

FESTIVILLE 2012

REGGAEVILLE FESTIVAL GUIDE

INTERVIEWS

JIMMY CLIFF

CEDELLA MARLEY

MARTIN ZOBEL &
FULLY FULLWOOD

COPELAND FORBES

XTM.NATION

CLIVE CHIN

CHRONIXX

PERFECT

SUMMER 2012

65 FESTIVALS

ANTHONY B

BOOK PREVIEW
REGGAE MY LIFE IS
COPELAND FORBES

Covenlyah

THE 27TH FESTIVAL

SUMMERJAM

TOGETHER AS ONE

BURNING SPEAR & THE YOUNG LIONS ★ SEAN PAUL ★ STEPHEN MARLEY
BEENIE MAN ★ ALBOROSIE & SHENGEN CLAN ★ SOJA ★ GROUNDATION ★ U-ROY
MAX HERRE & FREUNDE ★ IRIE RÉVOLTÉS ★ MIDNITE ★ AMADOU & MARIAM ★ NNEKA
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BLITZ THE AMBASSADOR ★ DREADZONE ★ DUB A LA PUB ★ INSTANT VIBES
FLIXX 'N' HOOCH ★ SENTINEL ★ KINGSTONE ★ POW POW
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People are you ready? We guess so. For sure, we are. Ready to provide you once again with a massive listing of Reggae festivals all around the world plus a selection of interviews and reviews. Dates, locations, line-ups, tips, background information - whatever you need for a summer full of vibes, joy and music you find it in FESTIVILLE 2012. No less than 65 festivals are featured in this year's edition. If you asked us for a recommendation of which festival to attend the answer is very easy: go to the ones featured on pages 92-137. Hope to see you there!

If you read this magazine on REGGAEVILLE.com or Issuu.com you are already listening to the Reggaeville Riddim megamix. All information about the Riddim and the FREE BONUS EP are available @ REGGAEVILLE-RIDDIM.com

HOW TO USE FESTIVILLE 2012

We did our best to provide correct dates, line-ups, etc.. of the festivals/events listed in this magazine. However, we cannot guarantee that every single date and artist is correct and up to date. Please check for yourself online before you make any trip or buy a ticket. Make sure to click on the little



Reggaeville button to get the latest news and updates. It links you directly to the festival or artist profile on REGGAEVILLE.com



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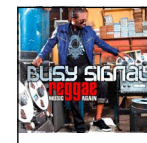
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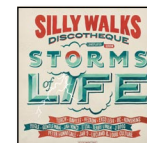
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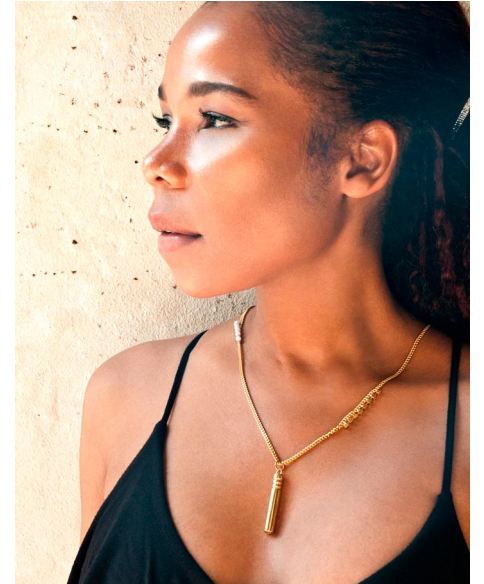
CEDELLA MARLEY

DEFINITION OF BUSY

RELAXED INTENSITY

BY LARSON SUTTON

Cedella Marley is the 21st century definition of busy. The 44-year-old CEO of Tuff Gong International, Bob Marley Music Inc., and 56 Hope Road Ltd and mother of three is also a successful musician, clothing designer, children's book author, movie producer, and entrepreneur. On this day in late-May, she is hours away from boarding a flight to London to reveal to the world her outfits designed with Puma for the Jamaican Olympic Track and Field team.



I think the first time most people remember seeing you was as a singer in the Melody Makers. With all that you are doing in your life, do you still have room for music?

I have to prioritize. I always say Bob Marley is the man who made sure I was born to do this job. He has to come first. Of course, music is music. When I type, I sing or hum.

Any thoughts of a Melody Makers reunion?

We brought this up recently when Ziggy was here for some dates. We both said, 'Next year.' It's just been a busy year for all of us combined, but I would love that. I miss the stage.

And your solo album?

Coming soon.

Let's talk about your recent notable endeavor as a designer. Where did the creative process begin for you when designing the Olympic outfits with Puma for the Jamaican Track and Field team?

Not only is it Opening Ceremony and Podium-wear, but it is also on-track, so I had to think about form and function. Seeing as how Puma is my partner in this, I really didn't have to think outside the box too much as far as the function of the on-track pieces. When I started to design the collection, the first thought that came to my mind was the movie, *Rockers*. Even now I still don't know why, but I think it was the element of the Rude Boy, Jamaican stylee, and the musical influences of the 1970s- Michigan and Smiley, Althea and Donna, Gregory Isaacs, Bob Marley and the Wailers. I really wanted to show, especially for the Opening Ceremonies, that part of our rich culture. Jamaicans, on a whole, are some of the most fashion-forward people ever. From the '70s until now, you see the girls rocking the dance hall, you just can't help but say, 'Wow, how do you they get away with that?' But, they do.

I heard an interview with a legendary Jamaican track coach who talked about the idea of teaching a kind of relaxed intensity- to



perform at one's most intense in a sprint is to be relaxed. That idea of relaxed intensity instantly reminded me of reggae music.

As you were saying this, I was thinking that Daddy had that relaxed intensity. Stephen was it. Ziggy has it. Damian, Julian, and Ky-Mani, they all have it.

How was the photo shoot with Usain Bolt?

I was pretty relaxed. (laughs) It was our first time meeting.

Do you have plans to attend the Olympics?

I want to go. I have to go. It is something my kids and I are very much looking forward to. Actually I'm leaving today to do a showcase (of the outfits) for all the European editors. That's going to be exciting, to see the reaction of the Europeans to it. I definitely want to go to the Opening Ceremony and the 100, 200, and Relay.

How secretive were you about the designs?

At this showcase, the embargo will be lifted. I don't talk about my projects unless I'm asked about it, and Puma did ask that we not talk

about it. We did keep it under wraps. If you compare it to what they did four years ago, this collection brings to life our Jamaican motto, which is, 'Out of Many, One People.' The aim was that no one would have to look the same. Everybody has four, five, six different pieces that they can choose from for Opening Ceremony and Podium. We'll see how it goes. I think we'll see our motto represented really well.

That spirit of individuality that will be on display comes at the same time Jamaica celebrates 50 years of independence. What does that mean to you?

What does independence mean, really? I think we are getting ready to sign a new deal with IMF, so I don't know how independent we are. We have to have independence in our heads, in our minds, because the reality is Jamaica is not independent.

Do you plan on attending on any of the Jamaica 50 concerts in London that coincide with the Olympics? I imagine you are on somebody's guest list.

I hope so. You can never tell. (laughs)

What's the day-to-day work like at your desk at Tuff Gong?

It varies. I oversee approvals for merchandise, to publishing, to musicals, to movies, coffee, food. The approval process, it comes here. It stops here. That's it. Almost anything to do with Marley has to land on my desk, and I go over it with a fine-toothed comb or pick. It's a 24-hour business, really.

Can you give a State of the Company address?

We have different arms of Tuff Gong. We have the distribution company that distributes Bob Marley records and also distributes the Universal catalog. We have Tuff Gong Books which just released the children's book, *One Love*, and we're getting ready to release another. We have Tuff Gong Pictures who was involved with Shangri-La and Cowboy Films to do the Marley documentary. And Tuff Gong Clothing along with Cedella Marley Design, we just designed the Olympic collection for the Jamaican team with Puma. So, everything is doing pretty well. Can't complain, knock on wood.

How did you arrive at the decision to be CEO?

My father came to me in a dream and he told me what to do.

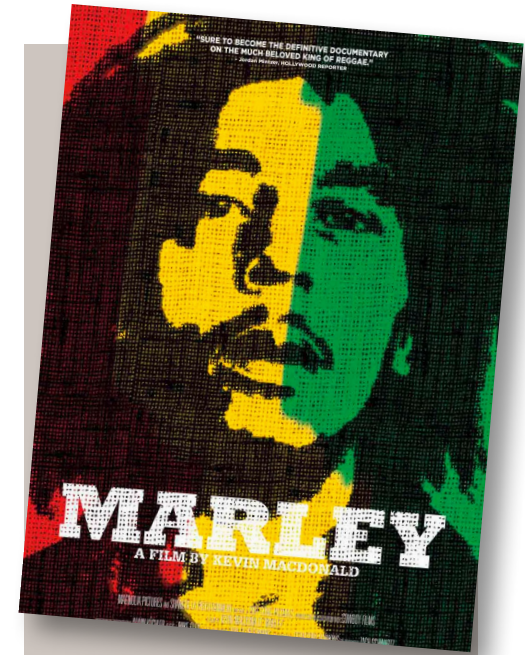
When was this dream?

In 1993. I remember because we were supposed to be going on a European tour. I was supposed to leave on a Sunday. I had the dream Saturday night, and I called everybody Sunday and said, 'Listen, I can't go on tour because Daddy said I have to do something.' That is how it all started, actually.

Was the family all in agreement with this or did you feel any resistance?

You'd have to ask them that, but I haven't had any complaints.

A most recent Tuff Gong endeavor was the production of *Marley*, a documentary on the life of your father. How do you feel about how the movie turned out?



Everything has been positive. To be honest, I haven't been able to sit through all of it. I think it's kind of an emotional roller coaster, and I think that's what is good about it. I really haven't sat and watched any stories told by other people about Dad. I haven't read the books. I just don't do that because I think that is somebody else's story. This one I found interesting. It's interesting to hear the nurse. It was interesting to hear (Dr. Carlton) Pee Wee (Fraser). That was a part of Dad's life that we were basically in Jamaica while he was in Germany getting treatment, yet I couldn't sit through the entire thing and listen to all of it. To me, that's what resonates. I wouldn't say I'm not an emotional person. I can be. My brothers love to say, 'You take after Daddy. Your heart can be soft as water or hard as stone.' For me, it got me feeling something I didn't really want to feel anymore. I think it's an amazing project. I think Kevin did a wonderful job. I think Ziggy did a wonderful job. Everybody interviewed. I think some interviews are a bit long, but for the most part it was good for me. For other people, they're going to have a different journey. I think the film is awesome.

How involved were you with the movie's direction or editing? How much was left up to director Kevin Macdonald?

This is what Kevin does. We would say, 'We don't want to hear from that person again. We want to hear from somebody else this time. We want you to go to the people we haven't heard from.' You give him a direction to go in. When it got down to editing, we might say, 'Too much of that. Take that out.' Or, 'We should keep that in because...', and then you think about things, maybe you're right, maybe you're wrong, but that was never the situation with Kevin, per se. I was a fan from The Last King of Scotland. I remember when Chris (Blackwell) called me, it was so funny because I'd watched that movie the weekend before Chris had called me and mentioned his name. I said, 'You have to be kidding,' but that's how Jah works. For whatever reason, I'd just watched his film and thought that it was an amazing film. That's kind of our motto; Jah works. Whatever he puts in front of you, sometimes you can't even say, 'No,' when you want to say, 'No,' because you know you are supposed to say, 'Yes.' You never know how 'yes' comes out of your mouth, but it did.

Was there a specific reason as to why Ziggy and you are the only children interviewed in the movie?

Why myself and Ziggy is because we are the eldest. The short time it was with Dad, we were the ones that had it. What are you going to say to Damian? 'What do you remember about your father?' What is he going to say? I think Damian was three when Dad passed. You can't ask the question when you haven't lived the life. You haven't lived with him. I think Stephen was interviewed, but Stephen was little, too. If you want to know what it was growing up the child of Bob and Rita, you have to have lived it. You would have to have experienced it.

What questions get asked when Tuff Gong considers offering a product into the marketplace?

First and foremost, and I don't know if this came across clearly in the documentary, our father was a very keen businessman. Bob Marley made his own T-shirts. Bob Marley made his own merchandise. So the first thing I would say is, 'What would Bob do? When Bob does this, what will it help to do? How can we knock this guy out of there when we put legitimate products into the marketplace?' Sometimes you have to get down to those types of decisions. You have the consumers who just want stuff, and they will go to any lengths to try and get it. So you have to say, 'If I do what he's doing, I can knock him out and people will not go there anymore.' It has to be right, though. We're not going to do condoms. Condoms are good, but we're not going to do whatever else Bob wouldn't do. We have to stick to our DNA. We try and make things with organic, sustainable materials as possible. Actually, we have most if not all of our licensees following our brand book now, where it has to be recyclable material. It has to be sustainable. You have to have a 'give-back' component with anything you do with 56 (Hope Road Ltd.), the Marleys. And, it has to have a certain aesthetic. As far as Marley Coffee, it was started by Rohan Marley. There is no Bob Marley face or anything on it. There are certain things that are going to be image-driven, and there are certain things where we don't need to use the image, because I would still love to keep that as the musician, the artist. When I look back at certain things and I think, 'Daddy did that shirt himself. That is so awesome.' So I want to do that same exact shirt and put a sticker of him wearing his own shirt on the shirt so people can see he was a businessman, too.

Is there an archive of your father's shirts or artwork that you draw from for inspiration?

There is. What we've just done with this company Worn Free is something so cool. We've researched different images of Dad, and this company actually reproduced shirts that he was wearing. So, we've found a way to still do merchandise, but it's like, what would Bob wear. It's not just a Bob Marley T-shirt, but is



actually what would Bob wear. What would Bob eat. What would Bob drink. The Worn Free T-shirts, I wear them all the time around the house. They are one of my favorites. You have the Sparta Health Club, to that famous artist that did the Rasta face with two lions on the side. There's one where Daddy's wearing a shirt that says, 'Ganja University.' So, we have found creative ways to work not only with Bob Marley images, but with images of what Bob was doing or wearing at that time.

How active are you and the company in policing the sale of unlicensed and bootleg merchandise?

We're very active. I can't tell you how many raids I've gone on personally, how many companies I've shut down personally. You shut one down, the next one pops up. Now, we can reach fans through different social media, Facebook, whatever. They're bringing the stuff to us and asking, 'Do you know about this?' That's how we got to find out about that incense that the kids are smoking now that was branded as Marley. It was actually my brother that went to the gas station, and he picked it up and brought it over and said, 'See, look at this.' And we put it up on Facebook and right away I got people saying, 'Oh, they're selling that on Sunset,' or, 'They're selling that in Fort Lauderdale.' Because of what is happening with social media, people are more exposed now. We spend millions of dollars doing this, too. It's not a fun thing, but it is an important thing to get done. We are working well with Customs, stopping things before they enter the United States. France. Different countries have different laws and somehow we need to try and change some of those laws to protect people's intellectual property.

