,> twenty

eight year old Melody Boer Pelonin of license in Saint Thomas <,> who was found guilty of murdering her fifty four year old husband Timoshme shoee Pelonin doctor of Helsinki Finland two years ago <,> is to be sentenced next Monday December seventeen <,> Boer Pelonin allegedly conspired with thirty seven year old Marvin Stuart to carry out the act <,> the Finish doctor and his wife were reportedly traveling from the airport to Montego Bay at about ten pm on Saturday October one two thousand five when he was shot dead <,> she was picked up by police two days after her husband's murder and claimed he had been shot dead by an unknown person <,> following an accident on the road near Harmony Hall Trelawny Nikita Sterling reports <,>

<\$D> The Saint Thomas <unclear> ... </unclear> the Finish doctor married in August two thousand three <,> it is just over two years later that she invited him to Jamaica <,> and police say conspired to murder him <,> they had apparently been living apart although doctor Pelonin had made a will leaving his wife as the sole beneficiary of his estate worth millions of US dollars <,> the police theorize that misses Boer Pelonin murdered her husband to get the money <,> it was alleged that while she was in a cell in Trelawny <,> misses Boer Pelonin confessed to her cell mates <,> that she murdered her husband for his money <,> meanwhile mister Stuart of license who was charged jointly with misses Boer Pelonin <,> was freed after prosecutor Opal Smith offered no further evidence against him <,> misses Boer Pelonin and Stuart had gone to Montego Bay to pick up her husband who had come down from Finland for her birthday <,> they were driving back from Montego Bay to Saint Thomas <,> when they stopped by the roadside near Harmony Hall Duncan's <,> misses Boer Pelonin claimed a car bumped into theirs <,> causing them to stop <,> and when her husband came out of the car to find out what happened the other motorist shot him <,> she claimed she run off and hid in the bushes <,> police said she had lied <,> and planned the man's murder to get his money reporting for irie FM news I'm Nikita Sterning <,>

<\$B> a pedal cyclist was this morning killed on the <?> bog-walk </?> bypass in Saint Catherine of to his bicycle collided in the side of a truck <,> dead is twenty year old Richard Clark of <?> decide Langston parish </?> <,> police say about nine thirty am Clark was riding his bicycle from left to right on the roadway when he lost control of it <,> he collided in the side of a truck and

5 reportedly fell at the rear wheel which ran over him <,> he was pronounced  
dead at the Langston hospital <,> a teenager was arrested and charged for  
illegal possession of firearm and ammunition <,> following a joint police  
military operation in Newlands Portmore Saint Catherine today <,> he's  
seventeen year old Ted Campbell of fourteen Anglen Avenue in the <,>  
community <,> reports are that during the operation Campbell was seen acting  
<,> attempting that should be to hide the weapon <,> he was held and an AK  
forty seven rifle was seized <,> he was subsequently arrested and charged  
<,> and that's news to the moment news is next at six forty five tomorrow  
10 morning <,> from the irie FM newsroom <,> I'm Lanigale Franklin <,>  
<O> music </O>  
<\$A> that was news <,> from irie FM <,> Jamaica's non aligned news voice <,>  
<O> music </O>

15

**File5.2 Sports**

**Irie FM December, 2007**

**\$E** Robert Williams, sports announcer, male

20 <\$E> good evening I'm Robert Williams with irie FM sport on the ball <,> fast ballers  
Jeremy Langston and Andrew Richardson returns to action tomorrow the final  
Jamaican cricket association four eight trial match to help select Jamaica's  
squad for the upcoming regional Caribbean series <,> Langston will be playing  
in his first four eight trial match returning from a shoulder injury while  
25 Richardson <?> under way minor ankle surgery following </?> his participation  
in the KFC cup tournament the game will be at the Melbourne <unclear> ...  
</unclear> the opposing captains <,> Russel Tiffan of Zimbabwe will return to  
<unclear> ... </unclear> test cricket when he officiated the first test between  
the West Indies and South Africa <,> starting on boxing day <,> the thirty six  
30 year old will stand in the first two test matches of the series <,> he will do  
duties with Aileen Dar of Pakistan in the first test in Port Elisabeth <,> and  
Simon Tofa the ICC <unclear> ... </unclear> of the year award winner <,>  
from Australia will join him for the second test from January two to six in Cape  
Town <,> <unclear> ... </unclear> in the recent one day series between

Zimbabwe and the West Indies <,> the forth of which in <unclear> ...  
</unclear> on December seven was his one hundred <?> one </?>  
international appearance <,> Dar and Tofa will then team up for the third and  
5 final test <,> between the West Indies and South Africa <,> before Daryl  
Harper of Australia <?> arrived this alongside his </?> local apartments <,> for  
the five match <?> one </?> international series <,> former Sri Lanka batsman  
Rushan Mahanama will be the match referee for the test series <,> and former  
Indian fastballer <unclear> ... </unclear> will take control of the one day  
10 matches <,> meanwhile the most experienced <unclear> ... </unclear> in the  
world Jamaica's Steve Bukner will stand with local appointments in the first  
two one internationals between New Zealand and Bangladesh <,> on  
December twenty-six and twenty-eight <,> before he heads for Australia he  
and Mark Prince will officiate in the second test in Australia from January two  
to six in Sydney <,> and Pakistan's Assad Roughts joins him for the third test  
15 from January sixteen to twenty in Perth <,> England's cricketers reach for the  
<unclear> ... </unclear> before the second test against Sri Lanka <,> still  
needing a further one forty nine run to make the home site bat again <,>  
Alistair Cook nineteen and Michael Vaughn twenty eight are the opening  
batsman for England <,> earlier Sri Lanka was doing on the overnight three  
20 seventy nine for four <,> replying to three fifty one to clear <,> replying to three  
fifty one <,> to clear their innings on five hundred and forty eight for nine  
<unclear> ... </unclear> who started the day on one sixty seven <,> was  
eventually dismissed for top score of one nine to five <,> <unclear> ...  
</unclear> who was the top man for the day he hitting seventy nine <,> Ryan  
25 Sidebottom and Steve Harmers <unclear> ... </unclear> each were the top  
<?> intakers </?> for England <,> and the third and final cricket test between  
India and Pakistan ended in an exciting draw today in Bangalore <,> to give  
India the first series victory over the Pakistanis' <?> unhome </?> soil for the  
first time in twenty seven years <,> chasing three seventy for victory <,>  
30 Pakistan was struggling at one fifty two at <?> severing </?> bad light ended  
play <,> with Faisal Iqbal <,> the top score for Pakistan with fifty one against  
<unclear> ... </unclear> who was the main <unclear> ... </unclear> for India  
with five for sixty <,> India had early started the day on one hundred and thirty  
one for India two in the second innings <,> and cleared on twenty four for six

<,> man of the match and man of the series <unclear> ... </unclear> was again the top scorer hitting ninety one <,> which included twelve fours and six <,> to follow up on his first inning's double century of two thirty nine <,> <unclear> ... </unclear> also got a half century of fifty two <,> <unclear> ... </unclear> in a match India <,> six hundred and twenty six and twenty four for sixty cleared <,> Pakistan five seventy three and one sixty two for seven <,> Saint Ann Jamaica Bauxite partners and <unclear> ... </unclear> will contest the final of <unclear> ... </unclear> super club hotels competition <,> Saint Ann Jamaica Bauxite partners secure their place in the final <,> with an eighteen run win over Sandals white House <,> Savier Marshal with a top score of fifty one state Saint Ann Bauxite <,> to one sixty four all out <,> but national player <unclear> ... </unclear> seven for fifty one <,> and Siggie Lee with three over twenty one <,> to dismiss Sandals white house for one forty six <,> in the other semi final Star Fish was bowled out for ninety seven <,> and <unclear> ... </unclear> responded with ninety eight for four to win by six wickets <,,> disgraced American sprinter Marian Jones was today stripped of the five medals she won at the Sydney Olympics Games in two thousand by the international Olympic committee <,> IOC president Jack Rouge made the announcement at the IOC meeting in Lausanne <,> where he also declared that Jones was already been hit with a two year ban by the track and field <,> world governing body the IAAF <,> is ineligible for the Beijing games next year <,> Jones was the track and field star of the two thousand Olympic Games in Sydney <,> winning three gold medals and two bronze <,> but her <?> achievements </?> have been scrubbed from the record books after admission <,> that she was using the prohibited substance known as <unclear> ... </unclear> beginning on September one two thousand <,> Jones had <?> pre-empted </?> today's decision by the IOC <,> by handing back her five Olympics medals last month <,> after she told a US court of her use of performance enhancing drugs <,> Rouge says the IOC would redistribute the disgraced sprinter's medals <,> at a later date <,> the reason for the delay is that the logical recipient of Joneses one hundred meters gold a Kata Katarina Zavo was herself given a two year ban for allegedly faking a motorbike crash to cover up missing a drug test <,> during the two thousand four summer games <,> the IOC have invited Joneses relay teammates to a hearing <,> to

present their case for keeping their medals <,> Jones in the meantime has also been asked by the United States Olympic committee <,> to repay more than one hundred thousand dollars in prize and bonus money <,,>

5

### **File5.3 Newstalk 93 FM Headlines**

**Newstalk 93FM 23 March, 2009**

10 \$G Sharnet Bard, announcer, female

<\$G> hours headlines I'm Sharnet Bard <,> housing minister doctor Harris Chang disclosed today that the government will be moving to put in place a social interventions <,> to tackle a worrying spike in squatter settlements <,> speaking on the breakfast club this morning doctor Chang said the government is seeking to establish a credible relationship with informal settlers with the view to regularizing their situation <,> parliament was recently told that close to one million Jamaicans <,> are living in squatter settlements across the island <,> the fined nurses are complaining bitterly that a reclassification exercise <,> which <?> were to result in then </?> raking in higher salary levels <,> has not been done in they continue to get the runaround from the government <,> while some of the nurses are <?> locked </?> in a meeting to charge their next course of action <,> others have again taken to the streets to highlight their cause <,> prior to the meeting president of the nurses association of Jamaica Edes Alwood Anderson <,> told newstalk ninety three FM <,> of the nurses frustration due to protracted delays in implementing a reclassification exercise <,> the United States <unclear> ... </unclear> says as of June one it will implement new rules for national returning home from Canada the Caribbean and Mexico <,> under the Western Hemisphere <?> travel </?> initiative <,> all American citizens entering the country by land or sea <,> are required to present their passport or other travel documents approved by the department of homeland security <,> the new rules are the final phase of the initiative which is designed <,> to time boarder security in the wake of the September eleven two thousand one terrorist attacks <,> on the

15

20

25

30

US <,> early results have given South Africa's ANC a big lead in the general election <,> paving the way for controversial party leader Jacob Zuma <,> to become president <,> supporters were invited to celebrate <,> though it was not clear whether the ANC would secure their two thirds majority needed for constitutional amendments <,> with just over forty percent of votes counted the ANC had a sixty six per cent to the sixteen point five percent for its nearest rival <,> the democratic alliance <,> and this 's the headlines news next at three

5

10

#### **File5.4 RJR news headlines**

**RJR December, 2007**

15 RJR1 00:00 – 01:50

\$E announcer, female

\$F announcer, male

20 <\$E> heard explosions and called the police <,> on their arrival the house was seen engulfed in flames <,> Mister Humphrey <?> Jart </?> remains were found in the rubble <,> Minister of Tourism Edvan Bartlet yesterday signed two contracts totaling ninety five million dollars <,> to upgrade Gloucester Avenue otherwise known as the hip strip in Montego Bay <,> and the development of  
25 small hotels and properties across the city <,> the project is designed to cover Gloucester Avenue from Dead End Beach to Pier One <,> moving inland along the main road covering the harbor street and old fort craft markets <,> the national water commission says mechanical problems affecting the Jubasprings station in upper Saint Andrew is affecting the water supply in  
30 Skyline Drive Mountain Spring and sections of Jackshill <,> the NWC says partial restoration is expected tomorrow <,> Caricom leaders have committed to a joint response to rising prices <,> a meeting in Guyana they agreed at a meeting in Guyana they agreed to establish a technical team to review a set of food staples <,> which are not produced in significant quantity region wide <,>



and from which import taxes maybe removed or reduced <,> the issue of rising food prices and the general high cost of living in the region was the main issue discussed by the regions' leaders <,> the trail of Peru's former president Alberto Fujimori who is facing murder and kidnap charges has begun <,> mister Fujimori's trail relates to two massacres carried out by a death squad known as la colina in which twenty five people died <,> mister Fujimori who denies the charges could receive up to thirty years in prison if convicted <,> and those were headlines at this hour I'm Fiona Fennal headline's next at four

5

10 <\$F> headlines on the hour weekdays on RJR ninety four FM you'll never miss the news

15 **File5.5 JLS – Calling Farmers**  
**Newstalk 93FM March, 2009**

\$A male

\$B female

20 \$C female

\$D Kevin Clark, moderator, male

\$E Byron Henry, rada marketing manager, male

<\$A/B> Jamaican Information Service <,> the voice of Jamaica <,,>

25 <O> reggae music </O>

<\$C> Calling Farmers <,> a five minute look at activities and developments in the agricultural sector

<\$D> consumers now more than ever demand the best quality produce for their money <,> and the ministry of agriculture is answering this call by improving the grading and sorting of crops <,> we tell you more about this initiative in this edition of Calling Farmers <,> I'm Kevin Clark <,> good morning <,,>

30

The ministry of agriculture and fishery strew the rural agriculture development authority Rada <,> has stepped up its drive to facilitate the

marketing of agricultural produce island wide <,> the initiative will see farmers getting assistance in grading sorting packaging transportation <,> and the coordination of delivery <,> to get produce to the market place in good condition <,> marketing manager with Rada Byron Henry <,> says these efforts will ensure that consumers get better quality local produce <,> at prices comparable to that of exported goods <,>

5

<\$E>

<unclear> ... </unclear> we have go into the field and we have <,> been training farmers in <unclear> ... </unclear> management <,> in all sort a graining <,> sorting <,> selection packaging <,> and ahm <,> we have also been assisting the farmers with transportation logistics as well special attention is being given to crops such as Irish potato <,> and with good reason <,>

10

<\$D>

<\$E>

the bulk of Irish potato <,> that is consumed locally is from importation <,> the farmer that the product is <unclear> ... </unclear> what they lack is the technical know how <,> and that <?> what we also been </?> providing <,> now the ministry them a try to increase the Irish potato production significantly <,> and hence that's why we have actually target targeted that crop initially

15

<\$D>

just last week one hundred thousand pounds of Irish potato destined for the local trade was procured from farmers in Saint Ann Saint Mary and Saint Catherine <,> this represents the largest quantity to be move at any one time <,>

20

<\$E>

we have actually <,> posed marketing officers out at the point at the farm gate <,> we have actually supervised the packaging the sorting the grading <,> selection process <,> they have assisted the farmer in the transportation logistics <,> we the ministry provide the <unclear> ... <unclear> <,> and we have basically standardized the packaging <,> what used to happen before is that you know farmers just pack some Irish potatoes in in box a box varied sizes from twenty five pound thirty thirty five pound <,> what we have done though we have actually <,> made contact with the market and we have given specification <,> and we have ensured that these <,> potatoes were packed to those specification

25

30

<\$D> it is estimated that by the end of the month approximately one million pounds of the product will be reaped <,> and this figure is expected to climb come may <,> it is hoped that this action by the ministry will prevent a glut on the markets in the parishes that were targeted <,>

5 more farmers across the island are said to benefit from the marketing strategy <,> as well as training <,> because plans are being implemented to assist dasheen and carrot farmers <,>

<\$E> Manchester is also a <?> potential </?> parish and we be moving into Manchester in short order <,> what happen though is that Saint Mary Saint Ann and Saint Catherine <,> their crop community a bit earlier than a Manchester <,> but of course we be looking at Manchester and Clarendon as well

10 <\$D> marketing manager of Rada Byron Henry <,>

**Registration initiative advertisement**

15 <O> music </O>

<\$E> Farmers register for protect what is there

<\$F> <singing> the farmers registration is not a botheration <,> is your identification <,> to save you <indig> unu </indig> frustration </singing>

<\$G> <indig> <unclear> ... </unclear> yu rejista ya faam hiir

20 <\$H> yes ma sami <,> yu tink ai waan de bes <,> wel ai rejista an dem nuo aim a riil faama

<\$G> truu wan <,> an yu ge benefits laik loo intres loons <unclear> ... </unclear> fertelaisa an equipment <unclear> ... </unclear> yor prajus ani moor </indig>

25 <\$F> <singing> <?> register your farm take what's for you </?> </singing>

<O> reggae music </O>

<\$D> and that <?> was just </?> the end of our program this has been calling farmers <,> join us next time when we look at other important developments in the agriculture sector <,> in the meantime forward your questions and comments to us here the JIS <,> by writing us at fifty eight Harpishi Road Kingston 10 <,> or send your emails to radio at JIS dot GOV dot JM <,> on behalf of studio engineer Dogus Harper I'm Kevin Clark have a good day <,>

30

**File5.6 Jamaica Nice – Today’s Menu**

**Newstalk 93FM December, 2007**

- \$A moderator, male
- 5 \$B Prudence Harris, chef, female
- <\$B> dumpling and banana and jam <,> you see a school here
- <\$A> mh
- <\$B> true <,> dumpling and banana and yam some people <unclear> ... </unclear>
- 10 Miss Harris I'd want three a dumpling today
- <\$A> <O> laughter </O>
- <\$B> and the other want four <,>
- <\$A> four dumpling
- <\$B> yes man <?> all the </?> curry goat and coco bread <,>
- 15 <\$A> curry goat and coco bread <,>
- <\$B> <?> just is nice they say <indig> wa se so </indig> </?> <,>
- <\$A> <O> laughter </O>
- <\$B> and I give you a better joke too
- <\$A> yes
- 20 <\$B> even when the kids are buying the fried chicken in here them I want the curry goat gravy on the chicken
- <\$A> now hold on when <?> them chicken them a buy them chicken them a buy </?>
- <\$B> right <,> a so them do it <,> them want the curry goat gravy on the chicken
- 25 <\$A> on the chicken
- <\$B> a so them say <,> it taste real good
- <\$A> woah woah
- <\$B> mh
- <\$A> so so so so it's coco bread <,> and and and chicken with curry goat gravy
- 30 <\$B> yes man
- <\$A> so so so that mean when you preparing your curry goat you a prepare plenty plenty gravy <,>
- <\$B> <?> so imagine </?> you know I tell you a <unclear> ... </unclear> curry gravy just curry alone

<\$A> <O> laughter </O>

<\$B> <O> laughter </O>

<\$A> when a gonna in a gonna the goat meat tasting it

<\$B> just a little touch <O> laughter </O>

5 <\$A> <O> laughter </O> allright we coming up to a break you see <,> a when we  
come back we want you to prepare <,> the dessert for us the the the pudding