If you are walking down the street and you see someone wearing an unlicensed piece of clothing, for instance, do you stop them and ask where they got it?

No, I just take a picture. (laughs) No need to invade somebody's privacy.

I have seen things ranging from bobble-heads...

We just won a case against that guy in Vegas last year.

And I have been given unlicensed product as a gift. What should consumers do in that case?

It's difficult. Even when we confiscate bootleg stuff, we give it away to charity. We're not going to burn up 50,000 Bob Marley T-shirts or 50,000 Bob Marley posters. We find homes to give it to. It's hard for me to say throw it away. I would say take it to a hospital where kids might think it's fun, and it might cheer them up. It's not easy.



©Rolo De Campo

What's the most enjoyable part of your day?

(laughs) I really enjoy doing everything. I won't say I enjoy fighting, but to take a quote from Dad, I do have a war thing in me, too. I wouldn't say we spend 30% of the time fighting people who have come out of the woodwork, or who are in the woodwork but have decided to pull their claws out. I would say we are down to about 15% of that bullshit happening. Most of the time it is about creativity. What can we do next? Can we do Chant Down Babylon Part Two? Who would we want on that album? Steve, what kind of ideas do you have? I'll run around being a secretary to my brothers, 'Okay, let me jot that down.' We really spend a lot of time being creative. We don't have to re-invent Bob Marley. We don't have to make him cool. We don't have to do anything for Bob Marley. He's done it all. That book, *One Love*, is for the younger generation, for my nieces and nephews who are still in diapers. That is why we do something like *One Love*. So they can learn about Bob Marley and what he stood for in his music. Most days that's what I sit down thinking. Do they

know Daddy in China? Should we do *One Love* in Chinese? Most of his music really doesn't play over there. They still pick and choose what they play on the radio, so how can we get into a place like that? Then you think about it and you say, 'Daddy is really everywhere.'

Will there be a day when Tuff Gong functions as a business that represents the ideas of the whole family regardless of any direct relationship to Bob Marley, himself?

The Marley name is about the entire family. When you do anything as a Marley, you don't have to have the relationship (to Bob). It's going to be there anyway. You can't run away from it. We put out headphones. I think they are the best headphones. The bass is heavy. That's what we love about our headphones. That makes it the Marley sound. Most of us Marleys were bass-driven in our music. If we can use his message and still bring the people in, once you have the box, there is no image on the box. It's just about the 'M.' I think Marley on its own can stand up for itself. We can't get away from it and

we're not trying. We're not running from it. We're proud. Whoever says, 'They're using their father's name...' What's your name?

Sutton

That's the name you go by every day, right?
Yes.

Are you using that name?
Yes.

Anything wrong with that?
No.

That's my point. There is nothing wrong with that. If people want to feel a certain way about that, what am I supposed to go by? I won't run away from it because people fear it. None of us will.

CEDELLA MARLEY



JIMMY CLIFF

2012 IS MY TIME

REBIRTH

BY ANGUS TAYLOR

The first legend of music Festi-ville encounters when entering the West End's plush epicurean Sanctum Hotel to interview Jimmy Cliff is not Jimmy himself but a large gaudy stain glass panel depicting Jimmy Hendrix. A fortuitous meeting, as Jimmy and Jimi became friends in the mid sixties while they were both strangers abroad trying to shop their then unknown music in the cold ram-parts of the United Kingdom.

Now Jimmy is back in his former home to promote his new album Rebirth, produced by Tim Armstrong of the punk group Rancid, the follow-up to their Sacred Fire taster EP which was released last year to critical acclaim. The love fans feel for Cliff, the man who took Reggae international for a whole generation through his music and the film *The Harder They Come*, has never dimmed yet critical acclaim has been a fair weather friend due to his restless, experimental nature and his eclecticism (whereas Bob Marley, the youth he helped get a start at Leslie Kong's Beverley's Records, was always, whether philosophically or in marketing terms, a consistent brand).

Today, with his album, which revisits the Kong era via Armstrong, and his band's passion for pre Roots Reggae, and with the 50th anniversary of both Jamaican independence and Jimmy's debut studio session, it feels like everything has come full circle. We find Jimmy sitting at the Sanctum's wood panelled restaurant, dressed in a red string sweater wearing glasses with red rims. He orders a coffee and a sparkling water with no ice and we begin...

© Thomas Sheehan



© Greg Waterman

How does it feel to be back in London where you lived during the late sixties?

In one way it's like coming home. Because when you spend a good deal of time of your life in a particular place you've planted roots which can't just be uprooted. It's changed a lot. If you take certain parts like say Kensal Rise and all those areas where the markets are. There never used to be all the markets! Notting Hill Gate has changed a lot in terms of people, in terms of housing, architecture but the energy is the same.

Tell me about meeting Jimi Hendrix in Britain for the first time...

I used to play the clubs. I think I was playing in Nottingham. A week before my gig they asked me „Y'know there's this new guitarist... Do you mind if he does one set in between your two?“ I didn't mind, I didn't know him, but when he came to the club I had just finished my first set so when I came off he



© Thomas Sheehan

said „Maaaaan... you can sing! I can't sing. I can just play my guitar“ (laughs) Apparently he didn't have all that much confidence in his singing! But then he went on and he tore the place up! After that we became pretty close. Every time we were coming back from a gig up North or down South, we'd stop at a café and talk about how our gigs went and how things were going. He was one of the kindest people you could ever find.

It's 50 years since Jamaican Independence. What are your memories of that time in Jamaica?

It was a celebratory mood. People were very upbeat because I think the majority of people didn't really know what independence was but everybody felt like celebrating! I remember I was still recording with Leslie Kong and Derrick Morgan wrote a song called We're Independent that was a huge hit. And because we were with the same label we did

some concerts around the country so it was all a very festive mood.

You've travelled the world over. Where has been your favourite place to visit?

I don't think there is one. But I really love Africa. Even before my consciousness of Africa, when I first went there I just loved the country, I just loved the feeling, I just loved the energy. Even though I had some bad experiences! My first time in Nigeria was not such a good experience! However, I still loved the country and when I went back it was great! (laughs) If I had to choose one I would probably choose Africa.

The success of The Harder They Come Musical has surely been a huge inspiration for the success of Fela! The Musical. And you knew Fela Kuti personally, having met him in Lagos in 1974 where, as you alluded just now, you were arrested at the behest of an angry promoter!

The way we met was really kind of strange! Because the promoters were trying to keep me away from Fela. Maybe they didn't want two revolutionaries to meet! (laughs) I toured all the way up to the North - up to Kano Kaduna - and then back down to the South in Lagos where I was doing a concert at the stadium. Everything was going well until I saw the crowd kind of start to get jittery. Then from the back of the stadium I saw the crowd parting and moving away. It was Fela and like one hundred of his people following him! (laughs) When I realized that I said „Welcome my brother Fela Ransome Kuti!“ and the crowd went (makes whistling sound to denote going silent) and he stopped all his guys and he stood there and stayed until my show was finished. Then he sent a message to me saying „Can we meet tomorrow at the Kalakuta?“ [Fela's compound] When I went the meeting was great! He was a very intense person. But I loved his music. I wasn't familiar with his music before I stayed at the Kalakuta that night but I loved it. It was just the way he was - very intense - because he believed in what he was doing because he was a great artist.

I must also ask about your time in Brazil - which you first visited in 1968 and returned to several times.

Brazil was another special place. But Brazil was kind of a love and hate. Love for the country and the people but hate for the system. Because it was a military system at that time. I had a song called Waterfall which I sang at a festival [the third annual song festival in Rio] and it went fantastically. So the people fell in love with me and I fell in love with the people. That time I didn't get to meet Gilberto Gil or Caetano [Veloso] but I had met them over here in London prior to going there. They were the ones who really introduced reggae to Brazil because they came over here and heard the music and then brought it there. But Brazil is such a musical country that you can't help but pick up on some of the music they have there so I think some of their music came out and I incorporated it.



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Top from Poland:

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Tell me about how you met Tim Armstrong and decided to work on your Sacred Fire EP and album Rebirth.

I knew about Tim Armstrong via Joe Strummer of The Clash. Because on my last album [Black Magic] the last song Joe Strummer ever did was with me over here. So when the suggestion came up from my managers in California that I work with Tim, I remembered Joe talking about him. We talked on the phone and everything felt good. I'd seen some of his shows on the internet and heard a bit of his music and then when we met in the studio everything kind of just flowed.

The sound of what you did on the EP and album goes back to the Leslie Kong/Warwick Lyn sound that you helped popularize in the late sixties and early seventies.

This LP is like a completion of a cycle. Because when I did the Wonderful World,

Beautiful People album, the album that followed it [Come Into My Life] was not a reggae album. I went to Muscle Shoals and completed it there and a lot of people thought „Why isn't he following the same trend of reggae that he actually started? Why did he go to Muscle Shoals and do that kind of music there?“ So that cycle was not completed and this album for me represents completing that cycle. Yes, it goes back to that sound because Tim Armstrong and all the musicians that he used knew that sound so well. They knew the instruments that were used - they actually found the instruments that were used then for us to use now! (laughs) So we captured the same sound, we recorded the same way - live. They were playing, I was singing, so it's the same sound.

Punk music and Reggae have a long history together. And it's a history you played a



Who has helped you the most in your career?

Leslie Kong was a good help because he believed in me. I think Chris Blackwell was a good help because he believed in me. I think David Sonenberg was a good help because he believed in me! (laughs) So mainly, in one's life, when somebody has some confidence in you - that encourages you and helps you a lot. Those are the people - more than I would say musicians, although musicians like Ernest Ranglin showed me some things on guitar as did Chinna Smith and lots of them - but I think it was the managers I had who were quite good.

Another group you have collaborated with live are the Philadelphia live hip hop band The Roots. They did a covers album of soul protest songs with John Legend - Wake Up Everybody. As a master of the protest song, wouldn't it be great to work on a similar project like that with them?

I knew The Roots from a long time ago when I used to visit Philadelphia a lot. At the time they were an up and coming group but I liked their energy and I liked their mentality. They called themselves The Roots and at that point in society we were all trying to find our roots so we had all of that in common - plus they were really, really good musicians! We thought of doing a record together. I just have never really found the time to put it together. We thought about it and I don't know - it still might happen.

On the subject of protest songs, you are playing on July 15th in Hyde Park with Paul Simon who was famously inspired by your song Vietnam to travel to Jamaica to work with Leslie Kong's musicians in 1971. A decade later you would both defy the boycott and go to South Africa. Paul Simon said of his decision that he was on the side of „the guys with guitars.“ Not „the guys with guns“. Do you feel the same way?

For me going to South Africa was a continuation of my work. Because my songs were inspiration and motivation for South African people who were fighting against apartheid. I

crucial part in when you recommended your backing singer Aura Lewis to sing on Bob Marley and Lee Scratch Perry's Punky Reggae Party back in 1976. It wasn't the first time you'd helped Bob. You helped him cut his first tunes for Leslie Kong at Beverleys back in 1962.

Well because I knew the relationship between Reggae and Punk I just thought it would be a good mixture, since the song was about a Punky Reggae Party. So I just recommended her and it worked! I had my career and had number one hits before Bob Marley started so when Desmond Dekker came to Leslie Kong I was the kind of A&R person. Now Desmond used to work with Bob at a place as welders so he went back and told Bob „I met this guy Jimmy Cliff and I got my song recorded. I think you should go and see him“. So Bob came down and sang his songs. I chose three of them, and that was the beginning of his career.



© Lee Levin

played in Soweto and Durban and Capetown, in the ghettos, to a mixed audience. For some reason they allowed all the people to come to my concerts so maybe that was the beginning of the breakdown of apartheid. It's one of the memories in my career that stood out and will always stand out and impact on me. I had experienced racism but not in that sense where you'd see „blacks only“ „whites only“ - even though I was treated as an „honorary black“ or something like that! (laughs) The whole experience for the two weeks I was there was very intense. I remember my crew was white and my band was black and when we were doing sound check they were throwing things on stage at my crew! So we all wondered „How is it going to work out for the show?“ because we didn't know. Then for the stadium show the place was packed. And the minute the first note struck everything just went calm and the show went great. So that was a great experience.

Reggae music is often associated with Rastafarianism. But you, despite not being publically associated with Rasta, had links to Mortimer Planno and to Prince Emmanuel Edwards of the Bobo Ashanti long before anyone had even heard of Sizzla or Anthony B.

Exactly. I grew up in a Christian family so you know, I followed. But I also questioned, and then, by questioning I found Rasta. In

my village in Somerton, there was a brethren who was a Coptic, and after Coptic I came to Kingston and lived in West Kingston where Prince Emmanuel was over at Back'O'Wall and Mortimer Planno was also his secretary there. So Rasta gave me a sense of what I was looking for, my roots, and what the organized religion of Christianity or Islam could not give me. So my consciousness of Rasta was and is very beneficial to me.

An unauthorised biography by David Katz came out about you last year. Copeland Forbes your former manager is about to tell all in his autobiography. Would you like to tell your own story in your own book?

Oh absolutely! I will tell my own story in my own book. I have many books to write. There is my story and then there is another story I want to tell - which is the true story of Reggae. Why? Because a lot of the people are heroes but they are unsung. People like Drumbago, Jah Jerry, Easy Snappin', so many of those musicians who helped the artists to become the bright shining stars that they are - yet people don't know the role that they played. So I want to write a book just to highlight those people but that's beside my own story. And yes I definitely will tell my own story because I think my story will inspire and uplift people in any walks of life.

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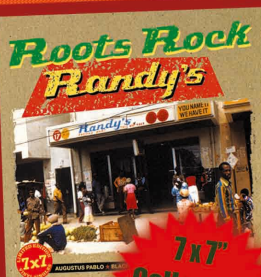
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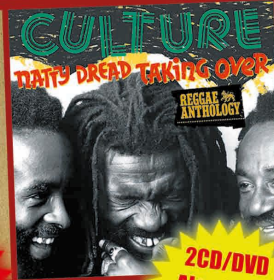
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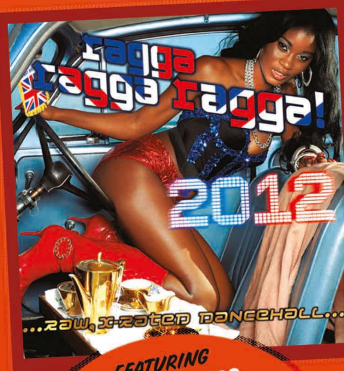


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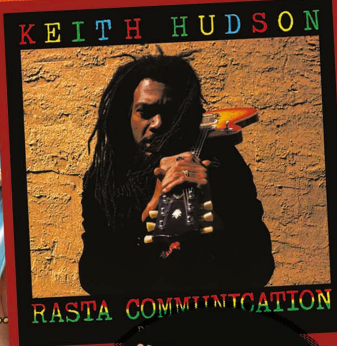


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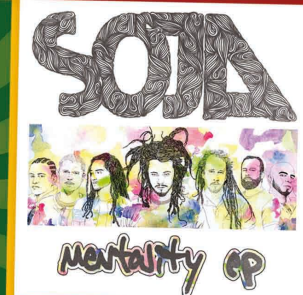
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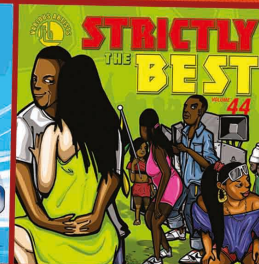
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ANTHONY B

BORN TO BE FREE



FREEDOM FIGHTER

BY JUSTINE KETOLA

From his roots in the parish of Trelawny in Jamaica where he pushed a handcart working to pay school fees, to the present, Anthony B aka Keith Anthony Blair has exhibited powerful energy through his songwriting and live presentation combined with a strong business sense and independent spirit. His precision delivery, engaging choreography and the consistency of top-level musicians he enlists to perform conscious message music find him on the world's most prestigious stages. His new album *Freedom Fighter* is released on Irie Vibrations Records, a label based in Austria and it represents the manifestation of the artist's long-time goal to record using live, off-the-floor recording techniques of traditional reggae.