<\$B> allright

<\$A> allright <,> so hold the line

<\$B> allright

10 <\$A> so for those of you <,> who ahm are listening who <,> anytime you cook rice it  
always burn <,> like some people <,> ya you know there some people who  
just can cook rice you know <,> the the pot can boil up and you can put in the  
rice and thing and them can watch it watch it <,> and it swell up and thing  
them taste it then <,> if it like it soon cook <,> no matter what them do them

15 burn rice <,> there is a way to make your your rice not get burnt and as  
Prudence is telling us she says you can <indig> hais </indig> the pot <O>  
laughter </O> I thought she meant like you know <,> cool ice like ice like  
making from a fridge mh <,> but she mean put a piece of <?> zinc </?>  
between <,> the fire and the pot <,> it's a at the pot bottom <,> yes so that the  
20 flames are not going directly to the pot bottom it's going on a zinc <,> and then  
the heat is what is reaching <,> the pot bottom <,> and and giving the <,> ahm  
enough <,> ahm <,> temperature <,> to cook or boil <,> the rice allright so if  
you want to do that you learn it today on Jamaica nice today's menu <,> stay  
tune and we a come back and make <indig> pudn </indig> for you <indig> el a  
25 tap el a bataam an aleluja in de midl </indig>

<O> Jamaican folk music </O>

02:28 – 04:46 Advertisements, program previews, jingles – not transcribed

<O> Jamaican folk music </O>

<\$A> Yes welcome back with Jamaica nice we're still inside the feature today's  
30 menu <,> and today's menu comes to you courtesy of Caribbean broilers <,>  
Caribbean passion fully cooked Christmas hams <,> take a bite and <,> Earl's  
juice garden <,> Earl's juice garden the miracle is in the garden <,> allright <,>  
and we have been talking with <,> business woman and <,> owner operator of  
<,> her her own restaurant <,> in Dunn Robin the undergrad college <,> and

of course <,> she is no stranger to the kitchen <,> we have we spoke to her about cooking curry goat <,> you know Jamaicans say <indig> kori guoot </indig> <,> but you know of course the English will say <,> curried <,> goat <,> mh <,> and on many <,> ahm menu <,> boards across the the city you might very well see <,> C U R R Y <,> <indig> guoot kori guoot </indig> <O> laughter </O> <,> but you know if we're gonna go really proper <,> in English <,> it will be curried goat <,> mean the goat <,> has been curried <,> yes <,> so now we gonna be talking to her about <,> preparing a sweet potato <indig> pudn </indig> <,> sweet potato pudding <,>

10 <\$B> <O> laughter </O>  
 <\$A> <indig> pubm </indig> as some country people <indig> pubm </indig> as some <,> when you get some <?> riddle </?> that would be <,> hell a top hell a bottom and hallelujah in the middle <,> now <,> woah <,> Miss Pru <,> Miss Prudence <,>

15 <\$B> hello I'm right here  
 <\$A> but it's very noisy it's gotten very noisy <,>  
 <\$B> allright let get <?> ride </?> of the noise <,> allright go ahead now <,>  
 <\$A> allright now <,> you hold we don't want anything to do with the hell right we just we just want the hallelujah in the middle <,>

20 <\$B> allright  
 <\$A> tell us tell us how to built the hallelujah in the middle now <,>  
 <\$B> allright sweet potato pudding  
 <\$A> yes  
 <\$B> before you get your spices <unclear> ... </unclear> vanilla your almond flavor

25 <\$A> mh <,>  
 <\$B> sugar  
 <\$A> mh  
 <\$B> you butter <,> and the potato yes <,>  
 <\$A> mh

30 <\$B> allright <unclear> ... </unclear> your your coconut <,> how could I forget the coconut  
 <\$A> coconut mh  
 <\$B> yes man <,> especially native coconut <,> now you <,> flower too <,> some people put a piece a jam in it <,> coco or dasheen

<\$A> why why why <,>  
 <\$B> to enhance the flavor man <,> combine combine the <unclear> ... </unclear>  
 <\$A> okay okay okay  
 <\$B> yes <,> so you grate you potato and all a that <,> add you flower you coconut  
 5        liquid coconut juice  
 <\$A> mh <,>  
 <\$B> you spices <,> you mix that up <,> one <,> you get you you you <,> your  
       <unclear> ... </unclear> part <,> or you baking tin <,> or those who don't have  
       the <unclear> ... </unclear> dish <,> put that in the oven at home <,> for the  
 10        best thing now for me is to have a fire outside there man  
 <\$A> mh <,>  
 <\$B> you see you have the fire at the bottom <,>  
 <\$A> mh  
 <\$B> pudding there you put a piece a zinc covering over the thing <,> and more fire  
 15        on top  
 <\$A> woah  
 <\$B> and a low flame <,> and <?> sensing </?> it and cook <,> and <,> while I'm  
       cooking it I make the coconut juice ad a little sugar it also forms a little custard  
       on the top there now  
 20 <\$A> oah that's how you do it <,>  
 <\$B> yes man the coconut is sweeten it to taste and you pour it out on top there <,>  
       and get that real custard form on the top <,> and after that is baked you know  
       you can <,> put a little <,> decorate it you can put even <,> cherries on the top  
       you know <unclear> ... </unclear>  
 25 <\$A> mh  
 <\$B> and <,> <unclear> ... </unclear> the whipped cream <,>  
 <\$A> on top  
 <\$B> yes man <,> those who don't want the custard <,> them put the whipped  
       cream put their cherries their strawberries whatever <,> put <,>  
 30 <\$A> mh mh  
 <\$B> you like on top a that pudding  
 <\$A> so so would you put any kind of a <,> any other ingredients in it when when  
       when you mixing the mixture <,> how how do you get the mixture to be what it  
       is <,> <?> after you grain </?> the potato what do you do <,>

<\$B> you you you <,> add the coconut <,> juice and this the spices <,> add it to it  
the sugar and the flower use a spoon now

<\$A> is a good putting prune or raisin or anything in it <,>

<\$B> <unclear> ... </unclear> raising <unclear> ... </unclear> but you know more  
5 than woman <O> laughter </O>

<\$A> because because me eating <indig> pudn </indig> and I see raisin in it <,>  
<unclear> ... </unclear>

<\$B> <unclear> ... </unclear> yes the raisin and even prunes too <,> go in it very  
well

10 <\$A> mh <,>

<\$B> yes man very good taste

<\$A> you can put rum in it too <,>

<\$B> and some rum wine <,>

<\$A> you can put rum in pudding

15 <\$B> yes ya can <,> it taste nice nice nice <,>

<\$A> and need to mix it with coconut milk <,>

<\$B> with the coconut milk

<\$A> so so you <indig> hafi </indig> stir it at all <,> so so so the flower <,> flower is  
so what

20 <\$B> the flower is for <,> binding agent you know <,> bring the thing together  
because the pudding does not hold on his own <,> the flower is a must <,>

<\$A> okay okay

<\$B> because it a binding agent

<\$A> mh

25 <\$B> yes the pudding <indig> a baadi </indig> then <,>

<\$A> mh

<\$B> mh

<\$A> do you get a better pudding when you bake it on the on the ahm <,> on the  
coal stove outside <,> with fire under the bottom and fire on the top <,>

30 <\$B> for me yes <,> because <,> you have to know <?> sort a </?> how to do it low  
flame that's 'cause if it's too high the pudding <indig> gwan </indig> burn <,>

<\$A> <?> it is </?> why the pudding's <indig> gwan </indig> burn <,>

<\$B> <unclear> ... </unclear> it a must <indig> gwan </indig> burn man you don't  
wanna burn burn <indig> pudn </indig>



<\$A> so so even the fire on top have to be gauged too <,>

<\$B> yes you have a gauge everything <,> 'cause you can start at a at a high fire <,> as it cooks you you kind a pull away the fire <,> from it you know

<\$A> okay

5 <\$B> well <unclear> ... </unclear> from a different different angle

<\$A> yes

<\$B> have the thing cook properly <,>

<\$A> okay <,> and and how do you serve that now <,>

<\$B> well you <,> in slices you can have a some like this warm <,> or very very cold

10 from the refrigerator

<\$A> mh

<\$B> and you serve it in slices <,>

<\$A> okay <,> what <,> when I when I am having my pudding I love I like to have it with ice cream <,>

15 <\$B> allright

<\$A> yes I love it with my raisin ice cream

<\$B> I hear you

<\$A> <O> laughter </O> well Miss Prudence thanks very much for <,> talking to us on today's menu <,> and I I hope that your business will go up from <unclear>

20 ... </unclear> and any day you cooking <indig> pudn </indig> call me <,>

<\$B> thanks much I sure let you know allright

<\$A> <O> laughter </O> allright dear god bless <,> bye <,> you <?> see </?> us <,> that was Prudence Harris <,> speaking to us there about the baking of pudding <,> now pudding is a favorite pastry in Jamaica you know and even

25 across the Caribbean you go <,> you find people <,> loving pudding <,> yes in my day them call it <indig> pudm </indig> <,> yes hell a top hell a bottom and hallelujah <,> in the middle it's always a favorite <,> among those of us who <,> know <,> how to <,> grate a day <,> you see put it and that's one time my mother and me probably grating anything <,> if it's <indig> pudn </indig> she

30 going to make <,> I would grate a coconut grate a potato anythings you wants grate a <,> but I've never seen a put jam into the pudding though <,> you know the jam is a <,> is new ahm <,> is new information for me I don't know how many of you put jam in it but as <O> laughter </O> I've never seen it but I'm sure as Prudence said <,> that it is a binding agent <,> and flower too you

know binding and to keep the thing together this is Jamaica nice and you are  
in fact <,> ahm inside the feature today's menu today's menu is brought to you  
by Caribbean <,> Broilers let me get my papers here <,> <O> laughter </O>  
Caribbean Broilers <,> Caribbean passion fully cooked Christmas Hams <,>  
5 take a bite <,> did you know that Caribbean Broilers <,> have hams yeah they  
do <,> Caribbean passion fully cooked <,> Christmas hams so if you want  
Christmas hams if you want hams at Christmas <,> then please <,> you have  
to go to Caribbean Broilers and Earl's Juice garden <,> Earl's juice garden the  
10 miracle is in the garden you can afford <,> to not have a Christmas ham this  
this year if your family so desire <,> and you know ahm there are some people  
who don't eat ham <,> well you can find <,> some other kind of substitute <,>  
chicken <indig> sopm </indig> yeah <,> but <,> try and put something on the  
table <,> this Christmas <,> for your family <,> and it is not expensive <,>  
15 especially if you go the way of Caribbean broilers or Earl's juice garden <,>  
very very affordable <,> this is Jamaica nice gimme some music to close this  
feature <,> this one coming to you from the paragon that's all I want  
<O> reggae music </O>

## File5.7 Jingles

December 2007

### 103 FM

5 \$A female

<\$A> <O> sound effects on voice </O> this is one o three FM your high energy station

### 10 Fame FM

\$B male

\$C female

\$D male

\$E male

15

<\$B> <?> let me show something at you </?>

<\$C> fame ninety <,> five it's amazing while oh <?> we slazy </?>

<\$D> say it again

<\$E> fame FM <,> it's amazing who we're always blazing

20

### HOT 102

\$F female choir

<\$F> <singing> hot one o two </singing>

25

### Irie FM

\$L Sly Dunbar, male

\$M Robbie Shakespeare

30 <\$L> <indig> kotin ej <,> siem <,> mutabaruuka <,> siem <,> airii FM <,> siem

<\$M> yes slai donba <,> siem

<\$L> an misa rabi <,> siem <,>

<\$M> ste tyun airi FM mutabaruuka kotin ej

<\$L> siem </indig>

\$G male

\$H male

<\$G> <indig> airi fm a de lik dat </indig>

5 <\$H> did you hear

\$I female

\$J male

10 <\$I> <indig> if yu wan fi nuo yu koltsha <,> if yu wan fi miit nyu fren <,>  
<\$I/J> <singing> bet yu tyun in tu airi FM </singing> </indig>

### **Newstalk 93 FM**

\$K female

15 \$L male

<\$K> with news on the move

<\$L> headline news

<\$K> ninety three FM is your only choice for precision and accuracy

20 <\$L> headline news on newstalk ninety three FM

<\$K> if it's happening in Jamaica it's going down on ninety three FM plus breaking  
news headlines from around the globe brought to you by NPR BBC and R five

<\$L> headline news on newstalk ninety three Fm <,> real news <,> real talk <,>  
heard everywhere

25

## File5.8 Advertisements

### Guinness

\$A announcer, male

5

<O> music </O>

<\$A> every time you enjoy the unique taste of Guinness <,> you enjoy the goodness of the finest carefully selected natural ingredients <,> that we perfectly combine to a secret formula <,> to bring you an unmistakable and unrivaled taste <,> it's a taste that's rich dark and deeply satisfying <,> a taste that can only be <,> Guinness <,>

10

### Heineken

\$B male

15

\$C male

<\$B> how did they built the pyramids of Egypt <,> the same way they brew Heineken with extreme attention to detail open up a Heineken taste the premium quality of the best ingredients brewed to be the eighth wonder of the world

20

<\$C> Heineken <,> <?> meet you there </?>

<\$B> enjoy Heineken responsibly

### Pizza Hut

25

\$D announcer, female

\$E male

<\$D> it's back the cheesy bites Pizza from Pizza Hut <,> it's fun it's flavorful <,> and cheesy it's the cheesy bites pizza at Pizza Hut <,> yes your favorite pizza now has a boulevard crust with twenty eight cheesy bites lightly seasoned with the flavor of garlic butter pop 'em like 'em love 'em also available with your choice of topping <,> cheesy bites pizza at Pizza Hut

30

<\$E> oh yeah

<\$D> Pizza Hut the best pizzas under one roof

### Pringles

\$F female

5 \$G female

<O> Dancehall music </O>

<\$F> get the party popping with Pringles <,> the life of any party

<\$G> <singing> gimme some of that gimme some of that Pringles </singing>

10 <\$F> Pringles <,> once you pop the fun won't stop

### Tropical battery

\$H announcer, male

\$I announcer, female

15

<O> music </O>

<\$H> now from a namely trust comes a one of a kind service <,> designed with you  
in mind <,> it's tropical battery mobile response <,>

<\$I> serving Mandeville from North Patrick to Hudsfield and communities in  
20 between <,> call six two five zero six zero zero <,> Montego Bay from Iron  
Shore to Unity Hall and communities in between <,> call nine seven one eight  
nine two two <,> Ocho Rios from Saint Anns Bay to Oracabessa and  
communities in between nine seven four eight triple seven to eight

<\$H> it's tropical battery mobile response <O> horn </O>

25 <\$I> for further details call one eight eight top code <,>

<\$H> tropical battery it's stronger for longer since nineteen fifty <,>

### Courts

<J> female

30

<O> Christmas music </O>

<\$J> every year come December <,> a holiday to remember <,> the family  
and friends the fun never ends <,> when you visit Courts your  
Christmas shop <,> best <?> credit </?> you'll find there <,> products

that are beyond compare <,> free gifts and prices you won't want to stop when you visit Courts your Christmas shop <,> when you visit Courts your Christmas shop <,> so come and visit Courts <,> your Christmas shop

5

### **Speed Plus**

\$K announcer, male

\$L male

\$M female

10

<\$K> it's speed plus automotive for new used parts <,> genuine and non genuine rims tars batteries and all automotive accessories for Toyota Nissan Honda Mitsubishi <?> Massa </?> and Suzuki <,> see us at one twenty three main street Ocho Rios <,> or call nine seven four seven six eight two the time by speed plus is <,>

15

<\$L/M> ten o'clock

### **Charity**

\$N female

20

<O> Christmas music </O>

<\$N> operation santa eight seven six is here to bring holiday cheer to those kids right here in the Kingston area without any holiday cheer <,> but we ask for you to zip the <?> craig the due </?> drop a gift or non perishable good by the twentieth of December of at zip one o three high TV or contact goldie locks productions or even one eight seven six entertainment dot com will distribute those toys for you and make sure the kids have a joyous holiday so put a smile on a child's face help operation santa eight seven six help the kids of Kingston who really need you <O> delay sound </O>

30

## Caribbean Cement: Don't Drink and Drive

\$O male

<\$O> alcohol and driving is a bad mix <,> how bad

5 <O> party sounds, bottles clanging, driving sounds, accident sounds </O>

<\$O> stay sober <,> stay in control <,> this message is brought to you by  
Carib cement <,> a commitment to more than just cement <,> and the  
national health fund <,> your health is your responsibility

## 10 Supreme Promotions Dancehall Party

\$P announcer, female

<\$P> Supreme promotions limited presents the <unclear> ... </unclear> December  
twenty six <unclear> ... </unclear> featuring dancehall's finest Bounty Killer

15 Beanie Man Anthony B Busy Signal Wise mister Sting himself Guinness super  
special at eleven forty five Ninjaman Guinness extra at twelve forty five

Movado what an excitement then in Single's paradise the mighty Jah Cure  
<unclear> ... </unclear> Queen Ifirca Richie Spice upcomers Sheano

20 Demarco Bilgo <unclear> ... </unclear> you people ladies of the Dancehall  
sponsored by B mobile with single group and <?> the media high DV juice TV

</?> <unclear> ... <unclear> records centre think responsibly drink  
responsibly

## Becks Dancehall Show

25 \$Q female

<O> reggae music </O>

<\$Q> Step up to a first class reggae experience as Becks spirit entertainment and  
Appleton Jamaica rum role out the red carpet <,> welcome to Jamrock <,> live

30 on stage at the Constant Spring football Damian Marley Steven Marley <,>

Bounty Killer Tarus Riley Etana Roots underground Collie Budz and Jahvan  
<,> show time nine pm sharp early bird tickets to December nineteen just

twelve hundred dollars general reach by VIP after fifteen hundred gentleman  
four thousand VIP sponsored by Appleton Hillton Kingston Bear <unclear> ...