What does being a Freedom Fighter mean to you?

Well it means everything you know, its not just freedom fighter cause when we say freedom fighter we don't talk about literal human freedom but individual freedom, woman freedom, man freedom to express, freedom to love.

You are performing with live recordings and band, how did you do that?

We did some tracks live and the producers did some live with band when I was there, it was all about getting a live album out there.

A song like „No One Knows Tomorrow“ on the new album indicates that you are a pragmatic or practical person, what are your feelings about how the artists are affected at the present time, how are you doing as a Rasta trodding in this current world new order?

Well Emmanuel teach I of these times you know, and especially of this revelation, and revolution, which is not something new, that is why we can say the world is a cycle and the world turn, no one ever witness the world turning. Things our parents fight against is the same thing we fight against in a different form you know. That's why we haffi keep going so, there are lots of different aspects. That is why we have to go back to the power of the music, all of us as entertainer, it is not us the people know, it is the music.

These riddims are very unique, for example on „Too Hard“. Is this a song you wrote to the riddim or vice versa?

On this album we weren't writing songs for riddims, you understand? We were writing songs where we find melodies, and we write songs. We think of the lyrics and then we



take it to the musicians to 'play the riddim like this.' Some song ideas were given to us, others we write and create a riddim. All the production is by Irievibrations.

This live studio record was a goal of yours for a long time, do you feel that this also represents a return to the roots and culture music?

That's what it is, because it is the new roots and the new age. Cause it is a new revolution you know, same old fight, but a new revolution. Every twenty years you have to come with a different implementation on how to fight the system and that's what it is. This time it ain't no physical fight, and it ain't no street fight, it's a spiritual, mental fight. That is it. Cause if five million of us is thinking the same thing then there is some way in the world it is going to happen. Now that we know the power of thought, let's all come together and chant for that. And that is why I put out an album called Freedom Fighter. Because that is what every man wants to do, have their freedom. There are a lot people that create a design for what is happening on Wall Street. Now others have the freedom to show their design to the world, it can save millions of lives. There is a lot of places where freedom has been suppressed. It is not freedom saying, chanting for the Black man and the White man and the Chiney man and the Indian, freedom on all level you know.

,Cause without freedom how are we going to explore, if you can't explore, you can't love yourself.

What songs are you performing from this album now in your explosive sets?

Well I have just got the time to introduce the first track in Istanbul, Turkey, the other night and the people go crazy, sings: 'No one knows what tomorrow brings, no one knows tomorrow'. People were singing that song. I am going back into the rehearsal room now for Europe, cause we are going to put this album inna di shows with Born Fire Music Band this summer.

How do you see your brothers and sisters in Jamaica gaining freedom in this year that celebrates 50 years of independence?

Well freedom as we are fighting for now is not a liberated front like it was back then. We are fighting for the freedom of the emancipated mind, you understand, freedom of thinking, freedom of expression, cause that is what has been suppressed in Jamaica. It no longer is the freedom from bondage, shackles and chains, freedom of expression to know that we are different people in the world, different race, different culture. When we go to the world we do compete very energetic on the highest level. We represent our athletes and that is who we are. That is what we would like for freedom of expression. To express our opinion, our thoughts. It's not being looked upon violently or murderously or as a detriment to the world

How did the combination with Konshens „Beat Dem Bad“ come about? By trading tracks through the internet or with each other together in studio?

We were both together in the studio. Good youth, clean heart youth doing his thing. We are always thinking about that, cause the last album we put Turbulence on it. That's how we review the youths and we look and say 'This youth going to do something great' and humility and humbleness it is not just anybody.





Do you tour in Africa often? Where have you been and what is the reception like there?

Well going to Africa I feel like Michael Jackson you know? I have been to Gambia, Senegal, Kenya, South Africa. I am going back to Kenya on the 11th of August.

Do you consider yourself a lover versus a fighter? On songs like „Where to Turn“ on the new album you sound like you are searching.

Ya I am lover and I am never a fighter, my fight is for freedom and the collective consciousness. This is a story of the human intelligence, cause we have to fight against mass-deception more than against mass destruction. It is the mass deception. The deception is rooted in the consciousness, deception that gives you riches and wealth.

What is the song „Defend My Own“ about? Is there a story associated with the lyrics? It is a very Garvey-centered storyline.

We have to defend our own. I have never seen luck in the black race, cause we grow up in Jamaica. Where we used to grow there is a shop image that they made in the image of a man with a rope around his neck and its called Mr. Credit. He was this before we were born so we don't grow up to know luck and Mr. Credit. We grow up to know hard work and results. So that is what we are trying to tell the youths cause a lot of the youths today, there's a lot of them committing suicide cause there is nothing, they are losing hope. But guess what? You cannot lose hope in yourself, you have to lose hope in the system, in religion, in any other outside forces. If it never works, no one is looking for pain that they get, so they cannot be disappointed. 'Cause you have to look at yourself as a king, trying to defend the throne, a black man, but you have to go and defend your own. You can't sit down and say ,oh, it is going to come.' Don't expect to see no riches coming from the sky or diamonds fall, too, going and read through our own history. Every kingdom and every empire, has been fought for, has never been kept and covered, it has been fought for.

The song „Cry Blood“ from the album, was that released as a single? It is a very familiar tune, beautiful yet said.

That is just the way music is, you know. That is the first thing they teach you in music, sometimes you hear something and you think ,have I heard this before?' That's how a song is and it kind of can make its way.

What is your biggest wish for Jamaica?

Restoration of human consciousness. Jamaicans have to know themselves as Jamaican, and that is as far as PNP and JLP and Labourite and Showers and Uptown and Downtown. That's what we want to see: Jamaicans restore themselves and see themselves that being Jamaican is being part of the struggle. Cause the same thing destroying Africa, tribalism. Same thing as politicalism in the Western hemisphere and in America it is the so-called gangsta life, mafia life. It's the same separation. Restoration of the human consciousness, that is what we are fighting for, that is what I would like to see. That is why we sing conscious music. You can enter the collective consciousness. It is part of your brain, a it have the bad self, a it have the good self, a it a the loving self, the joyful self, and it gets bad and beat up and then the destructive self is going to come out, and the rebellious self, and the survival instincts and you feel like you forever a fight.

What did you experience when you 'turn Rasta' as a youth?

Well it a rebellion you know, as it is inna di world today. Today they create psychology that so that if you are not in the realms, if you are not in this circle that we create that has this as a psychology like you are stupid, mad, crazy, insane. There is a name for you, so it is the same thing. It starts clouding the family, cause the family create a circle, which them say, ,All right you gonna be a doctor or a lawyer a judge.' They did not show you the hardship of it or the limited resources that they could provide for you to fulfill these dreams. So once you start to walk out of the line of that dream, you get a name just like

that, we overstand all these things. Rasta is a teaching self-sufficiency and you learn to be dependent on yourself. You nah worry about being a doctor or a lawyer, or judge or police, or worry about electricity, if you can live inna the hills you a go live there, the system no bother you. A man can be independent and self-sufficient, he is the ruler of him own destiny, he is the master of himself. Him nah haffi worry if him light turn off, if he have gas inna the tank. He more worry about the season, when you see a person like this in Jamaica, then you live fi see him become even the cornerstone of Jamaican society. With big political people, whenever there be peace and calm they haffi come to a Rasta to go to the people. Even them who have money them can't do it because he is a man of humility and humbleness people haffi admire. So these things as youth attract us to see the strength within man, not within the system but within man, and recognition of one's self.

Do you think that artistic freedom is part of your mission after being banned for „Fire Pon Rome“ on the Jamaican airwaves? It seems that is what we are talking about here.

That's what we are talking about now, the way you can express your experience, cause there is nothing in that song violently against anybody. It was just like a news report that

they come and say they feel that this is what is going to happen, it's a suppression of the truth you know? It's not just Jamaica. It is global, you know. That is why we are trying to take the music forward to there. That is why we make an album like Freedom Fighter to show the people that. The journey continues....

What is your personal message to the massive?

I just want to say all of my freedom fighters around the world who know the meaning of freedom: freedom of expression, freedom to live, freedom to be creative, freedom to explore, freedom to share your opinion and live and feel supported you know. We are looking for strong support of the roots and culture of Reggae music, to show the people the strength of roots and culture. A lot of the youths lose faith because they think there is no strength for them, there is no support

for them albeit they try to live conscious and live cultural. So it is time for the cultural community and conscious people to stop being critics and be great supporters, cause that is what is overwhelming us. Stupidity get a lot of support and a lot of headlines, and when you are trying to be collective and conscious, conscious people don't support you, but if they see one likkle headline around you, they will criticize you. If you a go conscious, consciousness means being supportive though, because without an audience, the teacher cannot teach a class. And we don't want no more empty classrooms, that is what I am saying.



ANTHONY B



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COPELAND FORBES

REGGAE MY LIFE IS

Copeland Forbes at Soul Train in 1972



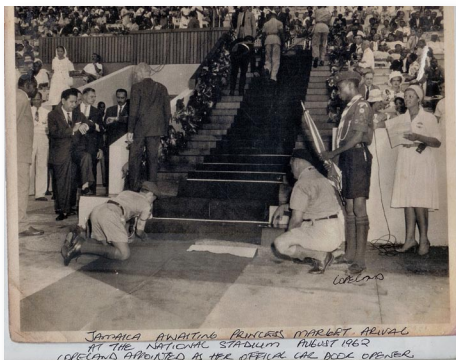
BY ANGUS TAYLOR / PHOTOS BY COPELAND FORBES ARCHIVE & JULIAN SCHMIDT

The motto of the Boy Scouts is „be prepared“. And it's a lesson dancer-turned-Reggae-manager-extraordinaire Copeland Forbes has taken with him from his days in the Boy Scouts of Jamaica through 50 years in the entertainment industry, meeting royalty both official and musical along the way. It was being a scout that first brought the youth from Jonestown into the heart of the Jamaican Independence celebrations in 1962. Later his membership would lead to him to become a dancer in the United States, where he would appear in the 1971 Oscar Winning movie the French Connection and on the iconic 70s TV show Soul Train.

Like another Hollywood character Zelig, Copeland seemed to always be in the right place at the right time in history. He met fellow Jamaican Bob Marley as he was about to open for Bruce Springsteen at New York's cult rock venue Max's Kansas City in 1972 just as an old school friend Bunny Wailer had quit the Wailers. Forbes (who wanted to be a singer so desperately that he had tried to cut out his tonsils as a boy to improve his voice) became

the group's road manager, before managing the Mighty Diamonds, and then looking after both Peter Tosh and Jimmy Cliff. He has worked with a enviable array of Reggae stars thereafter: from schoolmates Gregory Isaacs and Marcia Griffiths, to younger artists like Chaka Demus & Pliers and Luciano.

Copeland doesn't do things by halves, which is why he is finally preparing to publish the first of 4 volumes of his memoir and manual Reggae My Life Is, spanning his 5 decade career. It's also why he's planning a gigantic 12 days of shows in London to coincide with the Olympics and celebrate 50 years since independence: featuring Toots, Ernest Ranglin, Sly & Robbie, Jimmy Cliff, Derrick Morgan, Tarrus Riley, Junior Gong, Morgan Heritage and many more. Copeland likes to talk: he tells of being sole raconteur to a crowded deck on a nine hour ferry ride with Gregory Isaacs to Sweden. So it's no surprise that „a quick interview“ before he had to go out lasted ninety minutes - some extracts of which are shared here.



ON THE INDEPENDENCE DAY CELEBRATIONS 1962:

„I joined the Boy Scouts in 1959. I became a Queen's Scout and attained the Duke Of Edinburgh Award so I was selected in 1962 to travel with Lord Snowdon and Princess Margaret when they came to Jamaica representing the Queen as their official car door opener. So I played a great role in the transition to independence. When they played the National Anthem you could see picture of myself on the screen when you went into the theatres - me opening up the door for the Queen's representative. So I was like a star in my little ghetto community of Jonestown!“

ON MEETING HAILE SELASSIE IN 1966:

„When his Majesty was coming thanks to being in the Boy Scouts I again got the honour of being his official car door opener. I was selected to come and meet him at the airport in the official ceremony - which didn't actually happen because people were jumping over the waving gallery onto the tarmac so that when the plane came in they were sitting by the wheels with chalices in their hands smoking the chillum pipes jumping, beating drums and all that stuff! I remember his Majesty came to the door, looked out and then he went back in for another 45 minutes!“

Then one of the elders in the Rastafari movement named Mortimer Planno, who I would get to know through working with Jimmy Cliff and Bob, went up the stairs and into

the plane. I don't know what happened then but within a few minutes his Majesty's party started leaving the plane. The motorcade was like nothing I would ever see in Jamaica until Castro came! I'd never seen people riding bicycles at 60 miles an hour because the motorcade was going so fast!