</unclear> the Gleaner Air Jamaica and Wisinko fell the vibe embrace the  
music Friday December twenty one welcome to Jamrock  
<O> reggae music </O>

5 **Ice Cream music show**

\$R male

<O> music </O>

10 <\$R> Celebrity <unclear> ... </unclear> entertainment in association with  
Esso Ocho Rios presents Ice Cream Sunday December twenty third  
James Bond Beach Oracabessa Saint Mary featuring international  
artists Boys to Men <,> KC and Jojo Kandel Thomas Bounty Killer  
Breaking Lace Etana Queen Ifrica Sherry Anderson <unclear> ...  
</unclear> and Wayne Marshall admission two thousand dollars presold  
15 two thousand five at the gate VIP three thousand five hundred dollars  
gates open at eleven am show time four pm sponsored by KLA sports  
<unclear> ... </unclear> Irie FM sports mag Fame FM Pepsi Hype TV  
the Gleaner CVO TV set one o three and Shoppers Pride Ice Cream  
Sunday December twenty third

20

**Red Stripe New Year's Eve Party**

\$S male <varying voicing>

<O> countdown <,> dancehall music</O>

25 <\$S> ready to party with the stars of mars <,> this new years eve it's all about  
red stripe's red <O> sound effects </O> planet <,> the mass camp  
village is the only place to be <indig> fi </indig> welcome two thousand  
eight <,> come see a special midnight performance from the doctor  
beanie man <,> <indig> we yu se </indig> <,> come see a special  
30 midnight performance from the doctor Beanie Man<,> <unclear> ...  
</unclear> party vibes curtsey of <,> red stars flood line and area code  
think that's all <,> no <,> red stripe and red stripe light are inclusive for  
five hundred dollars with invitation one thousand without <,> for this new  
year's eve the only place to be is red planet <,> think responsibly drink

responsibly <,> must be eighteen and over to party <,> red planet <,>  
alright new year's eve

### JMMB insurance

5 \$T male  
\$U female  
\$V announcer, female

<\$T> we're so glad JMMB insure advance pluses in our world

10 <\$U> we needed financing from someone who understands us <,> after all <,> a  
growing family has special needs

<\$T> with our new baby due <,> school fees to pay <,> plus the home expansion  
<,> JMMB gave us a family break in January

<\$V> so if you want to experience genuine care the JMMB way <,> insure advance  
15 plus is for you <,> and you don't have to be an existing customer to apply <,>  
come in and visit with us <,> JMMB in your world <,> your goals <,> full stop

### National Family Planning Board

\$W female  
20 \$X female  
\$Y male  
\$Z announcer, male

<\$W> Jasmine you not coming <?> reloaded </?> tonight

25 <\$X> no I can't <,> mikey have high temperature

<\$Y> Jassy <,> I haven't seen you in biology class for the last few weeks <,>  
what's up

<\$X> <indig> bwai </indig> I have to get a job <,> I did not realize it cost so  
much for baby food and nobody na help me feed my baby <,> my  
30 average is getting worse every day I wonder if I'll ever graduate from  
high school now <,> medical school definitely out a the question

<\$Z> the <unclear> ... </unclear> of a child to grow up <,> before you think  
about raising children of your own <,> a message from the national  
family planning board <,>

## Magnum Drink

\$AA female

\$AB female

\$AC male

5 \$AD male

<O> dancehall riddim </O>

<\$AA/AB> <indig> huu wan sam riil magnum man <,>

10 <\$AC> mai gerl faawad mek mi gi ya wan taak chil wid mi hav a drink mek a  
faija staat <,>

<\$AA> a no magnum yu a drink suo yu don stan a chans

<\$AB> mai man hafi strang suo im drink im magnum a wen im fling it far mi mi  
a <?> paak ina tong </?> <,>

<\$AA> mi na nuo wa yu a tink bwai we ya a taak wid <,>

15 <\$AB> ina ma biga taak tu si ya kan ge no ting

<\$AA> mi drink magnum pan de raks mi man biit wen it hat <,> <?> al wen mi  
tang mi gwani an im fal uol pop </?> <,> a magnum siem wee

<\$AA/AB> ka mi lov it laik dat </indig> <,>

20 <\$AD> magnum tonic wine energy when you need it

## Balutu Fruit Drink

\$AE child

\$AF child

25 <\$AE> <indig> <unclear> ... </unclear> painapl <,> meji banaana <,> sheri  
sheri manamaru gaadh buaava

<\$AF> <unclear> ... </unclear> straaberi

<\$AE> mi gerl ina lain

<\$AF> ai <unclear> ... </unclear> keru kom tugeda </indig>

30 <\$AE/AF> eat fresh time <,> balutu fruit

## Red Stripe

\$AG male

\$AH male

\$AI male

5 \$AJ male

\$AS announcer, male

<\$AG> <indig> har fren guo tu de liediiis

<\$AH> yuur taim mai yuut

10 <\$AI> yeaah goo ahead <,>

<\$AH> weet yu kam bak aaredi

<\$AJ> bwai shi <?> fras </?> mi tink shi as tu tuol me <,> suo mi leev ar a taak  
tu dat wan

<\$AH> weel sii ar fren kom fi trai <unclear> ... </unclear> mi wan tu aav fren  
15 laaik shii </indig>

<\$AS> think responsibly drink responsibly <,> red stripe

## B-Mobile

\$AK announcer, male

20 \$AL male

\$AM male

<\$AK> instead of callers hearing this in them phone when them dial the number  
before you answer <,>

25 <O> dialing sound, ringing sound </O>

you can let them hear this

<O> reggae music </O>

<\$AL> hello

<\$AM> greeting <,> hello

30 <\$AL> <indig> wat op mai yuut

<\$AM> yoou dat tjun ja badi mai yuut

<\$AL> yu se mi

<\$AM> wee yu get it

<\$AL> you de nuu bling bak tuuns fram bi muobail</indig>

<\$AK> sign up for B mobile's bling back tunes <,> call four four four <,> four two eight eight <,> conditions apply

### **Mackerel**

5 \$AN male

<\$AN> <indig> piipl <,> yu tink yu riili nuu eksa makrl <,> bot dis jak is de king of de pak </indig><,> Jack mackerel from Craig <,> better value better taste take home a can today

10

### **Ginger Wine**

\$AO male

\$AP female

15 <\$AO> <indig> wa gwan biebs

<\$AP> Tel me no

<\$AO> me rada shou yu

<\$AP> <O> laughter </O> fo riil

<O> dancehall music </O> </indig>

20

### **Red Bull**

\$AQ female

\$AR male

25 <\$AR> <O> snoring </O>

<\$AQ> <indig> wiek op mista henri wiek op nou <,>

<\$AR> huu dat ou de klinin liedi mis nansi aa mos av bin faas at sliip <,>

<\$AQ> wel is minait an iiven big bas laik yu get tajjad <,> yu riili av tu wook ontil de klinin liedi kom

30 <\$AR> uu nat riili yu nuu nat bekaas af mai wook is riili bekaas af de klinin liedi fi yu nuu wat ai miin

<\$AQ> mm yu bes na boda wid mii

<\$AR> nuu biebi mi tuu tajjad eniwee it luk laik yu hav tu staat kom elia far a chiensh

<\$AQ> oo yu kuda drink a red bul <,> it vaitalais badi and maind  
 <\$AR> aa red bul yu ge de big bas me bekom a bul ou mi a chenklman laik mi  
 <,> wid yu hiir in mai afis  
 <\$AQ> firs ting firs dis bul gain av tu tek dis buum an kliin op de afis imself  
 5 <\$AR> ai hiir yu  
 <\$AQ/AR >red bul giis yu wings <O> laughter </O> </indig>

10 **File5.9 Political Talk Show**  
**Newstalk 93FM December, 2007**

\$A Desmond Richardson, male

\$B host, male

15 \$C Doctor Lloyd Barnet, male

\$D host, female

<\$A> so <,> I'm saying that

<\$B> <O> laughter </O>

20 <\$A> ahm <,> well you know <,> in the heat of the moment some statements are  
 made <,> but I question vigorously <,> whether or not <,> Montague's  
houtburst in Portland <,> was not ahm <,> as a result of the fact <,> that he  
 has a life stake <,> to <,> for the parties and <,> distribution and <?> cater  
 </?> resources which we all know in Jamaica whether you are a PNP JLP or  
 25 MDM <,> that it is one of the drivers of social instability <,>

<\$B> well sir you set them out fi learn a hear it a have to leave early we can make  
 you leave quickly because those statements have to be tested but doctor  
 Barnett would would you have response to how Desmond Richards has put it  
 <,> do you think he is making to much of the fact that <,> you know is is is he  
 30 represented a an Arab spirit here <,> how to kill the poor man <,> I mean is  
there something like this doctor doctor Barnet how is here

<\$C> now I think ah we have to examine these things on the basis of some principle

<\$B> yeah

<\$C> it's not far you don't have to go for to get the principle because <,> the principle is here to then <{> <[> <unclear> ... </unclear> </[>

<\$A> <[> you can turn up the volume a little louder I can hear what they the constitutionals are saying </[> </{>

5 <\$C> is stated in the aha in the labor party's declaration so that we know what the principles are <,> and if you ah <,> you know fall below those principles then you must <,> be accountable <{> <[> <unclear> ... </unclear> </[>

<\$D> <[> I agree with you doc <,> I agree you </[> </{> say say an example a as as I said <,> earlier before you people came on the program <,> that <,> Bobby Montague statement cannot be defended <,> it cannot be defended in the sense that not only did he say it but he implicated the office of the <,> the highest office of the land apart from the governor general that be the office of the prime minister <,> however <,> he has come out he has apologize not only <,> by sending a press release <,> he his voice he was saying it himself <,> so

10 I'm saying on that basis what <,> can one <,> ahm how do you <,> deal with a situation like this when a man come out and say <,> yes I have today convey conveyed my personal apology to the prime minister and to the country I aired I recognize I was wrong <,> and I'm asking you <,> to forgive me so that I can as it were <,> restart my program of activities my whole approach to politics

15 I'm saying what do you do with such a person

20 <\$B> but

<\$A> he made a public apology

<\$D> yes he did and he read it himself

<\$B> yeah <,>

25 <\$D> alright

<\$B> so so doctor Barnet <,> is an apology in of well <,> let let let let oh

<\$C> that's the best he can do

<\$B> right

<\$C> other than to revenge

30 <\$D> yes

<\$C> so that ahm <,> ahm you know is is I mean each person has to see now <,> how do I take this apology <,> ahm

\$E caller, male

\$F caller, male

- 5 <\$B> welcome back we have online Doctor Lloy <,> Lloyd Barnet who's the chairman of <unclear> ... </unclear> and mister Desmond Richards who's the president of the PAGNs <,> and editor of the Sunday Herald <,> ah we have a caller who's joined us <,> just want to make a comment hello <,>
- <\$E> yeah good night
- <\$B> good night sir how are you
- 10 <\$E> not bad and you <,>
- <\$B> very well
- <\$E> allright <,> <unclear> ... </unclear> to the <?> Montigue </?> situation <,> it is rather unfortunate but it is good to know that he has apologize <,>
- <\$B> yeah
- 15 <\$E> but when we look at the situation <unclear> ... </unclear> in the distribution of benefit I believe mister Montegue was just <,> nearly playing politics <?> to save the vote for hope </?> them they would get <,> road <,> because how the counselor operate is a irrespective of whether you're PNP or JLP each man two counselors get a particular allocation to fix road
- 20 <\$B> so he was lying there <,> he was saying what him know doesn't go so
- <\$E> ah well the <,> many a the people out there don't really understand the <{> <[> <unclear> ... </unclear> </[>
- <\$B> <[> so what's tricking them up </[> </{>
- <\$E> because <unclear> ... </unclear> them when you say if you don't believe me
- 25 you must contact the prime minister <,>
- <\$B> yeah
- <\$E> but when we look in the Jamaican context you remember when mister Patterson after the two thousand and two general election lost three in one Saint Ann and Saint James <,>
- 30 <\$B> yeah
- <\$E> he said Saint James people are ungrateful look what I have done for you <,> and all for Saint Ann people you will <?> suck salt through a wooden spoon
- <\$B> yes <,>
- <\$E> wasn't that intimate victimization <,>



<\$B> well I I I don't know

<\$D> time will tell <,> that remind me <,> as you say politician say these things over theirs but <,> Mister Patterson's statement could be lighten down to Bustamante's statement when he said <,> Jamaica is a Judas island they betrayed him and he said that <,> he had done so much for them and they voted him out <,> so as such is <,> the country is like Judas

5

<\$B> yes

<\$D> so so the argument about <?> Montego Bay </?> <,> is to say that <,> he <?> feeds </?> Mister Patterson <unclear> ... </unclear> that he had done <,> so

10

so much for them and yet them a voted him out so now <,> you don't have me a go suck <?> salt </?> through a wooden spoon you <indig> gwan </indig> suffer <,>

<\$E> <{> <[> no but <unclear> ... </unclear> </[>

<\$D> <[> in the case of Bobby <,> in the </[> </{>

15

<\$E> it was going to suck the salt you know

<\$D> in the case of Bobby

<\$E> when the <?> Montego Bay <,> Montego Bay </?> differ <{> <[> <unclear> ... </unclear> </[>

<\$B> <[> no there's a difference between complaining and <unclear> ... </unclear></[> </{>

20

<\$D> if if bobby had said it <,> without using the prime minister's name <,> because in fairness he could have said it from an angle say<,> vote for hope if you want the road <indig> fi </indig> fix vote for me meaning to say <,> a vote for hope <,> would mean <,>

25

<\$B> <{> <[> performance </[>

<\$D> <[> for this this mean </> </{> performance so it it could not necessarily spin but it could be interpreted to mean that <,> it was when he <,> he use the prime minister's name to say <indig> im na tek im bak na chat </indig>

<\$E> yeah that real you know

30

<\$D> exactly <,> exactly <{> <[> so as you say politicians will </>

<\$E> <[> <unclear> ... </unclear> </[> </{>

<\$B> no there's a long way between

<\$D> no there's a long way between politicians will say things but <,> he should not have said that

<\$B> allright

<\$D> let's not act ahm <,> try to defend the indefensible <,> he has already apologize and we think we should give him an opportunity

<\$E> well I agree that

5 <\$B> doc doctor Barnett sorry about that I wanted ahm <,> just for com

<\$C> <unclear> ... </unclear> <,> I find it distressing that <,> we should be going back to <unclear> ... </unclear> because one a the things that the Jamaica Labor Party said <,> it was going to create a new approach to to to ahm politics <,>

10 <\$D> <{> <[/> I agree with you doctor Barnett </[>

<\$C> <[> <unclear> ... </unclear> </[> </{> victimization <,>

<\$D> yes

<\$C> and and ahm <,> to help transferring things <,> I <,> you know the the <unclear> ... </unclear> we cannot renaming the <unclear> ... </unclear> of a

15 <,>

<\$B> of the past

<\$C> of of ah <,>

<\$B> of the past

<\$C> of victimization and and ah <,> <?> the tribal system </?> is the devil of our

20 politics

<\$D> yes

<\$C> but we have to move forward

<\$B> yeah

<\$C> and people are much sensitive also more sensitive to these <,> ah <,> errors

25 and and condemn them

<\$D> I agree with you doc

<\$C> I say that because we didn't say anything three or five years or ten years ago <,>

<\$B> yeah

30 <\$C> that we must ah <,> let the situation remain

<\$D> we must set the standard now and say no more of it from <,> either of you

<\$B> yes

<\$C> the country a suffer greatly because of

<\$D> yes <,>

<\$C> parties and ahm <,>  
 <\$B> distribution  
 <\$C> preferences to people <,>  
 <\$B> yeah let's take another caller <,> yeah hello <,>  
 5 <\$F> yes good evening  
 <\$B> good evening sir <,>  
 <\$F> yeah ahm <,> Doctor Barnett <,>  
 <\$C> yeah  
 <\$F> I'm <unclear> ... </unclear> <,> me to answer the question as to why it is <,>  
 10 that there were just now seen it fit <,> to call for the resignation of politician to  
 make statement such as that <,> made by Montegue <,> 'cause politician on  
 the previous administration <,> did that <,> similarly you know made similar  
 remarks  
 <\$B> you have one in mind <,>  
 15 <\$F> well yes <,> a the the  
 <\$B> <{> <[> is a solici </[>  
 <\$F> <[> <unclear> ... </unclear> </[> </{> what him original name again <unclear>  
 ... </unclear> did say vote for <unclear> ... </unclear> for right <indig> na  
 </indig> getting no water <,> </unclear> the call for resignation  
 20

**File5.10 Disclosure -1**  
**Hot 102 FM 10 December, 2007**

25  
 \$A Adrian Atkinson, male host  
 \$B caller, male  
 \$C caller, male  
 \$D caller, male  
 30 \$E caller, male

<\$A> you think is <unclear> ... </unclear>  
 <\$B> <unclear> ... </unclear>

<\$A> or is it a situation were Spanish Town is not being marketed as touristing destination <{> <[> or touristi attraction </[>

<\$B> <[> <unclear> ... </unclear> me <indig> na </indig> know </[> </{> you know listen <,> the there are well read people you know from from Europe and so

5        you know

<\$A> yes

<\$B> and them know a Bob Marley 'bout 'bout <indig> se </indig> them know the attraction <indig> de de </indig> them <indig> afi </indig> them <indig> na </indig> know

10 <\$A> right <,>

<\$B> but you know but they having to a stay clear a certain areas

<\$A> mh <,>

<\$B> what you mean market <,> you <indig> na </indig> market nothing to the tourist them you know

15 <\$A> really <,>but we have been trying to market Kingston as a tourist destination a true

<\$B> <?> a <indig> na </indig> crime </?> get the crime under control <indig> ma </indig> everywhere you look is a tourist not just Negril and so all over the place <,> right

20 <\$A> mh

<\$B> and so the all inclusive thing where them just lock in <,>

<\$A> I think that they're moving away from the all inclusive and and they want they're taking Jamaicans <,> ahm Jamaicans are actually <,> are taking our visitors outside of that environment and taking them into the hill <,> the

25        highland valleys and just for them to see what Jamaica has to offer outside of an all inclusive setting <,> where that is not just Jamaica <,> it is not Jamaica <,> an all inclusive setting is not Jamaica <,> it is not <,> we want them to be exposed to so many things that the island has to offer

<\$B> white people weird you know you have some some a just come just <indig> fi </indig> stay with some inner city people just to see the feeling you know

30 <\$A> well true <,>

<\$B> how <indig> duti </indig> you know

<\$A> true <,> there's those who really want to experience Jamaica from that perspective

<\$B> mh

<\$A> yeah I mean and <,> now it happens in Negril I don't know if it happens any  
any other <,> any other place <,> but ahm they're now wanting to explore <,>  
ahm the different sides of Jamaica the food the culture the everything the  
5 events <,> ahm and other attractions and so you have these little <,> ahm  
places and this is not a payed advertisement by any of these but I never went  
to college

<\$B> appeal appeal to we all of us

<\$A> yeah

10 <\$B> just because we have <indig> fi fi </indig> get on top a this crime thing you  
hear

<\$A> okay

<\$B> alright <,> but though to have a <?> pity </?> up now

<\$A> alright

15 <\$B> the thing me <unclear> ... </unclear> say one last thing

<\$A> yeah

<\$B> now if Mister Golding who's a very shrewd <,> politician

<\$A> aha <,>

<\$B> somebody call <indig> fi </indig> say how them put it how mister Golding a  
20 proof ah <?> Lowing </?> <,> <?> Edward Lowing </?>

<\$A> mh <,>

<\$B> and <?> Lewing </?> did make a statement one time <indig> se </indig> <,>  
<{> <[> <unclear> ... </unclear> </[>

<\$A> <[> <unclear> ... </unclear> yes </[> </{> <,>

25 <\$B> now Mister Golding did analyze that <?> and </?> thing <?> that that </?> in  
itself pose a problem <,> without the row with Lewing

<\$A> mh <,>

<\$B> probably would pose an objection to Lewing

<\$A> <O> laughter </O>

30 <\$B> but him not stupid

<\$A> right

<\$B> eh <,> but him analyze the <indig> ded kat ting </indig> <O> laughter </O>

<\$A> <O> laughter </O> mister <?> caller </?> have a great day you not getting me  
into any mix up today

<\$B> allright <,>  
 <\$A> allright <,> good day caller welcome to the program hello  
 <\$C> hello good afternoon  
 <\$A> good afternoon sir  
 5 <\$C> ah I need a bit of information a you don't know if you can  
 <\$A> what's that information <,>  
 <\$C> ah I'm calling from <unclear> ... </unclear>  
 <\$A> mh  
 <\$C> and I'm interesting in in learn <,> electronic repairs  
 10 <\$A> mh  
 <\$C> but I been checking for the longest while I don't know is hard hoffering any  
 centre which ahm deal with that aspect of of training <,>  
 <\$A> electronic repairs  
 <\$C> electronic repair  
 15 <\$A> okay  
 <\$C> <unclear> ... </unclear> on the radio come body and say  
 <\$A> the best thing to do is to contact Hart directly  
 <\$C> oh yeah  
 <\$A> and I'm I don't know why they wouldn't ahm <,> offer that area of training for  
 20 young people  
 <\$C> the thing is I been calling in you know I just can really <{> <[> <unclear> ...  
 </unclear> </[>  
 <\$A> <[> you not getting through with them you getting </[> </{> an answer <,>  
 <\$C> no <,>  
 25 <\$A> allright I I'm  
 <\$C> I don't know if they if you can just use the program and please <unclear> ...  
 </unclear>  
 <\$A> I'm going to <,> I'm I'm going to make a call  
 <\$C> okay  
 30 <\$A> outside of this program and find out <,> but what you can do you can listen out  
 for from my saying it out on the program tomorrow you may want to call back  
 tomorrow 'bout the same issue  
 <\$C> okay

<\$A> allright <,> what is it again ahm <,> on electrical repair what was you saying  
 <,>  
 <\$C> electronics  
 <\$A> electronic repair  
 5 <\$C> yeah  
 <\$A> okay allright thank you <,>  
 <\$C> ya man thanks <,>  
 <\$A> mh <,> let's go to the next caller hello <,> hello <,>  
 <\$D> hello  
 10 <\$A> yes sir  
 <\$D> yeah I would like to speak to you there there's a person before me <,>  
 <\$A> no go ahead sir <,> just go ahead and talk <,> hello <:;>  
 <\$D> hello  
 <\$A> yes go ahead sir <,>  
 15 <\$D> yes I'm calling you is this the host <,>  
 <\$A> yes sir go ahead you're on the air <,>  
 <\$D> ahm <,> I'm wondering ahm <,> I having a problem with some <unclear> ...  
 </unclear> for a long time  
 <\$A> right  
 20 <\$D> and I usually buy <unclear> ... </unclear> and I put it in into <,> like a bag of  
 <unclear> ... </unclear> it out in two pan <,> it always full and leave some <,>  
 what I noticing now about three weeks  
 <\$A> mh <,>  
 <\$D> it don't even can full the two pan when when I throw out the <unclear> ...  
 </unclear> <,> and you suppose to have a set of amount that you get in each  
 25 bag right  
 <\$A> right  
 <\$D> I remember the cement company a the <unclear> ... </unclear> government  
 or <,> whosoever do something about it  
 30 <\$A> mh  
 <\$D> can they do something <,> not not giving us what we deserve <,> because  
 what I notice you know <,> the fee is going up every day  
 <\$A> right  
 <\$D> <unclear> ... </unclear> him <indig> na </indig> know

<\$A> and then you are getting less

<\$D> and then they are giving us less like we a eat and and we don't realize it and they are making millions in taking of <,> at least about two and a half or three pounds of each bag

5 <\$A> mh so you would have wanted to get the same quantity <,> ahm

<\$D> yes because you are paying more and more and the fee is going up

<\$A> right

<\$D> and we are getting less and paying more <,>

<\$A> I I don't know what is happening where that is concern because it is <,> I'm

10 happy that you said that because it is evident in some other products <,> ahm used to get high quality products and of course as it get more expensive you find that the quality of the product is not the very same <,> and so you loose interest <,> ahm I am not too sure because it is a common <.> it is a common experience that we all are having <,> where you find people are now <,>

15 they're accustomed to <,> buying a particular product and getting a a certain amount <,> <{> <[> and then as soon as <,> right</[>

<\$D> <[> yes I don't usually measure it like </[> </{> like the two <unclear> ... </unclear> pan empty

<\$A> yes

20 <\$D> always throw the the bag of <unclear> ... </unclear> when I <unclear> ... </unclear> a bag a <unclear> ... </unclear> and throw it into the two pan

<\$A> mh

<\$D> and it always leave a little <,> now we cannot even full the two pan

<\$A> right <,> I I I <,> you know I guess they're cutting back I don't know but it

25 should not be a situation where they cutting back which is now affecting the consumer <,> in terms of high prices and you get a smaller amount

<\$D> but but if they a put certain amount in a the bag like twenty five grams or whatsoever

<\$A> yes

30 <\$D> and they doesn't

<\$A> so it's not in it's not consistent with the what is written on the the package is not consistent with the amount in the the the pack

<\$D> no because that was the usual amount use to <,> mark on the bag

<\$A> yes



<\$D> and the same amount mark on the bag

<\$A> yeah

<\$D> and now we been getting less

<\$A> and then you talk

5 <\$D> there is something wrong

<\$A> and this is the fee for chickens

<\$D> yes <,>

<\$A> ahm but what's the name of it

<\$D> <?> Iprofin </?>

10 <\$A> is this <?> Iprofins </?> <,> allright we gonna find out what's going on where that is concern <,> we won't promise that you get the answer today

<\$D> I hope they would do better because because I I am <?> raising </?> chicken for a twenty four a almost fifteen years and and is the first time I having this problem

15 <\$A> allright I'll just ahm check it out

<\$D> and I be call here a day ask you about something and you say you would do the research

<\$A> what's that

<\$D> about cuba

20 <\$A> with cuba oh yes I remember about but I'm not done it yet

<\$D> okay

<\$A> but ahm <,> I will do the research and then ahm <,> talk about it and you'll be able to hear it on on the air

<\$D> okay <,> thanks very much

25 <\$A> you're welcome sir thanks for calling <?> you hear </?> <,> let's go the phone line hello caller <,> hello <,> hello <,> hello <,> hello <,>

<\$E> Mister Atkinson

<\$A> yes <,>

<\$E> I couldn't <,> help but put in my little piece <,> now the poli political thing here

30 <\$A> mh <,>

<\$E> you <,> you know my problem <,> with a lot <,> of the callers that come and talk about politics

<\$A> mh <,>

<\$E> hear the hypocritical way that they dealt with it <,>

<\$A> right I think that a lot of are not fair <{> <[> in terms of their statements that they make </[>

<\$E> <[> over the hair </[> </{> <,> over the hair I've been listening <,> to <,> five or six caller that support the former government <,>

5 <\$A> mh <,>

<\$E> and you see important issue

<\$A> mh <,>

<\$E> they never discuss it always

<\$A> they shy away from it <,>

10 <\$E> always going right down <,> I'm not afraid to say

<\$A> right

<\$E> I support this government <,> I'm not afraid to say that <,> but if you believe <,> I'm not going to really criticize this government they make a very bad mistake

15 <\$A> isn't it it is isn't it a case where whether your JLP or PNP you ought to support the government that is in power to ensure that everybody <,> everybody <,> every Jamaican <{> <[> will live a comfortable life <,> yes </[>

<\$E> <[> what I'm saying now Mister Atkinson </[> </{> what I'm try to explain to you

<\$A> yeah

20 <\$E> all of us is political <,>

<\$A> yes

<\$E> I know we support one party

<\$A> yeah

<\$E> or the other <,> 'cause I say these people they're so hypocritical

25 <\$A> yes <,>

<\$E> they <,> unresponsibile for a <,> whole a the country is right now because of the hypocritical will

<\$A> mh

<\$E> they don't discuss the things that are affecting us

30 <\$A> mh <,>

<\$E> they only discuss <,> party issue

<\$A> mh <,>

<\$E> right now <,> right now personally <,> I'm <,> I am involve in human right

<\$A> mh

<\$E> and and they are really criticizing him <,> Mister Simon <,>

<\$A> yeah

<\$E> because I don't believe he's doing enough <,> I don't believe he's been doing enough the police is criticizing him <{> <[> <unclear> ... </unclear> </[>

5 <\$A> <[> when you say he's not doing enough </> </[> what do you mean that he's not doing enough

<\$E> allright <,> for instance now

<\$A> mh <,>

<\$E> since this government come into power the police a

10

## File5.11 Disclosure – 2

Hot 102 FM 10 Decmber, 2007

15

\$F announcer

\$A Adrian Atkinson, host, male

\$G caller, male

\$H caller, male

20 \$I caller, male

<\$F> you're listening to disclosure <,> the numbers to call on disclosure nine five two zero one four five <,> nine five two four zero eight one <,> nine two five seven one seven two <,> nine six nine six nine three three <,> and seven five five three nine eight five <,> and you may call toll free across Jamaica one eight eight eight nine nine one four four three zero <,> and now back to your host on disclosure

25

<\$A> welcome back to disclosure right here on hot one o two FM the name is Adrian Atkins sitting in today again for doctor Dovain final segment of our program let's get back to the caller on line yes sir <,>

30

<\$G> yes mister <unclear> ... </unclear> mister <,> Atkinson

<\$A> mh <,>

<\$G> yes as I was saying about this incident about <,> this youth was consult and threaten by certain police man who a in the <indig> bag wag </indig> Spanish Town area

<\$A> mh <,>

5 <\$G> a taxi man tell the family that he <,> bring the youth <,> who in this certain area <,> in <indig> bagwag </indig> <,> leave him <,> he was missing for two day <,>

<\$A> and you know that for a fact <,>

<\$G> no what I'm read is a what

10 <\$A> okay

<\$G> I saw in the paper this morning

<\$A> okay okay

<\$G> this family <,> say was missing for two day after being threaten constantly because <,> of his family that the police want and <indig> kyan </indig> get to

15 them <,> no <unclear> ... </unclear> of dead <,> two days after his body was found <,> a post <unclear> ... </unclear> was was called immediately and he was bury without the family <,> even knowing <,> they could only identify the youth by the cloth he was wearing after being threaten by this police man <,> what what how how that go now mister mister mister Atkinson <,> though that

20 police man should be held

<\$A> ah <,> there're so many police officers who <,> I don't know you you <,> I I <,> you know <,> it's <,> it's sad to know that these things are playing out in society <,> against <,> ahm <,> people in general whether they're <,> hard and criminal and <,> I believe <,> this is what I believe <,> I believe that if

25 people are suspected of being involved in a particular crime <,> ought to be apprehended <,> and they have to be now <,> ahm taken in <,> taken in for questioning and then take allow the law to take its course

<\$G> <[> <[> not not our Jamaican police </[>

<\$A> <[> but it's not shoot <,> shoot and kill and </[> </[> ask questions after <,>

30 there's a gentleman I remember there was in Clarendon who had toy gun <,> and then the police officers

<\$G> <[> <[> yes sure <,> within the last two weeks with the last two weeks </[>

<\$A> <[> said they felt as though <,> felt as though </[> </[> that it was a real gun and they felt threatened you ain't going to tell me you going to shoot and kill somebody

<\$G> <[> <[> and he did not <unclear> ... </unclear> back at <unclear> ...

5 </unclear> </[>

<\$A> <[> <unclear> ... </unclear> and then </[> </[> and then you now <,> ahm <,> say <,> what kind of of of ahm <,> consolation can you give to the grieving family members to say hey you thought it was a real gun and so we shot him and kill him

10 <\$G> and and mister Atkinson and then we expect crime is going to go down this police <,> has help to make crime reach were it is right now <,> because the police turn people into criminal

<\$A> it's sad

<\$G> last week I I hear somebody discussing the possibility of what can turn a man

15 a man the man that never hurt a fly into a very serious criminal

<\$A> yes <,>

<\$G> for instance I'm in my house now

<\$A> I going to have to give you <,> ahm thirty seconds to wrap up okay

<\$G> yes the police kick down my door

20 <\$A> mh

<\$G> take me <,> lock me up in a jail <indig> fi </indig> one year <,> them beat me up them do me all kind a film mister Atkinson when I come out now do you believe I ask any <?> love </?> for the police <,> do you believe that sir

<\$A> ahm I <,> can you just ask that question again I'm sorry

25 <\$G> what I'm saying

<\$A> aha <,>

<\$G> allright my door is kick down the police come beat me up

<\$A> yes

<\$G> carry me away lock me up without having any charge on me

30 <\$A> ehe <,>

<G> have me never <,> in jail for one year <,> without no charge <,> then let me go

<\$A> so what them a do come kick you of you door and then <indig> na </indig> <?> warn </?> <indig> fi </indig> kick along your door

<\$G> they done it every time

<\$A> <{> <[> them do it all the while and they need to stop it </[>

<\$G> <[> <unclear> ... </unclear> they do it every time </[> </{> <,> and if you there asking anything like that you get you mouth <indig> bos op </indig> and you go to end up dead too <,>

5 <\$A> mh

<\$G> and we alone have <indig> fi </indig> stop 'em <,> they cannot deny that

<\$A> right

<\$G> they cannot deny deny that sir

<\$A> I just want to make make correction to the inci the shooting incident with that

10 gentleman the toy gun I think it took place in Mandeville somewhere <,> ahm but besides that but you know <,> police officers just believe that they are police officers then it gave them the automatic right <,> <indig> fi kik dong an boks dong </indig> kick and shoot down and kill everybody and turn <,> the island up in a <{> <[> <unclear> ... </unclear> </[>

15 <\$G> <[> and and <unclear> ... </unclear></[> </{> the media <,> the media has play a role in this

<\$A> in what sense

<\$G> I see on television <,> I read in the paper

<\$A> mh

20 <\$G> the media <,> dramatizing the shoot out <,> the story that the police give to them they were not there

<\$A> mh

<\$G> and they are dramatizing <,> what the police said to them <,> and they make it look as if the police is some hero <,> them put the police on television smiling

25 <,> with some gun and saying them fine <,> what proof do we have mister Atkinson that this actually go that way <,>

<\$A> well ahm <,> sometimes <,> sometimes we need to get the the the the the information from <,> ahm two sides of the fence sometimes often times we hear one story coming from the police and another story coming from the from

30 the the the residents <,> and one bet to question <,> which of the stories

<\$G> is true

<\$A> is correct <,>

<\$G> is true <,> <unclear> ... </unclear> just about how we a going to find out  
because you going to court <,> is not going to get the truth because they are  
going to get the benefit of the doubt and the family be a double looser

<\$A> allright we gonna have to wrap up this

5 <\$G> <{> <[> allright <indig> fi </indig> talking <,> ya</[>

<\$A> <[> thank you for talking and <indig> fi </indig> sharing </[> </{> we go directly  
to the telephone line hello caller <,> hello <,>  
<O> automatic telephone response </O>

<\$A> ah we've lost that <,> that call <,> ah but you know what is interesting <,> the  
10 police officers <,> ought to be sensitive to <,> to the issues of the people <,>  
in every community <,> across this country <,> we <,> as citizens <,> we have  
a right <,> a right to allow our voice to be heard <,> in such a way that it  
makes sense <,> and when we speak we ought to get the kind of <,> results  
or the kind of support that we would have wanted from the police officers <,>

15 let's go to the call on line hello caller <,>

<\$H> hello

<\$A> yes sir <,>

<\$H> yes sir I just want make a my <indig> likl </indig> piece to this crime business  
you know

20 <\$A> yes

<\$H> you know it's sort a that we are one of the what best crime fighters around  
<unclear> ... </unclear>

<\$A> mh

<\$H> you know we should we should get a li at least two other I mean <,> everyone  
25 of this parish <unclear> ... </unclear>

<\$A> mh

<\$H> when the <unclear> ... </unclear> man go out the man come in with <?>  
burden </?> man the man them <,> the man <,> burn <indig> fi </inidg> fight  
crime and <?> the shooting them around the </?> <unclear> ... </unclear>

30 <?> call me a <indig> fi </indig> say you know</?>

<\$A> right

<\$H> <?> all them <indig> na </indig> </?> <unclear> ... </unclear>

<\$A> thank you very much sir

<\$H> good man

<\$A> and so there are people who are in support of <?> adams </?> coming back to the streets and <{> <[> that is when </[>

<\$H> <[> yes man <,> </[> </[> watch you man watch you man <?> you </?> no look to it man

5 <\$A> yes <,>

<\$H> <?> problem </?> other man <indig> de pon </indig> the street<,> if crime <indig> na </indig> went lower <,>

<\$A> yes

<\$H> a them man them no joke man <?> hear </?> man they murder <indig> se </indig> you know there <unclear> ... </unclear> murder a wicked a man <?> over </?> the wicked man in a man

10 <\$A> yes

<\$H> a them a the burn <indig> fi </indig> fight crime man a there should a been round there smart

15 <\$A> yes

<\$H> the man there <indig> pon </indig> the street man

<\$A> okay

<\$H> I <unclear> ... </unclear> my <indig> bredren </indig>

<\$A> I thank you very much for your point take a <,>

20 <\$H> <{> <[> one love <,> one love </[>

<\$A> <[> I mean sir </[> </[> I do hope that ahm <,> we will see it fit <,> to now <,> we have one <,> we have time just one call <,> and ahm that call has to <,> caller has to talk in one minute hello caller

<\$I> hello

25 <\$A> yes sir <,>

<\$I> yes man remember that call earlier mister mister mister Adrian I tell you <unclear> ... </unclear> I I call about the <?> pension </?> <unclear> ... </unclear>

<\$A> oh you call about <,> no I tell you that I will get back to you <,> maybe not on

30 this particular program but we'll call and find out what is the status on the situation <,>