It was a great honour to look in the face of this man I knew the Rastafarians looked at as their God! He was short, slim, very neat, very, very well put together. The part that hit me - is that you saw tons of Rastafarians with locks down to their heels! Yet his Majesty? No locks, well neat in his uniform, his badges across his chest, and when you look at him you see an astute person. When I went back into my community everybody was asking me questions - „What did he look like?“ „Did you touch him?“ He brought a dog and a lot of people say until this very day that it was not a dog but the Lion of Judah! I played with that dog in my lap for many days. It was a little Chihuahua called Lulu. I didn't see no Lion of Judah!“



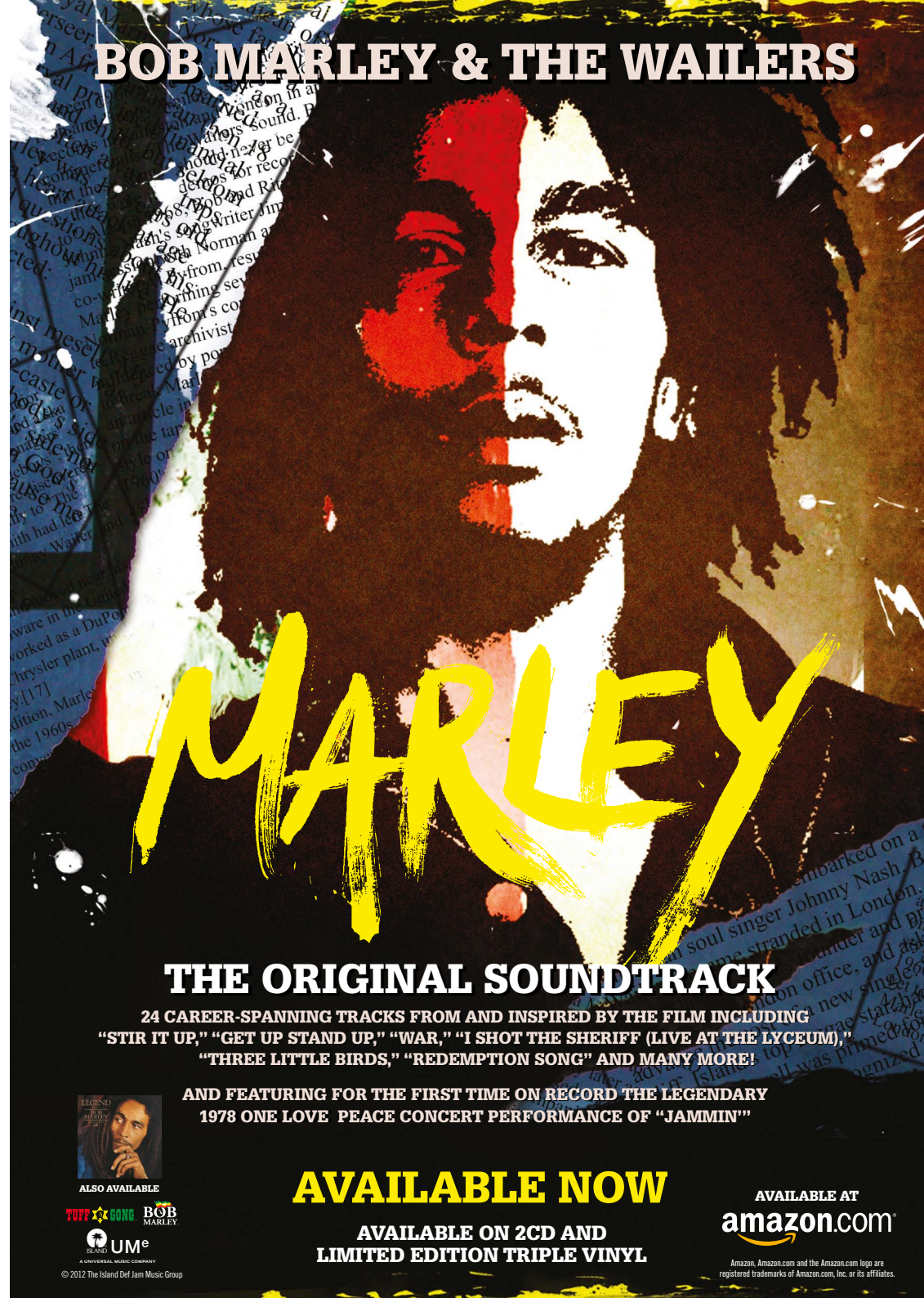
ON BEING IN THE FRENCH CONNECTION 1971:

„I was dancing with The Mighty Vikings who were one of the top bands along with Byron Lee's. Now through the Boy Scouts again in 1967 I was selected to represent Jamaica at the World Jamboree in Idaho,

USA. Gitsy who plays with Sly & Robbie and co-produced Murder She Wrote was in a band called Horace and The Boy Scouts and we sang at all these functions at the Jamboree. So the following year a group of us were selected for an exchange programme and afterwards we toured around the USA and ended up performing at the 1968 World's Fair in Canada. After that I started moving back and forth between Jamaica and the USA.

One day we were just walking down 57th Street in New York when we passed 20th Century Fox. So we walked inside the build-

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ding looking at all the big movie star pictures, talking, acting and dramatizing, when a gentleman walked over and said „Where are you guys from?“ We said we were from the Caribbean and we were in the entertainment business so they didn't throw us out! So the guy said „You know, they're recruiting for a movie that's coming up. If you're interested then go up to the tenth floor“. We thought „This is America, we are Caribbean people, and we have an accent. So we don't stand a chance!“ But we did what we had to do and when we were finished they said „OK, we'll get in touch with you“.

So a couple of weeks later I went home and my sister said to me „Some Fox place keep calling you!“ So she gave me the number and they put me through to the relevant department and told us we had been selected! That was the most exciting thing for me because it was my first time being in a movie. Of course I did not know it would win five Academy Awards!“

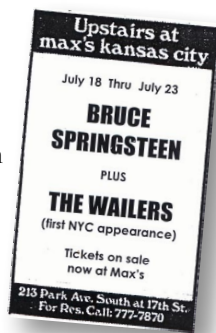
ON GENE HACKMAN'S CHARACTER IN THE FRENCH CONNECTION, POPEYE DOYLE:

„Sometimes you have to read the book so it gives you a guideline but then you have to form your own opinion because you are the one in the situation, so you have to interject some of you inside there. So even if the book says „A, B, C, D, E, F, G“ you just use that as a guideline and then you go and do what is best for you. I saw that a lot when I was working with the Wailers. Bob had that kind of demeanour about him: „Yes, the book says so and so but this is what I am going to do.“ So that Gene Hackman way of life played a great role in me from then onwards because I use it a lot of the time when I'm doing things. I use my own ingenuity and aspirations and deal with things, sometimes, the Copeland Forbes way“.

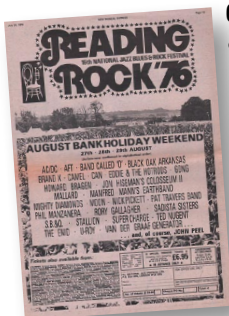


ON MEETING BOB AND BECOMING A MANAGER 1972:

„I was born a Leo and Leo people are leaders who shine under the sun. One day the Wailers came to New York and Bob was down there sitting with me when he said „What month you born?“ and I said „August“ so he said „Just like Marcus Garvey. What date?“ I said „The first“ and he said „Emancipation Day. You're a man who is supposed to be at the forefront. You are supposed to lead“. So when I told him all about my Boy Scout days with Selassie and everything he said „You can't be at the back. You must lead“. His words resonated in my head and I said „This is it“ and I started to go forward!“



ON TOURING WITH SLY & ROBBIE 1976:



„In 1976 in England I brought over the Mighty Diamonds with the Revolutionaries to the Reading Festival. We had a taste of playing in front of an audience that isn't really your audience! If you notice from then on Sly never played on a drum riser. From that Reading Festival he played flat on the ground because they flung tomatoes and eggs! Everybody wanted to run off the stage but Sly said „No, let's stay here and finish it!“ So by the fifth or sixth song they were part of us now and those on the right were throwing at those on the left as everyone was jumping to the music! I remember when we came to London in 1976 Drummie Zeb from Aswad was about 13-14 and I've never seen so many people surround Sly with tape recorders because everyone wanted to hear the Channel One sound!“

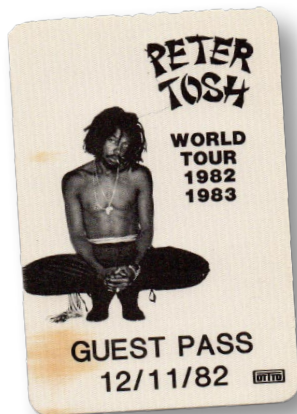
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TERRY GANZIE ★ NO MADDZ ★ LORD SASSAFRASS
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ON BECOMING CLOSE WITH PETER TOSH:

„I ended up working singlehanded with Peter through Sly & Robbie. Being key factors in Peter's organization they were always lobbying for me to come over there in whatever position they could find to be a contributing factor. I didn't actually know Peter personally before but had just seen him at Trenchtown rehearsing whereas Bunny and me were closer because we went to school. Then there was an opening because Peter wanted a personal assistant at the time. I found out a personal assistant has one of the hardest jobs! You're 24/7! You have to do everything for the artist - take care of his food, his clothes, get him moving from here to there. Then it grew from there to being a personal assistant to being a road manager, then a tour manager and then up to being the manager.

People mistook Peter for what he is not. People thought he was violent and rough so people were scared to approach him. One of the sweetest things when you would sit and speak with Peter was by the time you finished a conversation you were well learned and educated. He spoke proper English - different from when Bob was doing an interview. Bob would say „Yunno right now I and I jus move forward inna I self“ and you'd still understand Bob but Peter would speak perfect English - he said what he had to say and you would understand clearly.“



ON TAKING JIMMY CLIFF TO SOUTH AFRICA 1980:

„At the time I was sharing my duties with Jimmy and Peter. Don Taylor was managing Jimmy Cliff at the time and he had just split from Bob after that incident in Gabon they had decided to go to South Africa. Don knew I was an experienced road manager so he told me to take over this thing and deal with it. At the time South Africa had Apartheid and Peter had turned down millions of dollars to perform there. I was kind of wary but then I was given all the information that Jimmy would be performing in Soweto, Durban and Capetown and the audiences would not be segregated.

Prior to that I'd taken Jimmy Cliff to Cuba for two festivals just as Jamaica had broken off diplomatic ties with Cuba. I was concerned about going to a country with no diplomatic ties in case anything happened to us. So the fact that we had broken down that barrier to Cuba, made our point, did our concert and came back made us think „South Africa - let's do it!“ So we went over and it was another great experience for me because we were in



this stadium that had over 100,000 people, black, white and coloured, Indians, everybody, holding hands singing and dancing. It was a historic event“.

ON WRITING HIS BOOK, REGGAE MY LIFE IS:

„All these people have been telling me I should document these things. But my idea wasn't to do a book like Marley and Me. It's going to be something that the youths coming up can learn from - like an encyclopaedia so people can always go back for reference. I will speak about an experience on a tour like the 1980 South African experience. Then I will lay out how to do a proper tour - how to set up a tour, how to do budgeting - so that people can use it as a guideline. By incorporating these things I have made the book different from regular ones - you will have to keep going back rather than reading it once and putting it down. I soon realized I would have to go to more than one volume because there are so many things to say that one volume could not hold it! Volume 2 will have a whole chapter on Gregory Isaacs because Gregory is an experience in itself“.



ON GREGORY ISAACS 1951-2010:

„We went to school together at All Saints. Him and Errol Dunkley - who was a Boy Scout, too. When I was living in New York in the seventies I had met his father and we rekindled our relationship and he started



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PETER METRO & SQUIDDLY RANKS - WORLD SOUND AND POWER
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SUNROCKERS - ELLI - ERIK JUDAH - NYABINGHI
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coming to the US regularly. I remember we were playing in a place called My Father's Place and Keith Richards came back stage and asked if he could come on and play with them. So I told the crowd to welcome our guest guitarist and Keith walked on stage and him and Gregory put down a fantastic show!

His tours were the most exciting tours we had ever done. Drama, suspense - everything in one! It would take a year to go through it all but some of it will be in the book. I used to have to go find him on the front line at night. He would step out of the Rolls Royce to go get himself something to eat and then disappear!

Then I split from him for a little while until in 2006 he sent me a message via Lloyd Parks. He had some problems and couldn't go into the United States - one of his biggest markets - for about seven or eight years. It wasn't easy but I got him cleared and that year Gregory did five tours! And when people heard he was back on the road doing shows for an hour to an hour and a half - because before he had a track record of doing 15 to 20 minutes - every promoter wanted him!

It was really good right down to the end. When he came to England to do that last show, little did I know that would be the last trip I would be making with him. He started eating right, he paid a little more attention to his health, and it was surprising to me to go to his house and see fruits, fish, everything! It was the first time in the history of me travelling with Gregory that he got to the airport three hours before! We would talk and he would open up with things that normally other people wouldn't hear him speak about. He had visions in so many things but one thing he did keep as a secret was his condition which I didn't get wind of. We were supposed to go onto Guadeloupe and then

he couldn't leave England because he was weak so we cancelled the other shows and he stayed in England getting medical attention. We all know what happened but that year was a year I'll never forget."

ON THE RESPECT JAMAICA SHOWS IN LONDON 2012:

"In 2009 I came to the Madstock Festival in London with Gregory. I went into the room to settle the payment when someone said „Copeland Forbes? Rob Hallett! I was 17 and a young agent running the streets of London with Smiley Culture and Tappa Zukie looking for some acts to book“. He was now Vice President of Touring in AEG so I told him my 50th anniversary was going to be in 2012 and I planned some activity. Last April I sent off my proposal and he emailed me back saying „Would you believe it? It's Jamaica's 50th anniversary also! Plus part of our venue will also be used for the basketball part of the Olympics! We have a venue called Indigo2 where we could have five or six shows to commemorate Jamaica's 50th anniversary of independence."

I realized that there was the possibility of Jamaican athletes winning lots of medals so we decided to do something on a much bigger scale. We went from three days until it went all the way from July 25th to August 6th. It's going to be a great celebration of not just my 50th and Jamaica's 50th - but the 50th anniversary of Toots and the Maytals, too. And after July 25th up to August 6th you are going to have other events - I heard that there is a royal dinner planned with Prince Harry and some presentations of awards to keep the Jamaica 50th going until the games have finished. There will be a lot of activities going on - not just in London but in Birmingham and all over the UK."