<\$I> oh but is a <unclear> ... </unclear>

<\$A> <{> <[> oh <?> hold it </?> you want to </[>

<\$I> <[> <unclear> ... </unclear> </[> </[>



<\$A> hold the line for the producer and she take  
<\$I> I don't have enough credit to you  
<\$A> allright fine <,> ahm <,> quickly <,> miss producer can you take that ahm <,>  
5           number from that gentleman for us <,>  
            <O> music </O>  
<\$A> okay well ah that's time <,> that is the end of our program for today thanks for  
our technical operators in Montego Bay <,> ah well <,> technical operator <,>  
in Montego Bay Sheldon Campbell <,> ah our technical operators in Kingston  
Devon Marshall Richard Waynford <,> thanks to our producer Andrea Samwell  
10        thanks to our announcer <,> ah Errol Smith <,> thanks to our news presenters  
          thanks to all our callers today and thanks to all our listeners all across for  
          tuning in to Disclosure right here on hot one o two FM <,> the only station  
          you'll ever need <,> and so I will <,> close it my little two sense it says every  
15        time you pray every time you look past the appearances and seek out a work  
          you're using your faith <,> and god act through your faith <,> god means you  
          to say <,> this can be healed all things are possible there is nothing incurable  
          and I so believe that this crime <,> issue is not incurable at all <,> it has been  
          my pleasure <,> join me again tomorrow same time right here for another  
20        program disclosure <,> I'm Adrian Atkinson have yourself <,> a great  
          afternoon <,> I'm out

**File5.12      Medicine Chest**

25   **Newstalk 93 FM    December, 2007**

\$A    host, male  
\$B    Paul Pierson, pharmacist, male  
\$C    caller, female  
30    \$D   caller,male  
      \$E   caller, male  
      \$F   caller, female  
      \$G   caller, male

<\$A> we have a caller <,> let's go to the phone lines hello caller good afternoon

<\$C> good afternoon I'm calling to find out you see <,> I'm hypertensive and I'm a little bit anemic

<\$A> mh

5 <\$C> is this okay for me to go ahead and take ah <,> iron tablet <,>

<\$A> ah pharmacist did you hear the question <,>

<\$B> I'm not so clear on the question <{> <[> <unclear> ... </unclear> </[>

<\$A> <[> she says <,> she says </[> </{> she's hypertensive

<\$B> right

10 <\$A> and she says she's a little anemic <,>is it okay for her to go and and take what did you say caller <,>

<\$C> ah iron tablet

<\$A> iron tablets

<\$B> wa wa was the anemic determined by a doctor <,>

15 <\$C> yes it was

<\$B> okay and your placed on iron tablet

<\$C> yes

<\$B> there's no problem if the iron tablet is taken in a correct doses

<\$C> okay that's all

20 <\$B> and in the meanwhile what you could do <,> you could take a vitamin C along with the iron tablet

<\$C> yes

<\$B> because it aides in the absorption of the iron

<\$C> okay

25 <\$B> and if you notice any former <?> conception </?> <,> not to worry that's one of the side effect of the iron tablet <,> or discoloration in your sepsis <,>

<\$C> so is it okay if I take ahm <,> <unclear> ... </unclear> like true juice along with it just to break down the iron <,>

<\$B> sure sure true juice contains vitamin C but if you want you can also increase

30 the vitamin C by buying a few ahm <,> a the pharmacy

<\$C> oh

<\$B> it would not hurt <,>

<\$B> allright thank you very much

<\$C> okay no problem

<\$B> good afternoon bye bye <,>  
 <\$A> yes you you can talk to the pharmacist right here <,> on medicine chest  
 Jamaica nice <,> numbers to call nine seven zero <,> zero one zero six <,>  
 5 nine seven seven seven six three eight seven zero two <,> two five eight five  
 seven zero two <,> three four seven zero <,> whatever questions you have  
 <,> the the pharmacist can handle I'm sure you you <,> come away being  
 more or better informed about your your concern <,> so so ahm mister  
 pharmacist <,> we <,> we we have to make sure <,> that we read <,> ahm the  
 the the the the packages <,>  
 10 <\$B> right  
 <\$C> and that and that we adhere to it  
 <\$B> definitely  
 <\$A> ahm there there's there's something that happens to me sometimes <,> ahm  
 <,> I I feel like like my <unclear> ... </unclear> are acting up <,> I start to  
 15 cough <,>  
 <\$B> right  
 <\$A> and then I go and I take a cold and cough medication <,>  
 <\$B> mh  
 <\$A> and it breaks down my body completely <,> as we having a caller though I I  
 20 don't think I can give it and answer the question <,> let's go to the phone lines  
 <,> hello caller good afternoon <,>  
 <\$D> good afternoon  
 <\$A> yes me brother how do you do <,>  
 <\$D> I'm allright  
 25 <\$A> you want talk to the pharmacist <,>  
 <\$D> yeah  
 <\$A> go ahead <,>  
 <\$D> ya pharmacist  
 <\$B> ya hello <,>  
 30 <\$D> yeah <,> can you tell me what I can take for low sperm count <,>  
 <\$B> low sperm count  
 <\$D> yeah <,>  
 <\$B> well that's a medical condition but what I do know ahm <,> multi multi vitamin  
 sorry that contains a concentration of zinc <,> I to extent and aid in in in in

sperm production <,> right <,> ahm you were determine who determine that  
you had a low sperm count <,>

<\$D> my doctor <,>

<\$B> you doctor <,> you weren't placed on medication <,>

5 <\$D> no <,>

<\$B> what I find that weird <,> so what he said to you there must be some <,> ahm  
<,> way of trying to deal with that problem <,> whether by <,> medication or  
change of lifestyle <,> hello <,>

<\$D> hello

10 <\$B> right <,> so he he told you nothing that you have a low sperm count and that's  
it <,>

<\$D> yeah <,>

<\$B> well what you could do well in the meanwhile I mean you would probably  
would want to get a second opinion by <,> visiting another doctor <,> but in  
15 the meanwhile you could buy multi vitamins that contain zinc <,> or there're  
special ahm <,> vitamins out there <,> for men male formulas <,> you could  
always go to the pharmacy and ask <,> and read the package and the one  
that suits you best <,>

<\$D> allright <,>

20 <\$B> okay <,>

<\$D> yeah thanks

<\$A> yeah thanks thanks thanks for calling caller <,> we going back to telephone  
lines hello good afternoon <,>

<\$E> hello hello

25 <\$A> yes go ahead

<\$E> <unclear> ... </unclear> good afternoon sir how are you today

<\$A> I'm good <,> want talk to the pharmacist

<\$E> yes sir

<\$A> go ahead <,>

30 <\$E> yes sir <,> I just want to ask again talking about the <,> the hiron <,> and <,>  
and the <indig> likl </indig> bone <,> <unclear> ... </unclear> is there a  
special reason why <,> you when you use the hiron tablet <,> you have to <,>  
you have <,> you you have a hard bone <,> that not to good for us <,>

<\$A> a pharmacist did you hear the question <,>

<\$B> not hearing clearly

<\$A> okay he's he's asking <,> he said he said he heard you speak about having <,> ahm <,> having problems <,> ahm <,> going ot <,> with the <?> stool </?> <,> when when you take iron tablets

5 <\$B> right that's one of the side effect

<\$A> and he says <,> he saying that it not too good for us

<\$B> no no certainly not

<\$A> so is there a particular reason why it has to be so <,>

<\$B> well that's just the nature of the medication <,> that's just the nature of the medication and what you can do to combat that effect <,> is by ah <,> on a a daily basis <,> drink <,> having <,> having your diets on a daily basis what you can do is incorporate a lot a <unclear> ... </unclear> <,> and what I mean by that <unclear> ... </unclear>

10 <\$E> <{> <[> <unclear> ... </unclear> </[>

<\$B> <[> <unclear> ... </unclear> </[> </[> vegetables <,> rice <,> and try not to eat as much <?> palish </?> food as possible <,> like you don't want to eat ahm <,> you you white rice <,> you probably want to use parboil or you Uncle Benz for example

15 <\$A> mh

<\$B> and just eat like the the inside of fruits and so on <,> during that <,> during that process of taking <,> the the <,> iron tablet <,> is not something that you definitely constipated you know <,> I mean <,> you have persons who have taken iron tablet <,> and <,> haven't experienced the the that form constipation but if that do happen there're means of dealing with that quickly

20 <,>

<\$A> thanks caller for your call <,>

<\$E> okay sir <,>

<\$A> allright <,> allright if you want to talk to the pharma <,> pharmacist before he goes at ah <,> one thirty <,> you can call nine seven zero <,> zero one zero

25 <,> six <,> nine seven seven <,> seven six three eight <,> seven zero two <,> two

30 <,> five eight five <,> seven zero two three four <,> seven zero of course we're talking with Paul Pierson who's the resident pharmacist <,> at PA Benjamins right you must have concerns that you would like to discuss with the pharmacist <,> and and he has always ah <,> highlighted the need for those of

us who <,> who go to pharmacies <,> talk to your pharmacist let's go to the  
 phone lines hello good afternoon <,>  
 <\$F> good afternoon  
 <\$A> yes  
 5 <\$F> ahm <,> I enjoy your program  
 <\$A> thanks  
 <\$F> <unclear> ... </unclear> to your program  
 <\$A> thank you very much  
 <\$F> <unclear> ... </unclear> </?> interesting </?>  
 10 <\$A> thank you  
 <\$F> and this thing about me a have problem with liver spot  
 <\$A> yes  
 <\$F> what can I do about that me buy <unclear> ... </unclear> and but it come back  
after a while <,> is this that I'm not drinking enough water <,> help me please  
 15 <\$A> alright ahm <unclear> ... </unclear> and and and listen me answer  
 <\$F> yeah thank you <,>  
 <\$A> alright listen me answer pharmacist <,>  
 <\$B> hello  
 <\$A> yes she was asking <,> she says she has liver spots  
 20 <\$B> mh <,>  
 <\$A> and she keeps buying </?> whidfield </?> ointment but it doesn't seem to be  
helping her the way she would like it to help  
 <\$B> right <,>  
 <\$A> she wants to know how what else she could do <,> to combat the problem <,>  
 25 <\$B> okay liver spot right oh we know that liver spot is cause by a fungus <,> right  
 and ahm <,> part of the reason for that is <,> it's normally a a a an external  
 problem but if you notice that you're using your </?> topical </?> products or  
those products that you rub on your skin <,>  
 <\$A> mh <,>  
 30 <\$B> and you're not getting any help you probably need to see the doctor and then  
 he'll probably treat you by giving you something internally <,>  
 <\$A> mh  
 <\$B> as as wel as having that that external product to treat the problem so I think  
that is the case with her as most people complain a the same thing using the

<?> widfield </?> ointment and then after a while the thing just ahm <,>  
appear <,>  
<\$A> mh <,>  
<\$B> again so it is important for them to see a doctor probably you might need to do  
5 a blood analysis  
<\$A> mh <,>  
<\$B> and then after that then there might be a cause for for treatment internal  
treatment <,>  
<\$A> she she was asking about water <,> if she should be if she should increase  
10 <\$B> well water is very vital very vital i i i in our diet just for for us to live so <,> but  
there's no direct relation with water and liver spot she should continue drinking  
plenty water <,>  
<\$A> okay <,> okay <,> alright let's see we can squeeze one more caller in <O>  
laughter </O> pharmacist is is one and a half minutes <,> ahm before we  
15 close the feature <,> alright nine seven zero zero one zero six nine seven  
seven seven six three eight hello we go back to the phone lines hello good  
afternoon <,> hello <,>  
<\$G> how do you do sir  
<\$A> yes me bother how do you do <,>  
20 <\$G> oh I need to talk to your pharmacist one second <,>  
<\$A> quickly <,>  
<\$G> okay <,> alright I'm hypertensive you hear <,> I'm taking <unclear> ...  
</unclear> <,> ah I love me <indig> likl </indig> <,> drink every now and again  
no <unclear> ... </unclear> me <indig> kyan </indig> drink alcohol <,> or no  
25 alcoholic product <,>  
<\$A> yo you mean you just hear that <,>  
<\$G> ah  
<\$A> you just heard that you you shouldn't drink any <,>  
<\$G> well no me been hearing that long time ago  
30 <\$A> oh but but you still had some <,>  
<\$G> well I seen a bit the urge for it <,> I mean a <indig> likl </indig> now and again  
what what the best one to drink  
<\$A> <O> laughter </O>  
<\$B> <O> laughter </O>

<\$A> pharmacist did you hear the question

<\$B> no not in total

<\$A> he said <,> he's taking some a some medication for hypertension

<\$B> I heard the <unclear> ... </unclear>

5 <\$A> right but and and and and and it says the the the the instruction says <,> he shouldn't be having any alcohol

<\$B> yes avoid alcohol

<\$A> he wants to know <,> if every now and again he can have a <indig> likl tot </indig> and if so <,> what is the best <,> one to <indig> tot </indig> with

10 <\$B> <O> laughter </O>

<\$A> <O> laughter </O>

<\$B> he need to call Jerry and Nevis <,> so I guess one would have to look at their their their disease condition meaning that how <,> alarming is the hypertensive case <,> whether it is marginal whether is a very critical case <,>

15 ahm <,> a little wine I know <,> every now and then <,> a little wine <,> probably before you you you have your meal or something won't creating a harm <,> but do things in moderation <,>

<\$A> mh

<\$G> now now what type a wine

20 <\$A> <O> laughter </O>

<\$B> <O> laughter </O> I'm no expert here I'm not a dietician <O> laughter </O> if anything I put a little grape wine <,>

<\$G> grape wine

<\$B> yeah a little grape wine a mouth full

25 <\$G> alright one more quick one <,> what is the best thing ahm <,> for <?> ingo </?> here <,> what I notice I have <?> ingo </?> here a on the face <unclear> ... </unclear> <,> you answer me why is that greater than the other <,>

<\$B> oh okay oh okay <,> ahm <,> what what part of the reason is that ahm <,> the way you might shave <,>

30 <\$G> mh

<\$B> might be a a a cause of concern <,>

<\$G> but I don't shave I only trim <,>

<\$B> well the clipper is is is a form of a <,> shaving type of mechanism there the up and down movement <,> that could be a cause there



<\$G> no me trim with scissor man <,> me trim with scissor  
 <\$B> with scissors <,> <O> laughter </O> not sure about that <,>  
 <\$A> maybe you have a skin condition  
 <\$B> you probably got to visit the dermatologist for for for ahm <,> a more <,>  
 5 <\$A> analysis  
 <\$B> scientific <,> ahm opinion  
 <\$A> yes  
 <\$G> okay my bro' thank you so much alright  
 <\$B> okay no problem  
 10 <\$A> thanks <,>  
 <\$G> <unclear> ... </unclear>  
 <\$A> ya man thank you caller and and pharmacist <,> wanna really thank you again  
 <indig> bwai </indig> look at <,> the the half an hour not enough now <,> in it  
 <\$B> no it seem like  
 15 <\$A> fifteen minutes no half an hour <,> and still not enough <O> laughter </O> <,>  
 wanna thank you though <,> for you know spending time with us and our  
 listeners <,> to enlighten them on the use of medication and interactions <,>  
 <indig> nof </indig> love  
 <\$B> no <unclear> ... </unclear> here thank you  
 20 <\$A> catch you next week  
 <\$B> alright then  
 <\$A> alright <,> this is Jamaica nice and that was <,> medicine chest reminding you  
that medicine chest <,> was brought to you <,> courtesy of ocean spray  
 cranberry pongonut juice <,> ocean spray drink to life and Benjamin's a trusted  
 25 name for over a century medicine chest Jamaica nice soon come back  
 <O> music </O>

**File5.13      Talk Show on music**  
**Irie FM        December, 2007**

- \$A    Cocoa Tea, male
- 5    \$B    host, male
- \$C    host, female
- <\$A> is a mean of survival them no want to preach violence to people
- <\$B> mh <,>
- 10 <\$A> get violent and all them thing there but is a mean of survival <,>
- <\$C> mh
- <\$A> and people afi survive and man have to life <,> so me couldn't go and say  
      them bwoi <,> a Munga a Movado them a call because Munga and Movado  
      them no response to me <unclear> ... </unclear> them just a do a thing to  
15    make them them be able to survive
- <\$B> yeah them eat food
- <\$A> get me what me a say <,> so I would never have nothing say about why them  
      use them <unclear> ... </unclear> no that that would be bias and really <,> I  
      man wouldn't be speaking the truth
- 20 <\$C> mh <,> what what we need to say though I mean persons who a ina position  
      <,> you know entertainers the media like you say and and other persons in a  
      positions where people will listen to you I mean you afi use this avenue fi fi  
      push positive
- <\$B> right
- 25 <\$C> and like you say <,> you know teach the youth them and make them know this  
      is the way forward because right now <,> I mean apparently they're getting a  
      lot a missignals
- <\$A> definitely I man a
- <\$C> so
- 30 <\$A> I man a that is cause but I think this is what <,> cause a lot a the violence still  
      you know
- <\$B> mh <,>
- <\$A> but why I'm saying is because of the way of surviving <,>
- <\$C> mh

<\$A> because me have the right now the media <,> you have broadcasting commission

<\$B> yes

<\$A> and the broadcasting commission was <,> was doing their job <,> by stopping  
5 <unclear> ... </unclear> something play on the radio <,> tell the youth them  
no do it <,> if them a say people a play something <unclear> ... </unclear> a  
pon the radio and them beat it out and play same with

<\$B> mh mh

<\$C> alright lets jump back to to you <{> <{> a little now you just got back from your  
10 tour of Europe </{>

<\$B> <[> yes <,> yeah how did that go </{> </{>

<\$C> how was that and do you have any upcoming tours in the pipeline

<\$A> well right now that Europe tour went very very well because <,> right me a say  
the people them need fi hear <unclear> ... </unclear> right no way you know  
15 me a say like people get taiyad taiyad fi hear one type a thing them want hear  
something them kyan uplift them <,> and make them feel <unclear> ...  
</unclear>

<\$B> yeah

<\$A> they have hope of surviving

<\$B> mh <,>

<\$A> in a world of turmoil you know me a say

<\$C> mh

<\$B> true true

<\$A> right now we have so many wars and crime all over the world and them thing  
25 there you know me a say the people need something that can uplift their mind  
was very very good very very well it went down you know me a say like <,> I  
man a play <,> hour and a half <,> one forty five minute and two hours a night  
people are still a beat me the place fi want them want to have more <,>

<\$B> okay

<\$A> you know me a say that's what I'm saying if the positiveness was was being  
30 <,> transforming <,> to the people them they woulda take it in same way <,>