BOOK PREVIEW: REGGAE MY LIFE IS by COPELAND FORBES



PETER TOSH'S FIRST VISIT TO THE MOTHERLAND

The African Experience in 1982 was Peter Tosh's first visit to the Motherland and my second visit having gone to South Africa two years before with Jimmy Cliff to Johannesburg, Durban and Cape Town. We were special guests of Nigerian Ju Ju Singer Sonny Okuson whom I met at the Varadera Music Festival in the communist country of Cuba the latter part of 1981 while on a tour with Jimmy Cliff. After learning that I worked with both Jimmy Cliff and Peter Tosh and hearing me speak

about Peter's interest in visiting a bush doctor in Africa as he was having severe headaches. Sonny immediately extended the invitation for Peter to come to Nigeria as he said Nigeria has some of the best bush doctors in Africa. The headaches he suffered were a result of the severe beating he experienced at the hands of the Jamaican Police two and a half years prior to that time in Kingston's Half Way Tree Police station („The Giant Spliff Incident“). According to Peter's account of the incident:



Peter Tosh with Sunny Okuson - Nigeria 1982

while he stood outside a studio in Half Way Tree square waiting on his two key musicians Sly Dunbar and Robbie Shakespeare he was approached by a man in civilian clothes who grabbed his giant spliff from his mouth without identifying himself. Peter said, I quote, „not knowing who this man was I grabbed back my spliff from him and then out of nowhere came another man who joined forces with the first man in trying to retrieve the giant spliff from me. They proceeded to apply some blows and punches to my face, my ribs and any part of my body that they could reach“, said Peter and then suddenly one of the men took out a gun, he said, and proceeded to strike Peter in the face. Peter who at that time had taken a few lessons in Karate was able to utilize some of the karate skills and got out of arms way and the Police with the gun missed his target which was aimed straight at the Bush Doctor's face and instead, according to Peter, the weapon ended up in the face of the other man severely damaging him. By this time, Peter said, he found out that both men were police officers as they called for backup. On arrival of the backup officers they were very surprised to see their comrade covered in blood and proceeded to take Peter to the Police station which was about 75 metres away. „So I walked with them

to the Police station“, Peter said. On arrival at the Police station according to Peter's recollection the officer in charge of the Police station saw his co-worker covered in blood and asked him why he was covered in blood and Peter said he heard the co-worker answered his senior boss and said, I quote, „no di dread mash mi dung“, At that point Peter said the senior officer placed him in a room and along with about 9 or 10 other police officers proceeded to beat him and inflict blows to every single part of his body with just about anything they could put their hands on according to Peter: chairs, lamps, legs of tables, flower pots just about anything other than a clenched fist were used to inflict blows to all parts of his body, Peter recalled. Peter said at one point he decided to go through a window which was not much bigger than the size of a snare drum and his body got stuck in the window and out of nowhere came a severe blow from a chair in the room which literally broke his hands and his back, and he was almost paralyzed. At this point, Peter said, the best thing to do is to play dead if he was going to make it out alive. So he fell to the ground, his head bleeding from a severe wound which in the end required forty six stitches to mend it. According to Peter he was dragged on the ground and placed in a cell which had over 20



Fela Kuti with Copeland Forbes - Nigeria 1982



other inmates who, on learning that it was the great Reggae Star Peter Tosh, proceeded to use their tea and coffee to bathe and wash off the blood that covered his entire body.

According to Peter the case has never been dealt with properly and there was no justice served out to him where that whole incident was concerned which was on world news as at the time of the incident he had signed a recording contract with Rolling Stones Records and was even paid a visit by Stones lead singer Mick Jagger and guitarist Keith Richards. Songs Peter wrote, „Mark Of The Beast“, „Cold Blood“, „Wanted Dread And Alive“, „Dem Haf-fi Get A Beaten“ were all written as a result of the beatings he suffered at the hands of the police, hence he decided to see a bush doctor in the Motherland against seeing a doctor in the western world. So his journey to Africa started in January 1982.

The four week experience was a chock full of excitements, drama, suspense, and unexpected occasions like the visit of Pope John to Nigeria while we were there, the experience in the mountains of Benin at the shrine of a bush doctor, the disappearance of villagers, especially children, on the arrival of Peter in the villages

and small towns. In one incident Peter chased away some German construction workers who were laying pipes at a site to channel oil out to the wharf for ocean liners to take the oil to the West. He was very mad and upset saying that they are robbing the resources of his country so they should leave and don't return.

But the most important thing was the inspiration Peter got from that visit which inspired him to write a few songs while in the Motherland about the Motherland and his experience. Songs like „Mama Africa“ (the title track for his new album that year on his new label EMI), „Not Gonna Give it Up“ and „Glasshouse“ were all written from that experience.

For more fascinating stories and to learn and know more about the AFRICAN EXPERIENCE and Peter Tosh's first visit to the Motherland see the soon to be released autobiography by Copeland Forbes „Reggae My Life Is“ which will be released in the fall of 2012 while Forbes celebrates his 50th anniversary in the music fraternity along with his homeland Jamaica which celebrates 50 years of Independence this year.



Three Little Birds - Bob Marley

Every time I feel like I need little boost of inner-strength, I just pull up Gong's "Three Little Birds" of the Exodus album and hold a meditation. The tune sends such a strong message, no matter what your going through, just keep pushing, "cause every little thing, gonna be all right!"

"Rise up this mornin', Smiled with the risin' sun,
Three little birds Pitch by my doorstep
Singin' sweet songs Of melodies pure and true,
Sayin', This is my message to you-ou-ou
Don't worry about a thing,
'Cause every little thing gonna be all right.
Singin': "Don't worry about a thing,
'Cause every little thing gonna be all right!"

You Make Me So Very Happy - Alton Ellis

The Godfather of Rock Steady lives on forever. I was watching clips of Alton Ellis and came upon his last show at the Jazz Café in London. I could see him in so much pain, and when I heard him call on his son for help, I felt like he was calling on me. It was at that moment, I decided to record a tribute version of 'You Make Me So Very Happy' for my "Sweet Jamaica" album.

"'Cause you came and you took control,
You touched my very soul.
You always showed me that
Loving you was where it's at.
You made me so very happy,
I'm so glad you came into my life."

Sweep Over My Soul - Luciano

"Sweep over my soul,
Sweep over my soul,
Though the roving life get rough,
Jah Jah, Sweep Over My Soul"

I have seen Luciano perform on many stages, the Messenjah's spiritual connection with God and his audience is so moving. His majestic voice is so powerful on this epic hymn, 'Sweep Over My Soul'. I am so grateful that I was able to have his voice grace the track, 'Alive and Well' on the Reggae disc of my "Sweet Jamaica" LP.

Putting Up Resistance - Beres Hammond

Beres with his smokey sweet vocals and powerful delivery on 'Putting Up Resistance' motivates me to keep going, even when life's pressures and struggles try to keep me down.

"Still I'm putting up a Resistance,
I'm gonna work it out"

I had to pen my own version; 'Above the water' on my "Sweet Jamaica" album is just that song.

"If you just let Jah be your guide
You'll find the courage to survive
Above the waters"

Oh Mr DC - Sugar Minott

"Oh Mr DC" is undoubtedly a Reggae standard and crowd pleaser with sound systems in Jamaica. When you hear this Studio One Ska beat, you just want to ease back, smoke some sweet Jamaican weed and vibe.

"I got the great sensimilla,
and the good lambsbread, ya.
A little Dry Pon Stump and a little Goat head, ya.
You dread them waiting in the city,
We go lick it to the gritty.
So please Mister DC, won't you have some pity?"

This Magic Moment - Leroy Gibbons

A classic... this is the kind of song from back in the days where you grab your woman and hold her tight, whisper in her ear and dance the night away.

Leroy Gibbon's lover rock style and voice are incredible on the Steellie & Cleevie arranged Reggae cover version of "This Magic Moment".

"Sweeter than wine
Softer than a summer night
Everything I wanna have
Whenever I hold you tight.
This magic moment
While your lips are close to mine
Will last forever
Forever till the end of time Magic"

My Woman - Barrington Levy

Barrington is one of my all time favorite reggae singers and I can relate to this track, well, cause, "My woman keep giving me problems
My woman, My woman, she is a problem
My woman, My woman, she is a problem
I can't live with her, I can't live with her,
Still I can't stay without her, no way!"

When I was in the studio and working with producers like Mikey Bennett and musicians like Sly and Robbie on my Sweet Jamaica album, I tried to record on a day when my voice was sweet like Barrington Levy's vocals.

Roll Call - Tenor Saw

Recorded on the Queen Majesty riddim, Roll Call keeps me close to my spiritual side. Tenor Saw was one of my favorite singers growing up, he had raw skills and that true free-styling flow of Dancehall. It's hard to believe he died at 22 year old.

"When the roll is called up yonder
Tenor Saw will be singing there
When the roll is called up yonder
Nitty Gritty he's gonna be there"

Winsome (Too Rude) - Half Pint

This song brings back memories of growing up in the countryside of Jamaica. Oh, and of course there was a girl I was checking named Winsome.

"All around town, all over the place
Every man has a picture of your face
Hey little girl can you realize
This is a dog gone disgrace"

You're too bad, girl you're too rude
Every man they say they see a wife in you
You're too bad, girl you're too rude
Every man they say they see a wife in you"

Tune In - Cocoa Tea

With that smooth lovers rock inna Dancehall style delivery, Cocoa Tea is one of the baddest singers out of Jamaica. I remember when I used to go to the dancehall as a yute, when "Tune In" would drop, the dance got lively.

Dem seh tuneeeeeee in rub a dub inna di lord well
Demsehtuneeeeeeinreggaemusichaffigwaanyeah
Tuneeeeeee in rub a dub inna di lord whooy
Tuneeeeeee inmicomefirundancehallwhooyyeah,
whooy! Wooh yeeah hmmm



WHAT MR. VEGAS IS LISTENING TO...

AN ALL STAR REGGAE PLAYLIST



CLIVE CHIN

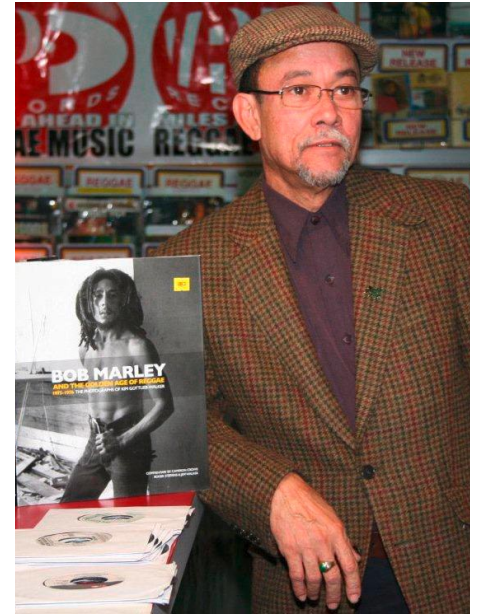
ONE MUSIC

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OUT OF MANY

BY ANGUS TAYLOR / PHOTOS DAVID CORIO

The history of Jamaican music is crowded with important figures. But in terms of being connected to so many pivotal points and people Clive Chin has a seat reserved in any hall of fame. His father Vincent “Randy” Chin (1937–2003) founded the Randy’s record mart and studio – recording some of the Skatalites and the Wailers’ best work. Clive became a successful producer there himself in the early 1970s, releasing Augustus Pablo’s *Java*, one of the earliest and most popular examples of dub. Randy’s would become the global reggae distribution giant VP – so Chin can claim decisive involvement in the music’s birth, „golden age“, present and future.



Jamaica’s motto is “out of many, one people” and few families typify this phrase quite like Clive’s. “My grandmother is part Irish and European and on my mother’s side it’s mixed between Latin and black Jamaican” he recalls. His paternal grandfather left mainland China in the 1920s seeking a new life. “When the Chinese left they didn’t just come to one area – they scattered. Some went to Guyana, some to Cuba, anywhere you’d find British settlements.” William Chin Sang stopped off in Cuba for a while for reasons unknown. “He didn’t really talk much about his experiences there because he wasn’t a person to talk much about his past.”

Grandfather Chin was a carpenter by trade but, showing an eye for opportunity that his children would inherit, he set up a successful Ice Cream parlour, selling sweet cakes, patties and soft drinks. His third son Vincent was a seeker like his father and became a sailor in his teens. “Under British rule a lot of Jamai-

cans wanted to explore outside of the island. One of his friends drowned trying to get to the ship before it headed out to open sea.” Before leaving, however, Vincent had fallen in love with his school sweetheart Yvonne Fay Lauder and their eldest son Clive was born on 14th May 1952.

Vincent Chin entered the music business from an unusual angle. Living in East Kingston’s Vineyard Town he got a job in the mid 50s with a Syrian Jamaican, Isaac Issa, who supplied jukeboxes to bars across JA. “During those days that was the entertainment. They didn’t have sound systems, discos, television or the internet. After they’d buy their drink they’d punch a music.” Collecting change and swapping records wasn’t easy work, “To travel around the island took him a week and some days to complete collecting the monies because he had to stop at certain points to rest before coming back.” The legendary singer, Alton Ellis, who would later play a vital role in



Vincent's production career, also worked for Issa in a different department. "The Syrians, the Jews, the Chinese and the English were the ones that had big commercial businesses at the time," Clive recalls, "You didn't really have any black Jamaicans having businesses like that in those days."

In the course of his duties Vincent built up a sizeable stack of records in storage. "He had to do something with them because they were all falling down from high piles!" 1950s Jamaicans rarely threw anything as useful or valuable as a vinyl record away. Clive remembers the pioneering studio Federal used to crush old vinyl and sprinkle it in the drive of their headquarters. The different colours fascinated the young boy when his father first took him there. "I used to scoop it up, wash it off and put it my fish tank" he says with a smile.

Vincent was a lover of US jazz and R&B, acquiring the nickname Randy from listening to a Nashville radio station sponsored by a record store of the same name. Meanwhile, the main Jamaican radio station RJR dealt

mainly in American artists like Nat King Cole, Marty Robbins, and Jim Reeves. "But we needed our own music," his son reminisces "We needed something a little more substantial to gravitate to." Vincent decided against playing his records at Jamaica's burgeoning sound system dances due to the heavy lifting and the fierce rivalries it entailed. So in 1958 he opened his Randy's Records on East Street in East Kingston – run by Clive's stepmother Patricia. Three years later it moved to a more prominent location at 17 North Parade.

Without his own studio Chin senior began recording local artists at Federal and RJR. He struck gold when he produced the anthem for Jamaican Independence from Britain, Independent Jamaica, orchestrated by Joe Williams the Jamaican regiment bandmaster, which became a massive hit. Released on Chin's calypso label Creative, it was sung by the Trinidadian Lord Creator – who recalled being approached by Vincent in Kingston's popular Havana night spot to voice the tune. Fellow pioneer Chris Blackwell would license the song as the first single on his fledgling label, Island Records.

The early Randy's releases were more US influenced affairs – such as Alton Ellis and Eddie Perkins' Let Me Dream – but at the start of the new decade a powerful Jamaican beat, the ska, was in the process of being born. It was a driving fusion including US jump blues, Cuban jazz and African rhythms absorbed through Count Ossie's Rastafarian drumming and Mento (the home-grown cousin to Trinidadian Calypso) – of which Vincent's cousin Ivan was a leading exponent. According to Clive, "We gained independence on August 6th 1962 and ska was the music that identified Jamaica as an independent island. It was a very exciting time." Clive's father became friends with many of the Skatalites – the greatest of all ska groups – who congregated at the drummer Count Ossie's camp on Wareika Hill. "You'd find him in the evening up there with Count Ossie, Tommy McCook, Johnny "Dizzy" Moore, Herman King, to name a few." Naturally, this friendship led to some incredible recordings.

Clive lists his favourite Randy's ska instrumentals as The Skatalites honking ode to the Indian Prime Minister, Tribute To Nehru and Charlie "Organaire" Cameron's shuffle-based harmonica piece Royal Charlie. On the vocal side he loves Don't Stay Out Late by Creator and Mouth A Massy sung by Alton Ellis (with uncredited backing vocals from future reggae star John Holt). All three singers were family friends – Creator lived in the Chin home, while Alton and John used to take Clive and his siblings for haircuts or to play. The boy was more circumspect about approaching the Skatalites' gifted but troubled trombonist Don Drummond, yet rates him as his favourite ska musician of all time. "I would always watch him trying to find out, 'Why is this man doing things so odd?'" He claims to have seen Drummond, who would die in Kingston's Bellvue mental institution in 1969, practising music with the sheet turned the wrong way up. "That guy was playing like hell and the damn thing was upside down!"