<\$C> mh

<\$A> because I man a never go out there what you know <unclear> ... </unclear>

<\$B> right

<\$A> <unclear> ... </unclear> certain way <,> it just the normal cocoa tea where  
 you know se a cocoa tea that <,>  
 <\$B> sweet sweet cocoa tea  
 <\$A> what you know cocoa tea could never be Bounty Killer Bounty have him thing  
 5        and Cocoa Tea have him thing  
 <\$B> that's right  
 <\$A> and Cocoa Tea could never be Beanie because Beanie have him thing same  
           way  
 <\$B> that's right  
 10 <\$A> you know me a say  
       <\$C> yeah you have you identity  
 <\$A> like me a say <,> it a big reggae music is a big <,> big big market all over the  
           world  
 <\$B> yes  
 15 <\$A> and more people can relate to our business <,>  
       <\$B> mh  
 <\$A> because <,> it something that I like the struggle of many generation because  
           poor people a <unclear> ... </unclear> black people alone <,>  
 <\$B> that is true  
 20 <\$A> there are poor people ina every <unclear> ... </unclear> walks of life <,> and  
       when I tell I man se fi unite and come together and no because a black or  
       white black white red people <,> purple brown blue everybody <,> everyone a  
       deal with a way se me a say

25

**File5.14 Raggashanti Live – 1**  
**Newstalk 93 FM 12 December, 2007**

\$A Raggashanti, male, host  
5 \$B caller, female  
\$C caller, male

<\$A> top a the morning to you <,> hello  
<\$B> hello good morning

10 <\$A> good morning <,>  
<\$B> Ragga <indig> wagwaan </indig>  
<\$A> <?> what where me there </?> <indig> wagwaan </indig> with you <,>  
<\$B> me alright  
<\$A> you sure <,>

15 <\$B> yes  
<\$A> okay  
<\$B> me no fight no woman you know <indig> fi </indig> no man in a because me  
no see that the man there him no bad him him no born yet <,> and him woman  
dead <,> and good better best out <indig> de </indig>

20 <\$A> and good better <,> the man where you <indig> fi </indig> fight over no born  
yet  
<\$B> yes <,>  
<\$A> and  
<\$B> and him woman dead

25 <\$A> and him woman dead <{> <[> and good better best out <indig> de </indig>  
</[>  
<\$B> <[> and good better best out <indig> de </indig> </[> </{>  
<\$A> alright baby so what you think you hear about you hear about woman a fight  
over man out a row <,>

30 <\$B> whole leap a time  
<\$A> whole leap a time you hear it a <indig> gwan </indig>  
<\$B> yes  
<\$A> but what you think about that right there  
<\$B> then them a foolish <indig> fi fi </indig> a

<\$A> there are some woman say you some woman a listen a so you <indig> kyan  
 </indig> go and talk <,> if a never if them never fight <indig> fi </indig> them  
 man <,> woman <indig> wuda </indig> come take him away <,> and them  
 <indig> wuda </indig> loose this and a loose that and them life <indig> wuda  
 5 </indig> way more miserable and depressing than it is right now  
 <\$B> I hear <,> also them believe  
 <\$A> yeah no they will tell you that  
 <\$B> oh okay  
 <\$A> they will make a argument then <indig> de </indig> <,>  
 10 <\$B> mh  
 <\$A> them will say yes it's stressful <indig> fi </indig> fight <,> but the alternative a  
 loosing the man and everything will come is the man is worth what you think  
about that  
 <\$B> no sir me no in a that  
 15 <\$A> you no in a that  
 <\$B> no  
 <\$A> alright you know where you call from again  
 <\$B> Clarendon  
 <\$A> wait a who this <unclear> ... </unclear> a easy a call from  
 20 <\$B> <O> laughter </O> yes  
 <\$A> alright we pick up you vice a time you man  
 <\$B> yes  
 <\$A> alright but you good though  
 <\$B> yeah man  
 25 <\$A> alright you take care  
 <\$B> alright take care  
 <\$A> don't worry me still a go play <?> Pungsi Foot </?> no hear <unclear> ...  
 </unclear>  
 <\$B> yes me want it you know  
 30 <\$A> no ma me play <?> Pungsi </?>  
 <\$B> <unclear> ... </unclear> a me friend <,>  
 <\$A> you a don't worry before the week done me play <?> Pungsi </?>  
 <\$B> yeah man alright  
 <\$A> before the week done me a go play <?> Pungsi </?> you hear

<\$B> yes alright yeah  
 <\$A> you take care <unclear> ... </unclear> <,> here we go top a the morning to  
 you hello <,> hellio <,> who is on the *hair* <,>  
 <\$C> hello  
 5 <\$A> yes sir hello  
 <\$C> yo <indig> wagwaan </indig> Ragga  
 <\$A> <?> **day** a king </?> <,>  
 <\$C> well me just want <,> this morning was listen you program and I hear you was  
bigging up the most honorable Portia Simpson Miller  
 10 <\$A> aha <,>  
 <\$C> that's her birthday today  
 <\$A> aha <,>  
 <\$C> and I just wanted to *had* to that  
 <\$A> alright  
 15 <\$C> that we wish her a happy birthday and many mores to come  
 <\$A> right  
 <\$C> and <,> we Jamaican we love her this is coming from Keith <,>  
 <\$A> okay  
 <\$C> of her <,> this is one of her security Keith  
 20 <\$A> one of her security  
 <\$C> right  
 <\$A> when they say <,>  
 <\$C> not not a police officer  
 <\$A> okay okay <{> <[> alright then </[>  
 25 <\$C> <[> <O> laughter </O> </[> </{> and mister Douglas whose celebrate his  
birthday last month the twenty eight of November <,>  
 <\$A> who is that  
 <\$C> Easton Douglas  
 <\$A> alright then  
 30 <\$C> we want to wish them all the best and we is here for them  
 <\$A> alright  
 <\$C> and just keep them good  
 <\$A> alright then  
 <\$C> <unclear> ... </unclear> **play** a song for them no Ragga

<\$A> eh  
 <\$C> play song for her no <,>  
 <\$A> you know what <,> you right I can  
 <\$C> <unclear> ... </unclear> you know the song they call it once twice three times  
 5 my lady <,>  
 <\$A> oh me no have that one there but we find that no man we a go find hot tune  
 <\$C> find it Ragga me know you have <unclear> ... </unclear>  
 <\$A> no hold on <,> we a go find hot tune <indig> fi </indig> <unclear> ...  
 </unclear> once twice three times a lady  
 10 <\$C> yes man  
 <\$A> we look <indig> fi </indig> it you hear  
 <\$C> and big up Mister Miller <,>  
 <\$A> which Miller that  
 <\$C> mister Herald Miller <,>  
 15 <\$A> Anthony <{> <[> Miller from Rising Star eh </[>  
 <\$C> <[> no mister Herald Miller </[> </{>  
 <\$A> oh okay  
 <\$C> he is the husband of Misses Simpson Miller <{> <[> <O> laughter </O> </[>  
 <\$A> <[> okay big up mister Miller every time man you watch out you hear </[> </{>  
 20 <\$C> alright Ragga I listening out for the music  
 <\$A> cool no man <,> alright I try <indig> fi </indig> line it up you hear  
 <\$C> alright good bless  
 <\$A> okay <,> alright ah me coming to a break me soon forward

25



**File5.15 Raggashanti Live – 2**  
**Newstalk 93 FM 13 December, 2007**

- \$A Raggashanti, male, host
- 5 \$B caller, male
- \$C caller, female
- <\$A> top a the morning to you hello <,>
- <\$B> morning
- 10 <\$A> morning <,>
- <\$B> eh you sell off again <,>
- <\$A> yes sir <,,>
- <\$B> you you you you understand the woman them a Jamaica <,>
- <\$A> what you mean
- 15 <\$B> alright <,> me tell <indig> se de truut kom uot <indig> likl bai likl </indig>
- <\$A> yeah
- <\$B> a everybody a afraid a tell now but truth still <,> women <,> more defensive than man me tell you <indig> se </indig> a woman run things
- <\$A> what you mean more defensive than man
- 20 <\$B> alright more protective
- <\$A> hold on hold on man a fight man a kill man over woman now you know <,>
- <\$B> what you say
- <\$A> man out there <indig> nof </indig> a some a them killing the way <indig> se a gwan </indig> out <indig> de </indig> in a gang or whatever and a man shoot
- 25 man and a kill man man who man
- <\$B> <unclear> ... </unclear> woman is <?> all better </?>
- <\$A> eh <,>
- <\$B> you want me tell woman is <?> all better </?> <,> and a she run things <,>
- <\$A> well some a set up yes some a set up
- 30 <\$B> a the woman them run me Ragga me no
- <\$A> no I no just woman alone there some man out <indig> de </indig><,> to <?> whole leap </?> a gun <indig> de </indig> a Jamaica now and thing <,> and whatever <,>
- <\$B> where the man them <indig> de </indig>

<\$A> no but we just want you know <indig> se </indig> we talk <indig> boot </indig>  
woman who a beat up woman because that out the regular

<\$B> long time

<\$A> long time but we just want to remind people that is not only woman that while it  
5 is more likely that a woman will fight a next woman over a man <,> we want  
people to still be reminded that you have man out <indig> de </indig> <,> who  
a commit extreme violence against other man because <,>

<\$B> <{> <{/}> <unclear> ... </unclear> </{>

<\$A> <{/}> over woman but it is still more </{> <{/}> common <indig> fi </indig> a  
10 woman fight a next woman over a man

<\$B> eh

<\$A> yeah <,>

<\$B> say that again

<\$A> it is still more common

15 <\$B> yeah

<\$A> for a woman to fight a next woman <,> over a man

<\$B> or fight a man too <,>

<\$A> well that too yeah

<\$B> mh alright <,> now the lady who just talk to you <,>

20 <\$A> hold on there we take a break a come back and you finish you hear

<\$B> alright Ragga

<\$A> alright we soon forward people soon forward oih

01:47 – 04:25 advertisements previews – not transcribed

<\$A> yeah man welcome back up in a we <indig> sinting </indig> the real Jamaican  
25 talk show with me <,> Mister <unclear> ... </unclear> Raggashanti blessings  
and respect back to our caller up on the line back right you now <?> Saint Ann  
</?> proper

<\$B> yeah alright <,> me have a <?> jump the gun </?>

<\$A> yeah <,>

30 <\$B> woman <indig> kyan </indig> done <,>

<\$A> true <,>

<\$B> man easy <indig> afi </indig> done him done all the while <,>

<\$A> easy <,>

<\$B> him go life one leave dead

<\$A> Shabba Ranks say <{> <[> one to one watch then you turn it down </[>

<\$B> <[> hold on <unclear> ... </unclear> </[> don't bother him go <indig> de  
</indig> <,>

<\$A> <O> laughter </O>

5 <\$B> don't bother go <indig> de </indig> <,> you <indig> se </indig> the music  
when the <?> <indig> gials </indig> go </?> play

<\$A> mh

<\$B> <?> you se me when you se </?> <,> when wom when women <,> young and  
old <,> go a dance and hear them the music

10 <\$A> mh <,>

<\$B> them <indig> a fi </indig> a feel up themselves and a get crazy

<\$A> no them enjoy the songs so them do all kind a

<\$B> yeah but hold on no <,> one time them use to feel up <,> man <,> but them  
like them say man short <,> them <?> know things over there them know no

15 man again </?> them <indig> pon </indig> them <,> nineteen year old <,>

<\$A> the <?> meals </?> them out there you say them done from them a nineteen  
and done <unclear> ... </unclear>

<\$B> <unclear> ... </unclear>

<\$A> and the woman them what

20 <\$B> <?> start

<\$A> at forty

<\$B> at forty </?>

<\$A> mh

<\$B> so you understand the problem now

25 <\$A> aha

<\$B> you understand the problem

<\$A> ehe

<\$B> because when woman them reach forty <,> them achieve something whether  
from man or from them own a work <,> and want enjoy life <,>

30 <\$A> mh

<\$B> <unclear> ...</unclear> them man them over forty <,> them done for the  
maturity <,>

<\$A> okay okay

<\$B> what suppose to what suppose to <?> saying </?> twelve <,> or one o'clock  
 <,> it a say six thirty  
 <\$A> six thirty <O> laughter </O> remember that  
 <\$B> it just easy no man  
 5 <\$A> hold on no man  
 <\$B> just easy no man  
 <\$A> hold on no man we want people understand <indig> ka </indig> when you say  
 so man a no twelve o'clock man them <,> and even five after twelve  
 <\$B> them ehe  
 10 <\$A> no I have five to twelve them a six thirty man <,> <O> laughter </O>  
 <\$B> twelve thirty man <,>  
 <\$A> no man me a get it wrong  
 <\$B> you hand in a the hair <,>  
 <\$A> them hand in a the hair <,> no but it make more sense if you say them a six  
 15 thirty man  
 <\$B> just easy then now  
 <\$A> as oppose to twelve o'clock man them  
 <\$B> them totally dead  
 <\$A> right so them dead dead man them a six thirty man <O> laughter </O> eh  
 20 <\$B> eh  
 <\$A> a nurse did <indig> bos </indig> that one dead  
 <\$B> <unclear> ...</unclear>  
 <\$A> eh <,>  
 <\$B> alright <,> they down there <,> a life up there  
 25 <\$A> mh <,>  
 <\$B> you understand  
 <\$A> yeah  
 <\$B> wasting time  
 <\$A> yeah <,>  
 30 <\$B> so you time <unclear> ... </unclear> the woman them  
 <\$A> mh  
 <\$B> <indig> ka </indig> when the woman them ready <,> you no even steady  
 <\$A> you see it  
 <\$B> me no mean you you understand Ragga

<\$A> a a a alright y yeah <?> with more sound on me </?>

<\$B> <unclear> ... </unclear> just easy <,> our <unclear> ... </unclear> get better  
early

<\$A> alright

5 <\$B> just easy no man

<\$A> yeah man cool king <,> hold on him done <,> him be finish <,> okay Reggie  
said he was finish so make we <,> dear Raggashanti email me know <indig>  
se </indig> them <,> them say man a dog <,> but why do we have to treat  
10 them like that <,> I love dogs and men but do not confuse the two <,> I would  
<,> fight to protect my darling animal doggies form anyone who would try to  
hurt or steal them <,> while my male dogs are definitely led by the dictates of  
nature <,> I do not believe that men are similarly controlled by the dictate of  
their nature <,> when they come upon a bitch in heat remember now bitch  
here is a female dog <,> why date a man who is confused about which species  
15 he really belongs to <,> mind you me never have a <unclear> ... </unclear>  
problem that me know about <,> maybe I have too much confidence in my  
hotness <,> for look round <,> and a search up search up <,> big up  
<unclear> ... </unclear> me call <indig> de </indig><,> and thing <indig> nof  
</indig> respect <,> yo now you know what me love <,> the people them a  
20 write in <,> and them a write in in a Patois <,> me love that <,> them a write  
how them talk <,> big up Miss Lou <,> big up Miss Lou <,> <indig> kaa  
</indig> she set it through it <,> see <indig> nof </indig> people a a jump on  
the Miss Lou band Ragga know him a the late but me don't know <indig> se  
</indig> <,> who Miss Low defend the people and who them defend <,> them  
25 same people no no like them people a today <,> and no go invite them a them  
party and a want them talk up talk up <indig> pon </indig> them <unclear> ...  
</unclear> <,> and thing the watch no come <indig> pon </indig> the  
<unclear> ... </unclear> so me say <,> top a the morning to you hello <,>

<\$C> hello

30 <\$A> yes hello

<\$C> good morning

<\$A> good morning <,>

<\$C> it's my first time on your program but trust me it sell off

<\$A> alright welcome to the program darling welcome

<\$C> you <indig> de pon </indig>top a thing  
 <\$A> cool now baby  
 <\$C> what me say big up to me goody goody husband because him up <indig> de  
 </indig> <,>  
 5 <\$A> talk up<,>  
 <\$C> yeah  
 <\$A> you say it  
 <\$C> them just straight  
 <\$A> them a treat you good and everything nice a relationship a go nice go on<,>  
 10 <\$C> yeah  
 <\$A> alright  
 <\$C> a anything him a make me know <,>  
 <\$A> you say it  
 <\$C> yeah  
 15 <\$A> so what you think do you think that some woman deserve <indig> fi </indig>  
 get a beating if them go and fool with a next woman man  
 <\$C> definitely  
 <\$A> why you say that why why why  
 <\$C> anyone mistreat my one them <indig> a fi </indig> talk to me straight  
 20 <\$A> them <indig> a fi </indig> talk up to you straight but but but ahm  
 <\$C> yeah  
 <\$A> but if them no really know a <indig> wagawn </indig> and things so you marry  
 as  
 <\$C> eh them know it now because the first thing him tell him <indig> se </indig> is  
 25 married man you know so <,>  
 <\$A> oh him always come a say that  
 <\$C> yeah I rate him for up today now se man come <?> fall </?> in a that <,>  
 <\$A> but some woman will say yes and no he was married but it was such a nice  
 man and I fell in love <,>  
 30 <\$C> that was then but it is now that he is mine  
 <\$A> yeah  
 <\$C> and honly mine  
 <\$A> right <,> so him if if a woman start like you husband and say she could no help  
 it <,> and you find out and thing and she prepare <indig> fi </indig> defend

him because she say <indig> bwai </indig> <,> this my a go what what you  
 now  
 <\$C> you see if them <indig> kyan </indig> help it me <indig> kyan </indig> help it  
 <indig> ka </indig> me sort them out  
 5 <\$A> you a go sort them out  
 <\$C> yeah yeah  
 <\$A> you ad it to them <O> laughter </O>  
 <\$C> yes straight  
 <\$A> well you good though  
 10 <\$C> ya man me good and me you up Spanish Town <unclear> ... </unclear>  
 Spanish Town a me a say <,>  
 <\$A> yeah  
 <\$C> <indig> pon </indig> top with him  
 <\$A> yeah cool now baby  
 15 <\$C> yeah I want you big up to deejay <unclear> ... </unclear> them a boss it when  
them boss them sell off <?> Terra Prince and Bushytail </?> you know <,>  
 <\$A> Terra Prince  
 <\$C> and <?> Bushytail </?>  
 <\$A> and Bushytail  
 20 <\$C> yeah  
 <\$A> a where them <?> hands out </?>  
 <\$C> them <?> hands out </?> most upon the <unclear> ... </unclear> still you  
 know  
 <\$A> <indig> pon </indig> the <unclear> ... </unclear>  
 25 <\$C> yeah <,>  
 <\$A> Terra Terra what again  
 <\$C> Terra Prince and Bushytail  
 <\$A> and Bushytail two up a coming deejay Terra Prince and Bushytail from  
 <unclear> ... </unclear> now watch it now the sky is the limit <,> and uno thing  
 30 <\$C> yes  
 <\$A> alright baby you take care you hear  
 <\$C> ya man love  
 <\$A> <indig> nof </indig> respect to you hussy and you family  
 <\$C> ya man