JIMMY CLIFF
PHENOMDEN
TANYA STEPHENS
JAH MASON
DUBBY CONQUERORS & FRIENDS
JAMARAM
JAHCOUSTIX
DODO & THE LIBERATORS
AFRICA UNITE
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SCHWELLHEIM
WINNER EUROPEAN REGGAE CONTEST
WINNER REEDS CONTEST



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By Drummond's passing the ska had evolved into new forms but Randy's was still a locus for the music. Vincent missed much of the rocksteady era due to plans that would come to fruition at the arrival of the reggae beat. In 1968 he opened a studio upstairs from the shop, where Bob Marley and the Wailers and the mercurial Lee Scratch Perry would record the group's Soul Rebel and Soul Revolution LPs. It was at this point that Clive began to take over the producer's chair. Like Vincent, who was taught trumpet by Dizzy Moore, Clive had dabbled in learning the piano as a child but gave it up in his teens. His father's business interests meant he didn't spend much leisure time with his children so Clive got the taste for the music from "Hanging around upstairs watching dad work." When Randy's original sound engineer Bill Garnett left for the United States, the role was filled by an old school friend, Errol Thompson who, in the late 70s, became the engineer for the producer Joe Gibbs as one of The Mighty Two. Soon Clive himself would join his pal behind the desk, as the island's dominant rhythm, reggae, also came of age.

"The first song I recorded wasn't anywhere near a hit - a tune named Young Love. It was meant to be a schoolmate of mine but maybe he couldn't hold the tune so I just made it an

instrumental. I can't find a copy of it!" Another planned vocal turned instrumental would yield his first smash. 1971's Java married a haunting melodica solo by another school friend, the legendary Augustus Pablo, with Errol and Clive's studio wizardry to create one of the primary examples of the subgenre known as "dub". Clive still insists it was the first of its kind. "I keep telling every historian that and they keep telling me about Blackboard Jungle and Aquarius Dub! Perhaps when I die they will stop" he says with gallows humour. He also adds that Pablo wasn't the only musician to blow the melodica at Randy's, citing recordings by Ansell Collins and even the Wailer Peter Tosh. Clive also briefly entered the sound system business in 1971 with a rig called Black Moses and an mc who would become dancehall master General Echo, but found the accompanying violence hard to stomach. In a dance with Augustus Pablo, he saw "a guy ride his motor cycle through the entrance of the hall and knock over a table where a couple were having their drinks" and quit.

With Clive and Errol at the controls, the Randy's sound meant crisp guitars and booming bass. Clive would use Pablo again for the dub version to Alton Ellis' 1973 cover of the Cornelius Brothers Too Late (To Turn Back Now) - where, bizarrely, Clive claims the

session's young guitarist couldn't play the percussive rhythm and was replaced by a cheese grater on the final recording. Another great cover version from a year earlier featured Alton's sister Hortense on Marlena Shaw's Woman Of The Ghetto, but Clive is quick to point out that "it was how we covered them. We never made it identical so a man would say it was a carbon copy." And there was plenty of original material too - from Olive "Senya" Grant's foreboding 1974 roots reggae side Children Of The Ghetto to Carl Malcolm's 1975 hits Miss Wire Waist and Fattie Bum Bum which reached numbers 1 and 3 respectively in the UK pop chart.

So, why at the height of his success in 1977 did the family uproot and take the business to New York, to become VP? "Politics" says Clive. "This was when Michael Manley was running for re-election and the country was leaning towards communism through his friendship with Fidel Castro. A lot of business people got a little bit shaky. The Prime Minister himself went on the air telling them how many planes leave the island and that they could be on board if they were feeling uncomfortable. So as Chinese Jamaicans we took that as a bit offensive and decided we weren't going to be told a second time". His biggest regret was missing the filming of the 1978 reggae feature film Rockers, in which he would surely have played a key role. The Randy's studio closed in 1979.

Since that time VP ("Vincent and Patricia") has grown into the largest specialist force in Jamaican music - embracing the dancehall revolution from the 80s to today. "We developed it with a strong relationship with the foundation producers and artists. They were happy to know it was a Jamaican family running the distribution as opposed to an American company that hasn't a clue what they are doing." Unsurprisingly, though, Clive prefers the music of his own era and achieved a personal dream in 2007 when he unveiled his 17 North Parade reissue arm of the business. It "represents the more authentic original music from the 60s and 70s, repackaged in nice proper sleeves with good liner notes and photographs, with

proper editing of the tracks to make sure they're not scratchy records you're taking them from. A nice presentation as opposed to a Trojan reissue of 70s stuff." However, he says recent changes to the industry in the internet age are affecting sales. "Very few of the record stores that have been around for a long time are still open. If you're an artist and want to survive, you've got to start looking at other ways to market your music. Start doing some more shows."

And since live music is where it's at, Clive is overjoyed to see young people excited by the sounds of his father's era. "I was happy when the ska era had made a comeback in the 80s after being off the circuit for ten years or more. Seeing the Skatalites regroup at London Sunsplash at Crystal Palace was great. The only person missing was Don Drummond." He has revived his classic work at Randy's: letting the deejay Ranking Joe ride the rhythm to Dennis Brown's Cheater (with an album in the pipeline) whilst currently gearing up to release hundreds of hours of unreleased mastertapes produced by himself and his Dad. He's even brought Jamaican music back to his roots: touring China in 2009 with his selector Fidel „Twice“ Luna - playing rarities like the Byron Lee produced cover of a Chinese folk song Alisan de Guniang - retitled Always Together. "When I travel to Asia and see how the Chinese and Japanese gravitate to this music it makes me feel so good within my heart that I have played a part."

50 years on from independence how does its soundtrack, Ska music, fit into the ethos of its age? "To me it means 'now and beyond'. I remember one of America's great statesmen John F Kennedy saying 'We are going to the moon' and we went to the moon. Ska-Ta-Lites - if you know how that name came about, it means ska took off and went to the moon. It went beyond where it is now. It went further than just Jamaica. It went all over the world."

This interview was recorded before the tragic loss of Clive's son Joel and is dedicated to his memory.



GERMAICAN JOURNEY THROUGH TIME

BY VALENTIN ZILL

Fully Fullwood needs no introduction to international Roots Reggae fanciers - after all, the Jamaican bass player and producer played and recorded with Bob Marley, Peter Tosh, Gregory Isaacs, Dennis Brown, and John Holt, to name just a few. German Roots singer Martin Zobel and his band Soulrise on the other hand are, so far at least, known to rather few Reggae lovers outside of Germany, Switzerland and Austria. On a vacation trip to California in early 2011 Martin Zobel got to meet his hero Fully Fullwood by chance. Fullwood was so impressed by Zobel's music that he offered him to record his next album. Just 15 months after they first met „Land of the Free“ hit the stores. With its warm, analog sound, this stunning German-Jamaican joint venture, recorded in the USA, might well be the most genuine Roots Reggae album ever released by a European artist. When Festiville interviewed Fully and Martin, the sheer excitement on both sides could still be felt.

How did you get in touch with Martin Zobel and his music, Fully?

Fully Fullwood: Well, it's a friend of mine and a friend of Martin also, a guy named Dale Hauskins, that was telling me about Martin. He brought me a CD, and then one day he told me that Martin was in town. I said „Bring Martin over man, mek wi taak.“ He brought him over to my little studio and then Martin played a couple of songs from one of his CDs and it was very impressive. His voice and everything. I said „Wow! It's great, man! I would love to do some work with Martin.“ And he said „Yes, I would love to.“ The rest is history.

MARTIN ZOBEL & FULLY FULLWOOD

LAND OF THE FREE



Martin Zobel: You can imagine, for me it was really unbelievable when Fully said he would love to work with me.

Fully: You're a very nice person, I like your demeanor and I love your voice for sure and what direction that you were heading for. Because not usually you find groups and singers and players who really want that authentic side. It was just suitable and fitting for me. And I says I had to work with you. Again, working with you guys here, it was so, so wonderful and impressive. Your writing is very impressive. Because that's what Bob (Marley) do. Bob is a wonderful artist. He's not the greatest of voice, but his lyrics, his words are so impressive. And with the music behind him, that's where he captured the world. And that's what you have going for you, Martin. You have that ability of writing the songs that appeal to people and touch them from the heart. I want you to know that.

Martin: Thank you Fully. And we have the producer that has the real sound...

Fully: (Laughs) Thank you, thank you.

Martin: I love the sound, man. I just listened to it in the car. The sound is so wonderful.

Fully: My experience is coming from back in the early 70s and stuff. I know how to get certain sounds.

Martin, you and Soulrise, did you bring the songs ready-made when you went to California, or did you write and create them there?

Martin: For the most part, we wrote them at home. When Fully told me that he would want to work with me... When I came back (to Germany), I was so inspired by the opportunities ahead of us. We just let it flow. We were writing songs, literally within a couple of months, we had the whole album written. Before we came to California, we rehearsed for just about a week. We just played the songs and tried to just vibe and get a feeling. That made it possi-

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ble when we finally came there and went into the studio, we just could vibe and play. I think you can hear that on the album, it's not the perfect whatever, it's just music happening. Some songs we wrote over there. There was this song „We Want More“ that was basically written there. I remember that Fully was in the backyard, telling us about segregation. I was really inspired by the story. At night, in the hotel, I started writing. When we came back the next day, we recorded that song.

Fully: You know what Martin, that was something. I didn't know that you were really listening to what we were saying and really put it in your heart and in your head to really write such beautiful words. It means a lot. I say that's a gift, too, that you get to sit down and are able to put those words and put the meaning together to come up with such a real nice song. Again, one of the other things that impressed me is the players. The drummer...

He didn't look like the type of person that you would expect that kind of a playing ability from. But when he came over and him start pulling up all this drum stuff, I was like „Wow, this guy is great!“ Also the bassie. He was really humble. You don't usually find that type of situation in a group, that players can be so gifted individually. That was very impressive for me, that you guys were gifted that way and yet so humble. And that's what will take over with the music and bring it forth.

Fully, which changes and adjustments did you do to the songs Martin and Soulrise came up with?

Fully: Well, some of the bass lines I suggested, because I am a bass player, too, from the roots part of it. But I didn't have to do a whole lot of stuff. It was minimum changes, but it was changes that I felt that were really good for what they were doing. To me, everything was just fitting in. The thing about music: if



you're not feeling comfortable, then you're not gonna get that vibes. And once the vibes is right with everybody, you will feel more and the music will flow much better and feel more right.

Martin: If I could add that, for the most part, apart from the two bass lines - the „Earth, Wind and Fire“ bass line, for example, is Fully's. When Fully came up with that bass line, it was like „What the f***!“ Like Fully would say, „Kiss my dark shoes laces!“ He was just sitting there with his bass and playing this line. I was like, man, this line is telling stories, and he's working with the vocals, with the drums and everything. I was so impressed! Fully just comes up with things like that, out of nowhere. „You have to play a bass line, something like this.“ Then he's playing, and it's the bass line. The second thing that Fully added to the songs is that he told us and he kind of taught us that it needs

something right at the beginning of the song that the people can pick up. It could be an organ. Mikey (Michele „Mikey Board“ Boichio, the keyboarder of Soulrise) was not too much into it at the beginning, but he made him play those kind of things. Like the hook line of „Take it Easy“. If you listen to the song for the first time, it goes right into your ear, right into your head. For the most part, that's what Fully did. He added these little melodies that made them distinctive and immediately recognizable.

Fully: If you listen to great songs, the lyrics and the music has to work together. If you take the vocals of the music, it's telling the same story. Me have to refer back to Bob - if you listen to his players and music, what he's saying, the music behind him is also accompanying his story and the message. That's what you have to think about when you're creating and playing music.



Would you describe the recording equipment in your studio, Fully?

Fully: Well, I'm not a Pro-Tools-person. You have to have all these amplifications and you have to have all these things. You're talking about 60, 70, 80 grand. What I record is on a hard drive, and I use my board, the Soundcraft, and I have Focusrite, I have Avalons, and I have all those amplifiers. And Martin bring out one of his great amplifiers I want to buy from him. It helps to really make the sound more authentic. With Pro Tools, because it's so high tech, it's very harsh if you don't really use an amplifier and know what you're doing. A lot of young kids buy these software and plug-ins and it's not the same as when you would have a real amplifier working with. They get lost with the sound and they don't know. People start to realize that Pro Tools was actually build for editing songs, it's not really for recording. I agree that it's fast editing, but to really get a real nice sound, you really have to go back to use more of the analog. Plus, you as the person that is doing the engineering, you have to be knowledgeable in how you want the sound to bend and sound like.

Martin: What I could add here is that what impressed me was that before Fully even recorded, he just dialed in all the analog gear. Before it even hit the hard disk, it sounded so much better than everything that we tried to record before, fumbling around with billions of plug-ins and stuff. That's the thing. What Fully just said and what I really agree on is that if you have somebody there that knows how to get the sound, then you don't need all that stuff. You cannot buy the ability to know how to get the sound, you have to learn it. That really inspired me, because now I built my own studio here after I came back. Of course I use Logic (Pro), but I try to use it only for editing, and not for creating sounds. I have my analog stuff. If you listen to the album now, every time I think, man, it sounds so warm, so open, so big. I was really overwhelmed by the experience.

There's this whole debate in Jamaica whether Reggae music made by Europeans is authentic reggae or not. I guess that your opinion on that, Fully, might be a bit more interesting than what one can usually read on that issue...

Fully: Here's the thing: the best of Reggae music was from the 70s and the 80s, because these guys, we were using reel-to-reel analog. Now the European groups are getting more into the music, and they start to learn more, because now a lot of the new guys back in Jamaica are more dealing with Pro Tools and stuff. They lost that sound. Some of them are still doing certain things. But the European groups, to me, some of the groups, like with Martin and his group here, are hearing the authentic sound of the music and are trying to capture that and that is very impressive to me. I am so happy and proud to know that because, I mean, music is universal. It doesn't matter where you're from, Jamaica, Europe, Germany or whatever, as long as you can appreciate and try to make it the way it ought to sound. People will love that and impress with that kind of sound and that kind of feelings. That means a lot to me.

Do you feel like „Land of the Free“ just captures this 70s feeling of golden Roots Reggae, or does it add a new touch to it? A contemporary edge?

Fully: It brings me back to the old days and it brings me back into the future here. If you listen carefully, how the bass line and everything about the music there, you wanna dance, it makes you sit down and think, it makes you feel good, it brings a warmth over you. That's where you will find people. It's like if you going somewhere and you get frustrated, you're driving your car in traffic, that music calms you and it makes you start shake your head and say, wow. It's great. Once you could make music that will capture that kind of a feelings within you, you can't go wrong.