**File5.16 Raggashanti Live -3**  
**Newstalk 93FM 12 December, 2007**

\$A Raggashanti, host, male  
5 \$B caller, female

<\$A> top a the morning to you hello <,>  
<\$B> morning  
<\$A> morning <,>  
10 <\$B> Ragga <,>  
<\$A> yeah <,>  
<\$B> hello  
<\$A> yeah yeah <,>  
<\$B> I don't agree with the ahm <,> woman a quarrel with next woman over man <,>  
15 because I wouldn't do it you know <,> ahm recently  
<\$A> aha  
<\$B> <unclear> ... </unclear> about three months ago  
<\$A> yeah  
<\$B> I was in a similar situation  
20 <\$A> eha  
<\$B> but because me know <indig> se </indig> the man them a liar <,> me never  
stop investigate until I got the girl's number <,>  
<\$A> hold on hold on what you what you mean situation what you mean <,>  
<\$B> well with <,> same man and woman story  
25 <\$A> yeah <,>  
<\$B> yeah well you suspected <indig> se </indig> the man was <,> you know  
<\$A> hold on and you ask about him and him say nothing a go so  
<\$B> right  
<\$A> and then what you do now  
30 <\$B> now first of all <,> him pass me <,> drive past me with the woman a <indig>  
kyar </indig> and while he never see me <unclear> ... </unclear>  
<\$A> <O> laughter </O>  
<\$B> and the man a drive past him must see me him gotta <unclear> ... </unclear>  
him never see me



<\$A> <O> laughter </O>  
 <\$B> so he never  
 <\$A> it wasn't me <O> laughter </O>  
 <\$B> me never stop investigate until <,> me get <,> for a friend number <indig> fi  
 5 </indig> her friend you know <,> and then me end up you know you talk and  
 <indig> gawn </indig> like <indig> se </indig> and ask some <indig> fu fu  
 </indig> question  
 <\$A> why <indig> unu </indig> good <indig> pon </indig> that  
 <\$B> eventually me get her number <,> and me no tell her lie me call her you know  
 10 <\$A> yeah <,>  
 <\$B> and talk to her nice and everything <,> the man tell woman <indig> se </indig>  
 another woman a him no live with nobody <,> and me a tell him now Ragga  
 me say <,> one week you know me and her we a talking and thing <indig> de  
 </indig> <unclear> ... </unclear> <,> me <indig> se bok </indig> him you see  
 15 <,> a me a tell se the man <indig> afi </indig> run <,>  
 <\$A> <O> laughter </O> what you mean you <indig> bok </indig> him how you  
 want do you set it up  
 <\$B> of course  
 <\$A> how do you set it up tell me about that <,>  
 20 <\$B> well this is a long story <unclear> ... </unclear> cut it short  
 <\$A> yeah but cut it short  
 <\$B> for instance I told him to meet me somewhere  
 <\$A> yeah <,>  
 <\$B> and then like I say okay I'll be there at one o'clock  
 25 <\$A> yeah <,>  
 <\$B> so me tell he must go there first <,> because <?> he might </?> expect to see  
 you know  
 <\$A> yeah  
 <\$B> you understand me and woman a yard  
 30 <\$A> yeah  
 <\$B> anyway <,> she tell me when she go <indig> de </indig> <,> she and him start  
 talk and so  
 <\$A> eh <,>

<\$B> me see him <indig> de de </indig><,> him man a talk but him but when me  
 come now the man start cuss the woman <,> how a she this and she that

<\$A> <O> laughter </O>

<\$B> <unclear> ... </unclear> but a serious thing you know

5 <\$A> so him a <unclear> ... </unclear> him <indig> kuda </indig> understand the  
talk with her good good and a <indig> se </indig> you me lover and as you are  
 coming <{> <[> <unclear> ... </unclear> </[>

<\$B> <[> <unclear> ... </unclear> </[> </{> the man a talk to her good and  
 everything

10 <\$A> yeah

<\$B> and same time when me turn up now

<\$A> him go start race her up <O> laughter </O>

<\$B> you understand <unclear> ... </unclear> some big stone a fling <unclear> ...  
 </unclear> and you know to be honest you know <,> me say you know what

15 <,> go about your business <,> and the man come back and him beg and beg  
 and beg and beg and beg and beg and apologize and apologize <,> <unclear>  
 ... </unclear> me just say you know what <,> me just me <?> get </?> go on  
 <,>

<\$A> alright so he let you go

20 <\$B> yeah

<\$A> why why why <unclear> ... </unclear> the man the drama

<\$B> no you understand

<\$A> you see

<\$B> <indig> kyan </indig> bother when peop <,> before that one you know <,> a  
 25 long time ago <unclear> ... </unclear> used to call and cut now you want  
somebody living <,> and them a call you and a <?> tile </?> you up <,> this  
 and that and him is always <unclear> ... </unclear> <,> a people them just a  
play around so me say a somebody a go play around <,> and a call you up  
 <,> the B word and <,> you

30 <\$A> yeah yeah yeah

<\$B> you know me a say <,> well that it just crush down and everything and tell with  
the last episode me just say

<\$A> so you live with you man a yard and woman a call and a cuss you <,>

<\$B> listen <,> call my cell number

<\$A> you cell numberer  
 <\$B> my cell numberer <,>  
 <\$A> oh Lord  
 <\$B> him a them <indig> de </indig> wherever and them a <?> go </?> through  
 5        phone <indig> fi </indig> search <,> and find out  
 <\$A> no you have a whole leap a woman out there them just love to them thing  
       there them just love intimidate and bull away a woman from a you know <,>  
       bull away a woman from her man if them see the man them want the man  
       them no no care just <unclear> ... </unclear> them <,>  
 10     <\$B> well this issue but <,> me no a go do it  
       <\$A> you no a go do it  
       <\$B> no  
       <\$A> but what you somebody a listen to you and say okay fine you go give up your  
       man <indig> kaa </indig> you no want the drama somebody a say a listen and  
 15        a say  
       <\$B> <unclear> ... </unclear>  
       <\$A> okay okay okay okay  
       <\$B> you understand  
       <\$A> okay <,>  
 20     <\$B> so it just so me just call him and <unclear> ... </unclear> a go <,>  
       <\$A> <unclear> ...</unclear>  
       <\$B> when a argue with him and argue with him you know  
       <\$A> you see you see <,>  
       <\$B> right but me no <indig> ina </indig> this fighting and thing and this and this no  
 25     <\$A> oh  
       <\$B> me <indig> kyan </indig> bother with it  
       <\$A> okay <,> alright  
       <\$B> yeah man  
       <\$A> blessings you hear  
 30     <\$B> mh

**File5.17 Raggashanti Live - 4**  
**Newstalk 93FM 12 December, 2007**

\$A Raggashanti, host, male  
5 \$B caller, female

<\$A> here we go top a the morning to you  
<\$B> good morning  
<\$A> good morning  
10 <\$B> what you  
<\$A> <indig> wa no die a go truu </indig>  
<\$B> okay I just giving you a <unclear> ... </unclear> now ehm <,> going through  
some stress so <,> just go and listen you to see <,> <indig> kyan </indig> pick  
up the vibes  
15 <\$A> alright <,> what kind a stress you a go through you a now <,>  
<\$B> <indig> bwai </indig> I tell you you know the teenager stress <,>  
<\$A> teenager stress  
<\$B> mh <,>  
<\$A> are you a teenager or you  
20 <\$B> no  
<\$A> or you have a teenager  
<\$B> teenager  
<\$A> okay so like a what happen <indig> wag gwan deso </indig> <,>  
<\$B> <indig> bwai </indig> <,> me no <,> ahm <indig> se </indig> no like you know  
25 <,> when them get <,> me no know <indig> fi </indig> say no <,> but teenager  
stress like <,> they need boyfriend <,>  
<\$A> okay  
<\$B> mh  
<\$A> so you have a daughter  
30 <\$B> mh  
<\$A> who who what you mean she need boyfriend like she out there now or she  
having <,>  
<\$B> yeah she like she <,>

<\$A> she <,> she run down <,> to her <indig> bwaifren </indig> or something like  
that <,>

<\$B> she having a boyfriend

<\$A> right okay <,> and ahm and that is causing problem <,>

5 <\$B> yeah causing me problem <,> what I don't want to that <,> at that time at that  
at age

<\$A> okay <,> how how young or old of a teenager is she <,>

<\$B> not even fourteen

<\$A> fourteen

10 <\$B> mh

<\$A> okay and ahm and ahm is she have boyfriend <,> and it it a problem for you  
right now

<\$B> big problem <,>

<\$A> ahm some people might be listening and say at fourteen it's nothing wrong if if  
15 a girl have a <indig> likl </indig> boyfriend it depends on what is happening  
though with the boyfriend <,>

<\$B> so what are you saying there's nothing <,> a parent should not be <,> concern  
about that

<\$A> well you see I would not say that you know <,> what hl'm saying is ahm <,>

20 you see alright you see depending on where the parent live now and how the  
them know <indig> se </indig> them fourteen year old daughter is and  
whether them know the daughter would do and no do <,> them allow a <indig>  
bwaifren </indig> <,> but at the same time you a certain communities in a  
Jamaica

25 <\$B> mh <,>

<\$A> given now the young man them <?> baby </?> in a community are given out  
the daughter by <unclear> ... </unclear> <,> where you just know <indig> se  
</indig> is not a good idea <indig> fi </indig> she go have any boyfriend  
<indig> ina </indig> the community you understand what I say

30 <\$B> mh <,>

<\$A> and thing so I just you <indig> fi </indig> judge and all but you near estimation  
now <,> why is this not a good idea <indig> fi </indig> she have a <indig>  
bwaifren </indig> <,> at fourteen <,>

<\$B> I <,> I don't see why she should have a boyfriend now at the age of fourteen because <,> when <,> ahm <,> look at this <indig> de </indig> <,> when you look when you start have a <indig> bwoifren </indig> at fourteen you cannot focus on your work <,>

5 <\$A> okay <,>

<\$B> because remember you know <,> ahm when you been later use se you hin love at this age <,>

<\$A> mh <,>

<\$B> when teacher teaching <,> you no focus <unclear> ... </unclear> <indig> kaa </indig> you mind is not there so <,>

10 <\$A> okay

<\$B> I think when even take out the book to read it <,> you not seeing <,> what are in the book

<\$A> alright then but here is the dilemma with parent fears you think <indig> se </indig> <,> if you tell her <indig> se </indig> you not allow to have a <indig> bwoifren </indig> and try you think that <indig> gwan </indig> stop her if she want have a boyfriend

15 <\$B> no I know that <,> that is my problem I know it not <indig> gwan </indig> stop her

20 <\$A> ask her how you a go deal with it then if <{> <[> the thing se <unclear> ... </unclear> </[>

<\$B> <[> <unclear> ... </unclear> </[> </{> I don't know how <,>

<\$A> okay <,>

<\$B> I talk <,> and I you know I <,> I just don't know

25 <\$A> do you think that probably there is a way <indig> fi </indig> say you can have you <indig> likl </indig> friend but then you sit her down and tell her what she must do and what no <indig> fi </indig> do <,> and make she know <indig> se </indig> <,> listen <,> <indig> bwaifren </indig> can come and go but you education stay with you for ever and you know them <indig> likl </indig>

30 counseling and something <indig> de </indig> <,> what you think you can go <indig> fi </indig> a win win solution along those lines <,>

<\$B> no me <indig> kyan </indig> go through it <,>

**File5.18 Raggashanti Live – 5**  
**Newstalk 93 FM 13 December, 2007**

\$A Raggashanti, male, host  
5 \$B female working at airport in some way  
\$C Carrol Gunley, director of tourism, female

<\$A> <indig> se </indig> service sometime people think servitude  
<\$B> right

10 <\$A> and that is not what you're talking about because the global economy right a  
now you really really ahm <,> in a economy <indig> se a dem ting de </indig>  
<,> this whole thing about a service economy is absolutely critical for  
<\$B> <{> <[> <unclear> ... </unclear> </[>

<\$A> <[> national national development </[> </{> a the individual so tell us about  
15 this focus on service

<\$B> the minister has been talking about high touch service  
<\$A> right

<\$B> it and you one of the things he said and the director also echoed the  
sentiments was that <,> we are all part of the same team and he wanted <,>  
20 for example on Tuesday morning after the breakfast <,> both director and  
minister went out to the hairport to carry bags <,>

<\$A> okay

<\$B> to show that they are as vital <,> carrying the bags is not a demeaning job it is  
<\$A> right

25 <\$B> something that has to be uplifted you know and he <,> of course he is concern  
as minister as director of tourism he is just as able to carry a passenger's bag  
because we're talking about high touch service

<\$A> right

<\$B> it was symbolic but it is saying we are all on the same team <,> we just have  
30 different jobs to do

<\$A> a make me ask you quietly <,> him <indig> de </indig> lift any heavy bag <,>

<\$B> <O> laughter </O>

<\$A> <O> laughter </O>

<\$B> he was coached well

<\$A> okay <,>  
 <\$B> and both of them pushed their trolleys  
 <\$A> right  
 <\$B> the the the passengers put their bags onto the trolleys <,> of course they got  
 5 made you had the red cap porters were ensuring that the job was properly  
 done  
 <\$A> right <,>  
 <\$B> and they assisted the passengers to their very  
 <\$A> and I'm sure the minister and director general humbly accepted the  
 10 supervision  
 <\$B> <O> laughter </O> of course  
 <\$A> I I I mean you just said coaching and some people with things <indig> se  
 </indig> <,> this bag lifting thing a <indig> sompm </indig> simply it's not you  
 know  
 15 <\$B> it's not easy you know  
 <\$A> there's a proper way to lift the bag  
 <\$B> exactly  
 <\$A> you have to be train to lift the bag a next thing you know you go slip a disc a  
 <indig> ina </indig> your bag or  
 20 <\$B> exactly  
 <\$A> that kind a problem reach you <,> but we understand that this wonderful  
 beautiful and dear I say it <,> sexy woman the director general <,> is online  
 right now  
 <\$B> the director general wasn't lifting the bags you know it was the the <unclear>  
 25 ... </unclear> director of tourism  
 01:54 – 02:04 not transcribed – poor quality and polylogue  
 <\$A> but she can lift bag too because I see her lifting too she no afraid a hard work  
neither o you know <,>  
 <\$B> <O> laughter </O>  
 30 <\$C> I no afraid a hard work at all  
 <\$A> Carrol Gunley general in the ministry of tourism how you doing darling <,>  
 <\$C> you know always a pleasure to be on your program because you get right  
down to the root of thing  
 <\$A> mh



<\$C> and I really want to <unclear> ...< /unclear> they put together a wonderful function <,> <?> with help </?> of these guys

<\$A> mh

<\$C> as long as I have been in tourism or what thirty those years I have feel them

5 there

<\$A> mh

<\$C> and I have been associated with the three <,> and and seeing them get there is really <,> a wonderful and Kingston and Montego Bay red cap porters are going to recognize

10 <\$B> exactly

<\$C> which is really really great <,>

<\$A> DJ <,>

<\$C> Ragga I just wanted to ad my two sentences that

<\$A> mh

15 <\$C> they are part of the first welcome <,> that <?> Kingston </?> has

<\$A> <{> <[> very important </[>

<\$C> <[> <unclear> ... </unclear> </[> </[> <,> immigration and customs <,> and that smile <,> that willingness to welcome people <,> there's a lot <,> a lot to make that <?> difficult </?> <,> and even the returning Jamaicans <,> thinking

20 you know <,> I'm welcome here

<\$A> yeah and that is also important you know you know <,> that when people come back to them country them first experience can be a pleasurable one you know <,>

<\$C> yes and Mister Samuels <unclear> ... </unclear> for his leadership <,>

25 <\$A> mh

<\$C> <unclear> ... </unclear> Kingston I mean <,> <unclear> ... </unclear> when they have some challenges they come together <unclear> ... </unclear> Montego Bay and they work it out <,> and I know the tourist board has always strive to include them whatever has to happen

30 <\$B> right

<\$C> so while we see the world with the <?> small cars </?> and so <,> we also appreciate the human side of business <,> because a lot of older people <,> and other people children <indig> kyan </indig> really organize <?> small cars

</?> as much as <,> they would like to <unclear> ... </unclear> that kind of luggage

<\$A> human capital

<\$C> <unclear> ... </unclear>

5 <\$A> human capital absolutely important but ah tell me director general I have a few minutes left ah <,> could you also just expand <,> on this focus from the minister and ahm the ministry in a by extension obviously <,> on service because <,> again <indig> se </indig> a when you talk to the young people about them whole service <,> them think ya come a talk 'bout slavery and all them <indig> sopm de </indig> <,> and they don't even know that there's great rewards economic <,> personal and emotional to gain from service and I understand that the ministry will be focusing on this in a sustained way <,> a strong way so I was wondering if you could expand on that campaign that is coming up now

15 <\$C> first <,> first of all Ragga the ca <,> the the slogan for this week for the awareness is tourism working for Jamaica <,>

<\$A> aha

<\$C> and what else <?> have we told them the monitor </?> that she over the years has been driving the training side of things for the Jamaica tourist board as well <,> and in that we try to see young Jamaicans who are interest in coming into the industry <,> service <unclear> ... </unclear> is nor servitude <,> you have seen Ragga where you have had to <,> get down to the raw facts of business <,> I have done it

25

**File5.19 Raggashanti Live – 19**

**Newstalk 93FM 12 December, 2007**

\$A Raggashanti, host, male

30

<\$A> the issue for the week is <,> is it the case <,> that some woman deserve a <indig> biitn </indig> <,> base </indig> pon <indig> how them a behave when them a take a next <indig> uman </indig> man <,> right <,> straight ghetto thing <,> eh

**File5.20 The Cutting Edge**  
**Irie FM - 21 November, 2007**

\$A Mutabaruka, moderator, male

5

<\$A> >indig> ou kom <,> mii <,> a de majariti blak piipl majariti ina jamioka <,> afi  
<,> work suo haard <,> mai mada <,> afi sel <,> watsuoewa <,> mai mada yus  
tu sel mai mada yus tu straa tu raf ya wok <,> yu nuu wen yu raf ya

<\$B> mh

10

<\$A> wel wel de turis dem se <unclear> ... </unclear> pu dem flours dem ina dem  
straat flours dem a mek likl bomb an put pan dem <,> an mai grani yus tu sel a  
koronieshan maaket mis mai grani mai grani afi sliip ina koronieshan maaket  
<,> torsde fraide shi guo an sonde maanin <,> ya andastan <,> mai grani <,>  
drink brandi <,> an smuok sigaret an ton de sigaret <,> lait paat in ar mout