Martin: We were so inspired by that old sound, but still we're not from that era. We are young people, we try to do it from our point of view. I'm really happy to hear that it worked.

Why did you name the album „Land of the Free“? I guess the title does not refer so much to the US?

Martin: It was two things. I just moved. I was living in Bavaria, in the very south of Germany, and I moved to another state. There, the people are so much more easy going and relaxed and more open minded. I still enjoy living there. Fully, you have to come there this summer when you're on tour. It's really nice there. I was like, man, there's still a country where people are like that. It made me feel nice. I had the song on my mind for a couple of weeks, at some point I just wrote it down. During that time, when I knew that we would go to San Clemente, CA to record the album... That energy, that vibe that was there because we knew it would happen... It was kind of a land of the free inside us. When we embarked on our trip and arrived and everything was so relaxed - we felt at home with Fully. It's not that it was in the US where we recorded, but it



was us and Fully. That special moment that we shared, that's our land of the free. That's why we had to call it „Land of the Free“.

Fully: I love that title. I really love it, because when you say that you were gonna title the album „Land of the Free“, I think about it and I say wow, because it should be actually the land of the free, because that's what it was meant to be. That title is a world-class title.

Martin: I don't know how to express it, but I feel it's very strong, like it was meant to be. Why should we guys from Germany meet you, Fully? At that time, with the band in that constellation - it's a wonderful group. Not just as musicians, also as people. I love those guys, they're like family. We met at the right moment. It all came together, and that's exactly how I feel about the album. Not this „what should I write?“, it was just coming up, it was just flowing. That's the „Land of the Free“.





ON A JOURNEY

BY JUSTINE KETOLA
PHOTOS BY JULIAN SCHMIDT

Fresh off a tour of Europe with House of Riddim, Perfect Giddimani has released his seventh album JOURNEY OF 1,000 MILES which epitomizes his life on the road as a touring artist, songwriter and entrepreneur with his new Perfect Papers smoking papers. His versatile and prolific recording pattern position him as one of the next generation's most promising and professional artists.



Were these riddims on Journey developed for you specifically? Did you review them with the Dynasty producers or did they get song ideas from them.

It went both ways, but I should say the majority of the album was created by Perfect. We did have sessions where Dynasty would have an input or make a suggestion that I was cool with you know. Example would be a track like „Sonny Boy“, I was speaking with Dan (Grossman of Dynasty Records) and when he was playing the riddim he was like „Perfect I am hearing a sad song on this beat. He never told me what I should write about but the topic was about being sad. That is how the song came along, it went both ways.

So you spent a good deal of time in the Seattle area working on this?

Yeah the album was done between California, Oregon, Washington and Jamaica. I did a lot of listening in Portland, Oregon. That is where the lab is, Chalice Row Records, so when I got the rhythms from Dan I was in Portland and that is where I started writing.

Journey of 1000 Miles is a wonderful song that demystifies the music business, what type of difficulties have you faced to give you this type of inspiration for the song?

You know the music business comes along with a whole bunch of ups and downs, probably more downs than ups, yeah? There's politics within the business also, sometimes just not being able to promote or distribute how the artist think that these works should be going. Difficulties sometimes getting in touch with different producers and just trying to do the thing right, suffice for me to say. A lot of doors have been opened probably, it is not the doors that you would want to go through, but they are open and you just have to make the best of it.

„Roots For Me“ is a very special ,soulful rasta song. Can you tell us what your journey has been like, what was it like for your family to have you become a Rasta?

It wasn't welcoming at the start. I am just being me and sometimes family or adults or parents might think you are making the



wrong decision. It wasn't really easy trying to live around my people being a Rastaman coming up in the neighborhood because Bamboo in St. Ann where I grew up is a neighborhood that has a lot of Christians, its more churches than shops so to speak. For my family to accept it, it really took a minute, it really took a while to accept it, but eventually, fortunately they did. And even today, my mother has dreads so it has to start somehow.

This album is so strong because you have spent a lot of time with the players and your own energy is spent focusing in one place you have had constant interaction with the producers, it really shows the time spent together.

We did spend a lot of time and I have to say heads up to Dan and MG because they really did an incredible job on the album,

after all the voicing and harmonization and the adding of instruments and mixing. We have to pay our respect also to Bobby Hustle, upcoming singer from Dynasty Records cause he also has a track on the album called „Real Life“ and Dway also (Dynasty singer). It is a camp that is very progressive and I feel happy to work with them. They have that ego to do it properly and to get it done.

On “Dinner Time” you point out the benefits of what is best on one's plate, what type of regime do you follow personally?

Occasionally I eat fish, but mostly I stick to vegetables and fruits and legumes and stuff like that. I am not into the cow and the chicken and the eggs, because over the years it has proven that eating all of this stuff its not healthy for the system, obesity and a lot of disease and diabetes and a whole bunch of stuff that comes around with it so I just try to stick to the natural stuff you know, that keeps you going for a very long time.

What is your recording work experience like in Jamaica?

Most times I record in Kingston, depending on the producer, it may be a producer from overseas who just has a riddim that they need me to work with. In a case like that, I would just go and book a studio for a couple of hours and get it done. Over the years basically it has been like this because you know I live in St. Ann, and we have to be going to Kingston like three or four times out of the week and each time we go to Kingston, there's a lot of work to be done at the table. On a busy day, we voice up to six, seven singles. Plus there are dub plates, people are doing jingles, there may be someone waiting at the studio for an interview, when you finish recording. So it is very hectic, its a lot of work, sometimes I leave Kingston 3:00 in the morning to head back to St. Ann, which is like a two hour drive. And then you have to be up again the next day, back into Kingston. Because we love the country environment, just for the relaxing vibe and the air is more fresh.

Who is signing the support vocals here on the album, did you write these lines too?

Actually those harmonies you are hearing, I did the foundation of them here. I listen to a whole bunch of music, I love listening to the Motown artists from back in the day, like The Manhattans and all those groups that came up, so I have a great passion for harmony. Each time that I would record a song, I would do the foundation of the harmonies. I can't sing with that sweet singing voice, but I do it, and I get professional harmonizers to complete it properly, so even those lines that you are hearing, I was listening to the singers while they were there and I told them what to sing, what was there already that I did, they progressed on.

You have songs that speak a woman in your life, your breakout hit „Handcart Boy“ was written from the female perspective. What do you appreciate most about the woman that is in your life as an artist?

I Understanding, she has to be a very understanding person because you know the job that we do, it comes along with a whole bunch of stuff, so to speak. I may be here tonight and then suddenly I have got to go to Hawaii in the morning, „I am sorry babes, I never knew that this was coming up, but look, its very important and its worth it and I've got to go.“ So I think understanding, and out of that comes everything, cause if she understands, she is going to care, she has to comprehend.

In particular “Should I” sings of the romance dance, and it finds you actually singing, where did this song come from?

This song came out of circumstances, situations, majority of what I write is what I live. 99.9% what I write is what I live, it is what has happened or it is what is happening, or its about to happen, its either of those three. So as I said before that song came out of circumstance.



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You are pointing out the bling culture on “Roll With Billionaires” in a playful way, what does that say, about the culture what do you see as far as this in Jamaica?

If you should call everybody up and ask them, ‘Do you want to be poor?’ well I don’t think nobody would say yes, 9 out of 10 people would say no they don’t want to be poor. So having the idea or the dream of being a billionaire, there is no problem nothing wrong with that. What it is about is how you accomplish those goals that is going to take you to billionaire status. You know what I am saying? People in Jamaica, it’s a Third World country so everybody wants to elevate and be on top of the game and stuff like that so, we all have dreams of making money. You also have to make money the right way, the honest way, we cannot forget that. When you are trying to do it, just remember stay focused and stay whole.

What songs are you performing on tour with House of Riddim?

My set list includes songs from all of my albums, even „Handcart Boy“, „Rasta Rebel“, „All I’ve Got“ and that’s coming from the first album, Giddimani and then from „Born Dead With Life“ I usually do „Thirty Pieces of Silver“, „World Trade Center“, „Rasta Dub Plate“ and „Love in Your Heart“ and then there is French Connection where I do „Absolute Blessings“ and „Ain’t No Sunshine-Rough Time“ and from Back For the First Time there’s „Hold On Bujū“ there’s „Eye Water“ there is „See When We Get There“ there is „Picture of His Majesty Smiling“ and in between that, sometimes on tours you go to certain countries where fortunately you have a single there that is a hit there, depending on the country that you are in cause you have to network and have your information to do that. You will be singing a specific song in Sweden that’s hot but tomorrow you have a show in Portugal, they don’t know that song any at all. You have to network with the selectors and the promoters in the country to find out, OK, over the past four to five months, what has been the song that is from Perfect that has been playing a lot and getting a lot of rotation. When you perform those songs, trust me, people tear apart, because that specific song is hot in that country o I usually put in the song in the environment that I am about to go within my set list for that specific day. I do singles that become very popular but they are not on an album, but I have to remember that those are songs that people love and they are popular so I have to include them on my set list to get it done.

How do you feel about the future of your and the ability for it to cross over into the mainstream? Dynasty, your production team has that vision to make the music cross over.

Ever since a very early age, I have always been trying to do different types of music, or trying to experiment with different genres. Dynasty does produce poppy reggae rhythms and it so happened that I have the



skills to write to those rhythms and make them sound really good, with lyrics and stuff. In the future I see my music crossing over into different genres, because music is music, regardless of the genre, you have to remember that you have people that listen to pop music that just don’t listen to reggae music, and I would also like to be a part of that genre also, I am not a pop artist, but if I could do a song that is a bit poppy people in the pop market might start listening to it and then the minute you start listening to it, and you find out who I am. Then you are going to get introduced to reggae because originally, I am reggae artist. So you are going to probably start listening to reggae in a few minutes or a couple of hours. What I want to do for that side is if you want to hear something different, Perfect is going to do it. If you want to hear some Pop or some Jazz or something different, Perfect has a pop song for that moment that you could flip into.

Where did your name originate?

Well I like stuff done properly, anything that I am doing I like it to be done properly. I mean nobody’s perfect but I just choose that name just to remind me to do it properly every time. So each time I am going on stage and

the MC says, next on the stage, Perfect, it’s not a hype, it’s just a reminder, for me, look, you have to do it properly, you have to give it the best shot, you have to do it well, because names can really enhance an artist’s game.

What’s next for Perfect in summer 2012 after the Sierra Nevada World Music Festival?

I have a lot of shows coming up in the California area, we have quite a few shows with Romain Virgo, we are going to be on the road. We are in LA we have shows in San Diego, Santa Cruz, Arcata, Washington, Seattle, cause we have to go back into the Dynasty guy’s house. We will have a release party cause this album has just come out. The tour never stops, in September I have shows booked in Venezuela, and we keep recording, we never stop recording. Even today I am about to jump into a recording session with some people from Boston who are trying to get some work done. We are always working on projects, right now I am working on a new project, I always do stuff in advance. So if you hear about a project coming out next year, it’s possible that that project was done from last year, that is how I prepare myself.



INTERVIEW

CHRONIXX

GOOD MUSIC



START A FYAH

BY MUNCHY

Jamar Rolando McNaughton, better known as 'Chronixx', is just 19 years old, yet he has a personal musical history to look back on already and still great things to look forward to in the future. The aspiring and ambitious young singer from Spanish Town, Jamaica, lives a life dedicated to art. Munchy met with him in the hills of Kingston to find out more about his music but also his personal background and even his significant backpack that he always carries.

Before you came up with the name Chronixx you were better known as Little Chronicle because of your heritage. Your father is the artist Chronicle. How was it like growing up as the son of a musician?

I had a quite normal life. I did everything that normal people do, because my father first and foremost was not very popular in Jamaica but more in America and Europe. We lived good, but it came with advantages and disadvantages. I didn't get to see my father very much, only for short periods every year. But whenever he was here we were fully exposed to music. I went to the studio with him. Soundmen, DJs, everybody was at our house, cooking food and eating. So I became familiar with the world of music and how musicians work. It was a very colorful, contrasted life, because I got to see the good, the bad and the ugly.

Despite the ugly side, you still decided to make music on your own. When did you come up with the idea, that you wanted to become a singer yourself?

I always wanted to be a singer but I stopped singing for a while. Not in the sense of shutting my mouth, but singing professionally. I took my eyes off it for a while, because it is very hard in Jamaica to find a person to work alongside yourself that has the right balance with your personality to produce some good music with. So I decided to pro-

duce sounds better and I went on doing that. But from ever since I wanted to be a singer.

So when did you decide to open your mouth and sing again?

Romaine Arnett from Zinc Fence Records always encouraged me to sing. He said: 'You can write, you can produce, so just sing because you have a good voice!'. In 2007 my little brother passed and died of a brain tumor. He was one of the persons I used to sing and dance along with a lot. So when he died, I really felt the need to do it, but even then I was not sure. Then in 2011 Little J.O.E. passed in a very similar way my brother had died and it was like a sign to me. So I recorded a few songs for Zinc Fence Records and even then I was not serious, but everybody who heard the material was really crazy about it. So I kept on recording and that was just about a year ago now. But that was when I really decided, that singing and performing is my route!

On your website you are described as 'The Messenger with good music'. What is the message you want to spread?

It is the same message from ever since: Live good, love everybody and try to love people unconditionally. My message is not about peace, it is not about religion or this great utopian society where everybody is living one way, wearing the same clothes, talking

the same language. My message is to learn to understand each others' differences. War is not the answer, but there is no peace unless I accept you and you accept me. Peace is just a byproduct of acceptance. You can't change a man before you accept him. My message is acceptance, love and self-reliance, self-worth. It is just a positive vibration. Marcus Garvey, Malcolm X and a lot of men did say that, and they were killed, but I will still say it because it has to be echoed over and over again. It cannot be said too many times. What we are doing now is to put it in a good musical package. The positive thoughts can be so boring sometimes to someone who is not used to positive messages. It is like giving a man diamonds in a paper bag. He will probably throw the bag away and don't recognize what's in it. So you have to give it to him in a good bag.

Playing live is a big part of your career. I saw you perform in Jamaica a lot – from small venues with a very special, intimate atmosphere up to the major shows such as Rebel Salute and Western Consciousness this year. How important is it to you to perform your music live for people?

Live performances are the opportunity for the artist to connect intimately with the audience. That's when energies being exchanged. You can literally get an eye to eye contact with the people. They can find out ,Can Chronixx give me goose bumps? Can he give me inspiration? Right now I'm going through some problems, can I go to a Chronixx show and go home feeling better than before?'. I see it as an opportunity to interact with people who support music and I look more forward to a live performance than to a recording session. In the studio you can do a line a hundred times, but on stage you have to be on point, all your antennas have to be out and you have to open up yourself to the people. It is like medicine. Sick people come, crippled, blind, stressed, happy, sad people, everybody is there and you have to find them one by one and make your music minister to their souls. Live performances are my favorite part of being an artist.

People can really see that watching you on stage. You are very energetic and always carry out a positive vibe. But what people must have also recognized by now is another thing... so question is: What is in your backpack?