15

<\$B> bakwee ya man <,>

<\$A> a nou mi a rialas se <,> wen yu du dat les kyansa yu nuu <O> laughter </O> is  
les kyansa yu na sii it bikaa ya ya ya eksiel ya ya pof it out <,>

<\$B> mh

20

<\$A> ya na draa it in <,> we yu pu wen yup yu de <,> we yu pu de lait paat ina you  
mout ya pof it out ya nuu

<\$B> ya

<\$A> ya andastan <,> an mi neva rialais dat ontil di oda die <,>

<\$B> a truu

25

<\$A> a di oda die a mi a guo rialais dat ya nuu <,> bo wiet mai grani a put dis lidl lait  
paat a de sigaret in ar mout ya no <,> a mi rialais bo wiet <,> is a sensibiliti ina  
hed <,>

<\$B> mh

30

<\$A> is a kaina inteliyens ina hed <,> aarai <,> so we mi a se nou <,> if <,> if if if if  
da majariti a blak piipl <,> afi tail so haad <,> fi sen dem pikni <,> ga skuur <,>  
go stodi <,> a en op in a skuur laik aal kwiins <,> an dem makelet <,> por piipl  
pikni <,> se dong de <,> an de wee ya luuk <,> yu sii <unclear> ... </unclear>  
a diis mens draiv op <,> wid wan a misa bakra maasa pikni <,> misa bakra  
maasa pikni <,> no brait laik yor pikni <,> as a matafa <,> im gwan gi im aal

moni <,> fi get yor ansa dem out a yor buk an aal dis ting bekaa im aaf moni  
an shier lonch wid di an aal dem ting de <,>

<\$B> yea

5 <\$A> bakra maasa pikni we im a du ina de siem klaas <,> wid de puur piipl pikni uu  
brait <,> hou kom win a sii no lemosiin a draiv ga trenchton komprehensiv <,>  
an a drap af na juuish pikni a na chainiis pikni de dong de <,> ju na sii <,> is a  
teribl ting <,> suo de man aks de kwestiaan <,> wish wan is muo desaibl  
intelijens ar edyukieshan <,> bika wen wi luuk a de sosaiyati todie <,> de  
10 majariti af de piipl dem in jamioka <,> afi yuus dem intelijens fi get out a som  
siirious situeeshan we dem fin dem self in ar dem a komit suisaid <,> an wen  
dem kyan yuus dem intelijens <,> dem duu somting els <,>

<\$B> guo bak tu de siem afirkan karaktaa anansi yu no <,> a de huol siem prinsipl  
siem wie we afi yos

<\$A> yuus yu wisi

15 <\$B> yuus ya ed

<\$A> yuus yu wisi

<\$B> aal de wail

<\$A> yes

<\$B> man

20 <\$A> a dat yu aft u yuus yu wisi bika <,> ders <unclear> ... </unclear> ina sosaiyati  
is a set op fo wi yu no <,> kan luk pan it nou <,> ou embarasin it is nou <,>  
chek dis nou <,> puur piipl pikni <,> a sel staar <,> a de ruod said <,> rait <,>  
an <,> im a sel de staar im a waip de win shiil <,> an im de ya <,> ye im a diiye  
<O> mubling singing sounds </O> an im gwan a likkl ting an <,> wan de im a  
25 go sel op a stuudio <,> an <,> a man hiir im a diije an kaal im <,> rekkad im im  
tyuun do nomba wan buf <,> im geem bos <,> im chok im plien <,> im guo  
faarin <,> im get nof moni <,> im bill a big hous <,> rait besai de puur de rich  
man hous

<\$B> an am biit im

30 <\$A> an dem hav a kyar <,> biga den de rich man kyar <,> bot im av no  
edyukieshaan <,> bot im yuus im intelijens <,> an kom af a de striit <,> so de  
de big man nou <,> luk pan im nou an se <,> wail a luk wa de worl a kom tu  
<,> is puur onedyukietid piipl <,> a a bos a get <,> luk pan de myusik <,> de

myusik is soo <,> is is is is <unclear> ... </unclear> not edyukietid piipl singin  
diis sangs <,> is som onedyukietid piipl <,> bot hiir wan nou <,>

<\$B> se a moni fi mek it

<\$A> noo luk pan de draat in sosaiyati we wi a livin a <,> we a ron wi kontri <,> a piir  
5 edyukietid piipl a ron it <,> so hou nobodi na kliem se <,> oo win a hiir dis de  
siem madnes wi a gwan a we a se wi a rait nou <,> as yu hiir diis gais taak on  
de tiivii yu no <,> yu no dem a av no edyukieshan is onedyukietid piipl <,>

<\$B> a we na dibiet de politiks fo gwan de oda die go stil <,> bot dat was wan a de  
ishuu wen it kom oot in a de politiks

10 <\$A> wid wid puorsha

<\$B> <{> <[> an de oda kandidiet dem se dem neva av no <,> yes <,> yes yes </[>

<\$A> <[> puorsha <,> yep dem se puorsha av no edyukieshan wel ye dem  
<unclear> ... </unclear> no edyukietid <,> soch a <unclear> ... </unclear> a  
ron de kontri </[> </{>

15 <\$B> is a ishuu ina jamioka

<\$A> yes yes yu niid edyukieshan ina jamioka

<\$B> ye

<\$A> nat intelijens

<\$B> ye

20

**File5.21 Chaka Demus - Murder she wrote**  
**1992**

\$A Chaka Demus, male

5 \$B Pliers, male

<\$A> <indig> nou dis wan dedikietid tu de gyal dem wid di ienshl fies an de devl aat  
<,> yu no se ragamofin Chaka Demus an de yuut kaal Plieas kom tu diil wid yu  
kies step op mai yuut iir dis <,> </indig>

10 <\$B> I know this little girl her name is Maxine <,> her beauty is like a bunch of rose

<\$A> <unclear> ... </unclear>

<\$B> if I ever tell you about Maxine <,> you woulda say I don't know what I know but  
<,> murder she wrote

<\$A> fi real fi real

15 <\$B> murder she wrote <,> murder she wrote <,> murder she wrote

<\$A> <indig> wach ya nou it niem <,> a priti fies an bad karakta <,> dem de kain a  
livin kyan <,> uol Chaka folo mi <,> a priti fies an bad karakta <,> dem de kain  
a livin kyan <,> uol Chaka se gyal yu priti <,> yu fies it priti bo yu karakta dirti  
gyal yu yu yos ak tuu <,> flirti flirti yu ron tu Tom Dik an aalso Ari <,> an wen  
20 yu fin yu mistiek yu taak bout yu sari <,> sari <,> sari kom nou </indig>

<\$B> have her cruise the corner where she <unclear> ... <unclear> and where she  
jam <,> she know about Lou Crack and every money man <,> me talk about  
coolie Chinese white man and Indian <,> the wickedest kind a girl where Mr.  
Pliers buk pon <,> now when you heard about this girl her name is Maxine <,>

25 her beauty is like a bunch of rose

<\$A> <O> laughter </O>

<\$B> if I ever tell you about Maxine <,> you woulda say I don't know what I know but  
<,> murder she wrote

<\$A> murderation man <,>

30 <\$B> murder she wrote <,> murder she wrote <,> na na na <,> murder she wrote

<\$A> <indig> wach you nou stan stil <,> yu na pie me lait bil <,> if yu tes di  
ragamofin gyal ya gwan ge kil gyal kiip wie <,> kaa yu a <unclear> ...  
</unclear> an di limits af mi taak af if a <unclear> ... </unclear> gyal kom out a  
<,> bika yu naa <unclear> ... </unclear> nou when yu iir di ragamofin yu afi

jomp an sho nou toch mi giet <,> yu na pie mi waata riet bikaa <,> griet is griet  
 yu kyaa onderiet folo mi <,> yu priti fies an bad karakta <,> dem de kain a livin  
 kyan <,> uol Chaka folo mi <,> yu priti fies an bad karakta <,> dem de kain a  
 livin kyan <,> uol Chaka se gyal yu priti <,> yu fies it priti bo yu karakta dirti <,>  
 5 gyal yu yu yos ak tuu <,> flirti flirti yu ron tu Tom Dik <,> an aalso Ari <,> an  
 wen yu fin yu mistiek yu taak bout yu sari <,> sari <,> sari </indig>  
 <\$B> now every migl a the year this girl go have abortion <,> fi the coolie white man  
Indian no seek ina <unclear> ... </unclear> <,> and just the other day me see  
 her six month pregnant <,> now she up and switch her girl with other baby ina  
 10 program <,> so you heard about this girl her name is Maxine <,> her beauty is  
 like a bunch of rose <,> and if I ever tell you about Maxine <,> you woulda say  
 I don't know what I know but <,> murder she wrote <,> murder she wrote <,>  
murder she wrote na na na <,> murder she wrote <,>  
 <\$A> Excuse me <,> <indig> gyal me neva noo yu a so yu stie <,> ragamofin Chaka  
 15 Demus kom fi flash it siem wie <,> wao woa <,> folo me <,>  
 yu priti fies an bad karakta <,> dem de kain a livin kyan <,> uol Chaka folo mi  
 <,> yu priti fies an bad karakta <,> dem de kain a livin kyan <,> uol Chaka se  
 gyal yu priti <,> yu fies it priti bo yu karakta dirti <,> gyal yu yos ak tuu <,> flirti  
 flirti yu ron tu Tom Dik <,> an aalso Ari <,> an wen yu fin yu mistiek yu taak  
 20 bout yu sari <,> sari <,> sari </indig> <,> di gyal a puos an a brag ou shi luk  
 sexi <,> aal shi wershship is pyur vaaniti <,> di gyal a puos ana brag ou shi luk  
 redi <,> wen shi wash ar kloot it dirti gyal yu no redi <,> if yu kyaa <,> kuuk fi mi  
 gyal yu no redi <,> if yu kyaa <,> wash fi mi gyal yu no redi if yu noo yu flirti  
 flirti folo me <,>  
 25 yu priti fies an bad karakta <,> dem de kain a livin kyan <,> uol Chaka follow  
 me nou <,>  
 <\$B> <[> <[> murder she wrote <,> murder she wrote <,> murder she wrote <,> na  
 na na <,> murder she wrote </[>  
 <[> yu priti fies an bad karakta <,> dem de kain a livin kyan <,> uol Chaka <,>  
 30 suo stan stil <,> yu no pie me lait bil <,> an if yu tes di ragamofin <,> gyal ya  
 gwan ge kil </[> </[> gyal kiip we kaa yu a afi bak we an di <unclear> ...  
 </unclear> </indig>

**File5.22 Capleton – That Day will Come**

**2004**

\$A Capleton, male

5 \$B background singers, female

10 <\$A> Equal rights and justice for all <,> rise and never fall <,> tell them se boom  
<,>what they gonna do when enough a them no true <,> say what they gonna  
do them get slew yah <,> who do you think you are <,> we're living in a small  
world

<\$B> small world <,>

<\$A> as wicked as you think you are <,> we're living in a small world

<\$B> small world <,>

<\$A> as bad as you think you are <,> we're living in a small world

15 <\$B> small world <,>

<\$A> as tough as you think you are <,> we're living in a that one ya name <,> alright  
<,>that day will come <,> when I shall stand and see all those wicked men <,>  
and the fiyah getting bon <,> that day will come <,> when they will try to  
escape and there will be <,> nowhere to run <,> that day will come <,> when I  
20 shall see they hand in all the bombs <,> and bayonnettes and bullets and gun  
<,> that day will come <,> when Emperor Selassie I shall rise the whole a the  
ghetto youth them from out a the slum yeah <,>

and the day I would love to see their face <,> for the all those evil they do to  
the human race <,> and try to take things out to place <,> run away to space  
25 <,> true them in a.<unclear> ... </unclear> <,> of you own a judgment you a  
go get a taste <,> when them find out se that them kyaan escape <,> sadness  
they send on the people them trace smile on my face <,>

30 that day will come <,> when I shall stand and see all those wicked men <,>  
and the fiyah getting bon <,> that day will come <,> when they will try to  
escape and there will be <,> nowhere to run <,> that day will come <,> when I  
shall see they hand in all the bombs <,> and bayonnettes and bullets and gun  
<,> that day will come <,> when Emperor Selassie I shall rise the whole a the  
ghetto youth them from out a the slum <,> boom <,>  
who do you think you are <,> we're living in a small world



<\$B> small world <,>  
<\$A> as wicked as you think you are <,> we're living in a small world  
<\$B> small world <,>  
<\$A> as slick as you think you are <,> we're living in a small world  
5 <\$B> small world <,>  
<\$A> as tough as you think you are <,> we're living in a <,> that one you name afi  
tell them <,> escape today you kyaan escape tomorrow <,> make sure you  
pay back anytime you borrow <,> make sure you don't left no life in a sorrow  
<,> make sure you no lead none straight like arrow <,> make sure you brains  
10 no push out it no <unclear> ... </unclear> make sure you no make them  
<unclear> ... </unclear> out and <unclear> ... </unclear> yeah <,> make sure  
you meditation no narrow <,> Judgment <indig> yo mi waan tel dem sopm di  
worl a wan </indig>  
that day will come <,> when I shall stand and see all those wicked men <,>  
15 and the fiyah getting bon <,> that day will come <,> when they will try to  
escape and there will be <,> nowhere to run <,> that day will come <,> when I  
shall see they hand in all the bombs <,> and bayonnettes and bullets and gun  
<,> that day will come <,> when Emperor Selassie I shall ride out pon the  
wings of the heavens in a the sun <,> oh yeah <,> I will remain the same <,>  
20 hailing Rastafari name <,> and watch them going up in flames <,> for all the  
innocent going down the drain <,> you have to pay for these shackles and  
chain <,> and pay for these washing of the brain <,> and pay for these guns  
and cocaine <,> the sick and the lame alright <,>  
that day will come <,> when I shall stand and see all those wicked man <,>  
25 and the fiyah getting bon <,> that day will come <,> when they will try to  
escape and there will be <,> nowhere to run <,> that day will come <,> when I  
shall see they hand in all the bombs <,> and bayonnettes and bullets and gun  
<,> that day will come <,> when blaze up the faiya right a now <unclear> ...  
</unclear> <,> big up pon they so down a pon them head ya <,> what a day  
30 this will be <unclear> ... </unclear>

**File5.23 Sean Paul – Get Busy**

**2002**

\$A Sean Paul, male

5

<\$A> shake that thing Miss Kana Kana <,> shake that thing Miss Annabella <,>  
shake that thing you Donna Donna <,> Jodie and Rebecca <,>

10

Woman get busy <,> just shake that booty non stop when the beat drop just  
keep swinging it <,> get jiggy <,> get crunked up percolate anything you want  
fi call it oscillate you hip and don't take pity <,> me want fi see you get live pon  
the riddim when me ride <,> and me lyrics a provide elektriksiti <,> gyal  
nobody kyaan tell you nothing because you don't know you destiny <,>

15

yo sexy ladies want par with us in a the car with us them no want war with us  
<,> in a the club they want flex with us to get next to us them no vex with us  
<,> from the day me born Jah ignite me flame gyal a call me name and it is me  
fame <,> it so good girl turn me on till the early morning let's get it on let's get it  
on till the early morning girl it's so good just turn me on

20

woman don't sweat it don't agitate just gwaan rotate because anything you  
want you know you must get it from mi name a mention don't ease the tension  
gyal run the program just want pet it <,> now have a good time gyal free up  
unu mind because nobody kyan this you man won't let it <,> because you a  
the number one gyal wave you hand make them see the wedding band

25

yo sexy ladies want par with us in a the car with us them no want war with us  
<,> in a the club them want flex with us to get next to us them no vex with us  
<,> from the day me born Jah ignite me flame gyal a call me name and it is me  
fame <,> it's so good girl turn me on till the early morning let's get it on let's get it  
on till the early morning girl it's so good just turn me on

30

Woman get busy <,> just shake that booty non stop when the beat drop just  
keep swinging it <,> get jiggy <,> get crunked up percolate anything you want  
fi call it oscillate you hip and don't take pity <,> me want fi see you get live pon  
the riddim when it a ride <,> and me lyrics a provide elektriksiti <,> gyal  
nobody kyaan tell you nothing because you don't know you destiny <,>

yo sexy ladies want par with us in a the car with us them no want war with us  
<,> in a the club them want flex with us to get next to us them no vex with us

<,> from the day me born Jah ignite me flame gyal a call me name and it is me  
fame <,> it's so good girl turn me on till the early morning let's get it on let's get  
it on till the early morning girl it's so good just turn me on  
shake that thing Miss Kana Kana <,> shake that thing yo Annabella <,> shake  
5 that thing Miss Donna Donna <,> you Miss Jodie and you the one name  
Rebecca shake that thing <,> Joanna shake that thing yo Annabella shake  
that thing Miss Kana Kana <,> dirty yeah <,> <indig> we me go sa dem  
</indig>

yo sexy ladies want par with us in a the car with us them no want war with us  
10 <,> in a the club them want flex with us to get next to us them no vex with us  
<,> from the day me born Jah ignite me flame gyal a call me name and it is me  
fame <,> it's so good girl turn me on till the early morning let's get it on let's get  
it on till the early morning girl it's so good just turn me on  
yo sexy ladies want par with us in a the car with us them no want war with us  
15 <,> in a the club them want flex with us to get next to us them no vex with us  
<,> from the day me born Jah ignite me flame gyal a call me name and it is me  
fame <,> it's so good girl turn me on till the early morning let's get it on let's get  
it on till the early morning girl it's so good just turn me on

20

## VIII. Eidesstattliche Erklärung

5 Ich erkläre, dass ich die Arbeit selbstständig angefertigt und nur die angegebenen Hilfsmittel benutzt habe. Alle Stellen, die dem Wortlaut oder dem Sinn nach anderen Werken, gegebenenfalls auch elektronischen Medien, entnommen sind, sind von mir durch Angabe der Quelle als Entlehnung kenntlich gemacht. Entlehnungen aus dem Internet sind durch Ausdruck belegt.

10

15 Ort und Datum:

Unterschrift:

20

## IX. Online Resources

Explanations Acts of Identity Theory by Peter L. Patrick, retrieved from

<<http://courses.essex.ac.uk/lg/lg232/ActsIDcriteria.html>>

5

Information on Jamaican History by The Gleaner, retrieved from

<<http://www.discoverjamaica.com/gleaner/discover/geography/>>

Audience Statistics for Jamaican Broadcasting by Newstalk93FM, retrieved from

10

<<http://www.newstalk.com.jm/index.php?module=Jamaican-News-Politics-online-Radio-station&func=viewpub&tid=3&pid=68>>