I never realized that I always perform with a backpack until lately when I started getting questions about it. You know, I live in Spanish Town and I travel around a lot. So I always have to have things in my bag. You can find anything in there. Things that I might be using during the day like hand sanitizer or an extra shirt. I might be in the studio one night so late that I cannot drive all the way back to Spanish Town, so I might end up calling Jah9, telling her that I stay in Vineyard Town for the night, so then I have my t-shirt, my tooth brush, everything in my bag. And when I go on stage I don't change. I'm not the type of person who puts on some nice, sweet, pretty clothes for that. I trod with my bag and if I have to run on stage, I just do it. That's just a part of me, a part of my journey. When the journeys stops or changes, I will take it off.

So you are a man who is ever ready. What are you ready for in 2012? What can we expect from Chronixx?

What I'm looking forward to the most, is making music that is even more substantial and real than what I am doing now. Making music that becomes a part of people's life style. ,I can't go to work unless I listen to a Chronixx song' or ,I can't go jogging if Chronixx is not on my iPod' – that is my aim and where I'm trying to go. We need to get the message in people's souls, we cannot just be contented with airplay on the radio. So even before we speak of an album and a tour, we want to make sure that the music is a part of people's lives. I cannot go on tour before people understand the fullness of Chronixx and before my energy is out in the world. Fighting this basic struggle of getting the music in people's ears and souls, that's what we have to get off the ground first. Doing things to the best of my ability, that is my life style. So 2012 is straight presentation, music on top of music.

CHRONIXX





SARA LUGO & KABAKA PYRAMID



**BEHIND THE SCENES...
HIGH & WINDY VIDEO SHOOTING**

PHOTOS BY ANITA BOOMGAARDEN



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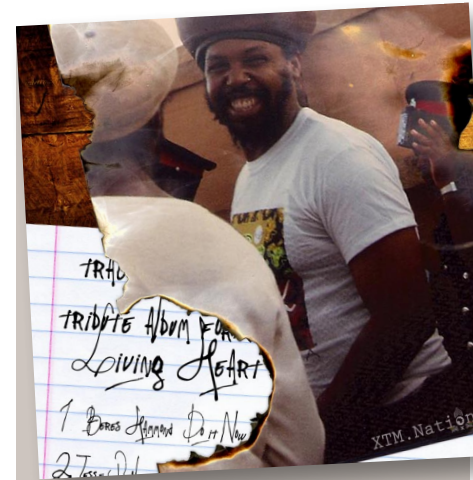
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KAREEM BURRELL & JESSE ROYAL

XTM.NATION

With deep mourning the Reggae fraternity took leave of legendary producer Philip 'Fatis' Burrell in December last year. Still the legacy of his label Xterminator will be carried on by no other than his son Kareem Burrell, who has great musical plans for the future. Fes-tiville spoke with him and also his foremost artist Jesse Royal in Kingston, Jamaica.



BY MUNCHY - PHOTOS BY EL PURU

Your father, the late great Philip 'Fatis' Burrell passed away last year December 3. How did you experience that day and how did the news reach you?

For the most part during my father's illness I was there, so I was in correspondence with the doctors and it actually came straight to me and his wife at that time, immediately. It was a sad day, unbearable. I never expected such a thing at that time, even though he was ill. He just came back from Zimbabwe and everything was alright. But what is to be... The Most High's talkings and doings are not to be questioned.

How would you describe the relationship between you and your father?

I can't even find words for that, but he was a dear, dear person to me. He was more than a father to me, he was a friend. He was even like a king. A great producer, a man with a lot of ideas and thoughts, thinking of others before himself. When it comes to certain moral things, he is a real pillar in my life and left his footprints and thoughts. I cannot really compare anything to that right now. It was a quintessential relationship, very pure, and nothing will ever break that, not even death.

Would you say that there was a difference between him as a father, a family man and him being this great producer?

No, he was just my father and he was a man, that was bad in the music... but he never showed his fame. You never saw him collect an award yet, you never could see him taking a picture or even giving an interview. The man never dealt with those type of things, such as fame. He would rather be just a normal man. Really and truly he is a great, great producer but he always overlooked that, as if it was nothing. As he would say, the Most High uses him to transport and commit certain works, doing the works of the Most High.

So, you're going to carry on this legacy of your father with your project XTM.Nation?

Definitely! XTM.Nation is a continuation of Xterminator with the same roots and message, that we have to uplift the people in these cold and harsh times. The people don't even know, what to look to and what to look up to. We just stand for what the General has left before and carry that on. It is a honor to me to do that still and it's also a great responsibility.



Can you describe the sound of XTM.Nation?

The sound of XTM is like a mixture of a lot of different sounds. My father is a person, that used to love venturing sounds. A lot of people would say, that the percussion really stands out as an afrocentric type of beat. That's why we still derive from sounds from all over the world, to come up with a more World type of music. We use instruments from all over the world and we will also keep the Drum'n'Bass thing going. XTM.Nation will definitely stick to that vein of music, that sound, and it will still be present. That's why you can see us even sticking to the same musicians, that my father used to work with, because that is the sound that we want.

Which artists are on the label?

At the forefront you can see Jesse Royal and Kayla Bliss. You are also gonna see some material from General Kalonji and Richie Spice. I have a riddim coming up, named the Six String Cutlass, that features Kayla's first single from her EP 'Tears of a



Soldier'. It also has Cali P, Mikey General and Lymie Murray on it. We even have a couple of projects with Bunny Rugs or Big Youth and want to work with Ini Kamoze, Cocoa Tea, Pinchers and Beres Hammond. All these artists were the foundation of the Xterminator label, so you can look forward to hearing them soon.

Fans are surely waiting for a tribute album to come and those that are up-to-date are supposed to have heard a song by Beres Hammond already. What can you tell us about this upcoming album?

The LP is entitled 'Living Heart' with emphasis on 'Art' as well, so with a little switch between the words Heart and Art. That really stands for my father and his music. It's going to feature some new projects, such as the one I released from Uncle Beres and also some material and songs from old tapes, that have never been heard before, that I know people have been looking out for, as well as new stuff, remixes, ... it is really about Mr. Philip Burrell in my perception. My tribute to him.

Jesse, would you introduce yourself to our Festiville massive?

Yeah, Jesse Royal, a Jahfarian, loving, caring, sharing youth. A rebel with a cause.

... and also musician. How did you start making music?

I was born on April 29, 1989 and that's when I came out weeping and wailing. So since then until now I have been uttering, what needed to be uttered. I just live up full and right in the name of the Most High and let him flow through me. We are really nothing but vessels. He placed I and I for a purpose here, so my duty is now to get in line with Him as much as possible. So I can be a pure vessel for Him to work.

Through your duty of making music, you started working with XTM Nation/Xterminator. How did this cooperation come up?

I wouldn't call it 'come up' or 'start'. We were family from long time and it's funny, how Jah works because we were all just young youths, little kids, that went to school together. In those days we even competed in football. It was going on hot! (laughs) Ball games are another love of ours. So we have just been together naturally from that time on, until we evolved and grew into that unit, that we are today. You and I know that Jah governs everything, even when we think that we run it, it is still Jah who runs everything. So He has made His move, even before any of us knew who we were to be.

How does this cooperation actually work out?

Jah is the main inspiration and the music flows through that, the lyrics, the energy flow through that because Jah is everything and without Him we are nothing. We are righteous warriors and we do what our Master says.

How would you describe your music in your own words?

Rebel music at first, because this is going against all the hypocrisies and the rubbish,

that is currently going on. Differently from that we just say what needs to be said and do, what needs to be done – nothing more and nothing less. We are just some missionaries on behalf of Jah and whatever He tells us to do, we do it. He tells us to move and we move. Right now Jah tells us to cramp some of them and cut them down to size, so that is where we are – an element of surprise (smirks).

You called it Rebel music but you also have love songs like 'Butterflies', 'Least deserve' is rather social commentary. Would you say lyrically there are no boundaries for Jesse Royal?

Definitely, no boundaries for me, because I don't know anything about that word 'boundaries'. At the end of the day we were created in the lightness of the Almighty, so we are limitless beings and he gave us control over all things, even though he runs everything. But he gave us the domain to govern. As I know that, I don't limit my mind and I don't know why we should.

This music without limits – how will your fans get to hear that?

There is an EP coming up 'Royally Speaking' as well as a lot of music, that we are getting together because I just sing, sing, sing, ... that's what we do. The Almighty sent us here on a mission, so we have no time to waste, and we do what we must, not what we want. But my joy is that, what I want to do is what I must do as well. Music is at the forefront and we have a lot of music, that we are getting ready. And this music is not really entertainment, it is enlightenment and we are here with a purpose and a mission and a vision. We made a promise with Jah, so I have to make sure that we hold firm and step fast in that duty. Just get ready to get on board with this train, because as Bob says 'this train is bound to glory'.



Reggaeville Riddim Selection

[Oneness Records - May 2012]



01. Ray Darwin – Father
 02. Bryan Art & Warrior King – New Day
 03. Etana – One Fist
 04. Rootz Underground – Windy Day
 05. Fyah T – Musical Shot
 06. Skarra Mucci feat. Kip Rich – Love Mi Fi Me
 07. Erica Newell – Roses For My Baby
 08. Tarrus Riley – The World Is A Ghetto
 09. Sara Lugo & Kabaka Pyramid – High & Windy
 10. Iba Mahr – My Day
 11. Sizzla – That's Y
 12. Suga Roy & Conrad Crystal – Don't Give Up On Life
 13. Hawkeye & Ephraim Juda – Give Thanks For Life
 14. Danny Ranks & Ganjaman – The World Is Yours
 15. Naptali & Ras Muhammad – Farmerman
 16. Mark Wonder – The World Needs Love
 17. Teacha Dee – Sound System
 18. Jamie Irie – Mary Jane
 19. Nakria – Un Canci Mai
 20. Reggaeville Riddim Version
 21. Skillinjah & Josh Heinrichs – Call Of Duty*
 22. Ky-Enie – Breathe Again*
 23. G-Mac – Don't Judge Me*
 24. Skanky feat. Simple FX – Psychose*
 25. Blade Malachi – Rasta See And Know*
 26. Reggae Rajahs – Make Up Your Mind*
- *Free Download – Bonus EP

During the last few years, Reggaeville has emerged as a primary reggae web portal. Now head honcho Julian Schmidt has added another feather in his cap by making Reggaeville an official vehicle for music releases, the debut being a one-rhythm album, produced by Munich's Oneness Records.

The rhythm draws on the Paragons' 'Riding on a Windy Day' and I like the way that Oneness have the track start off with the crackling sound of vinyl, sending the listener back to the rock steady days for a few bars, until their reconstruction bursts through with a hefty backbeat, a strumming guitar and sprightly keyboards, melding the new and old to fine effect. With 25 vocal cuts on the rhythm (6 on the free 'bonus EP'), there are bound to be high and low points, so what follows are my impressions of the most noteworthy tracks.

The album's opening numbers are some of the strongest: underrated Hamburg-based Jamaican singer Ray Darwin uses the rhythm for an appeal to the Almighty to guide forsaken youth, which seems a fitting starting point, and upcoming Jamdown crooner Bryan Art combines well with Warrior King for 'New Day'. Then Etana delivers one of her hardest-hitting releases of recent times with the defiant 'One Fist', which manages to maintain an R&B underpinning, and Rootz Underground put forth gruff, clever rhymes via male-female call-and-response patterning.

Further down, Tarrus Riley's highly pleasing effort mutates War's chilling 'The World Is A Ghetto'—a real highlight of the set—and Suga Roy & Conrad Crystal's 'Don't give Up On Life' is suitably uplifting. In contrast, Sizzla's name will be a big draw for many, but I found 'That's Y' to fall terribly flat; his voice sounds strained and the 'romance' theme below average. More intriguing is 'Farmerman,' which pairs singer Naptali with Indonesian rapper Ras Muhammad, and I can't say much about the lyrics of Nakria's 'Un Canci Mai' but no doubt the Italian massive will love it. Most artists on the EP seem a bit force-ripe (G-Mac aiming for Buju's sung style), though I do like Blade Malachi's lyrics.

25 vocal cuts, plus the bare rhythm, is probably too many different versions of the Reggaeville Riddim to listen to all in one sitting—especially for an old school rocker like me, who thinks the last good one-rhythm album was 1973's Yamaha Skank, but the Reggaeville Riddim has plenty of appeal overall, pointing to good potential for future projects.

by David Katz

Mr. Vegas - Sweet Jamaica

[MV Music - May 2012]



As the web has let nations see more of how their culture interacts with the rest of the world, there has been a noticeable trend among certain Jamaican dancehall artists to turn back to the foundation. Some would say this is a natural part of reggae music; a younger generation enjoying the rhythms of its parents isn't new. However, lately, artists have become actively concerned that classical reggae needs support lest it die out on the island and remain a frozen foreign revivalist pastime divorced from its context.

Outspoken Dancehall singer Mr Vegas is one such artist. He started both a petition to Save Foundation Reggae and, like Capleton and Busy Signal, planned his own one drop reggae album: in honour of Independence with producer Mikey Bennett. Yet Vegas' dancehall hits - irrepressible as he - have a habit of taking on a life of their own (I Am Blessed brought him out of retirement in 2008) so a second set was incorporated into the release carrying said big tunes.

Now, the early reggae and rocksteady covers and do-overs on disc one were never going to be recorded in vintage purist pleasing fashion. Mr Vegas' stated intention was to make the foundation relevant in the dancehall so everything is recorded in his customary day-glo, beverage in the air, Vegas style. Heavily-produced by Bennett at his Grafton studio these backings have a real groove courtesy of Steely and Cleve, Kirk Bennett and members of C-Sharp band. The overall vibe is a joyous parade through

some of the best songs and rhythms ever written. There are slick but infectious renditions of Jimmy London's remake of Eddie Arnold's A Little Love, Alton's cover of Brenda Holloway's You Made Me So Very Happy, and Hopeton Lewis' pioneering rocksteady Take It Easy. There's Sweet and Dandy by Toots - whose revivalist style Vegas has carried into the dancehall - and even Paul McCartney's Jamaica tribute Oba-di Oba da (fittingly, a phrase coined by „2 Tone“ percussionist Jimmy Scott-Emuakpor). Jimmy Cliff's You Can Get It is recast as the bittersweet Times Ruff; Desmond Dekker's Israelites becomes the fragrantly, flagrantly herbal Give Me A Light. The title track assembles Josey Wales and Shaggy on the Lecturer rhythm, while spiritual closer Above The Water skanks to D Brown's Some Like It Hot. The dancehall disc is more of a recent hits package. We hear the aerobic Bruk It Dung, as well as humorous disses in the anti-metrosexual Certain Law and the anti-bleaching Black and Proud. There are a few newer tracks, however, including a swinging live version of I Am Blessed. Just as dancehall fans can enjoy the sounds of yesteryear, dancehall sceptics who enjoyed the first half can find a good “way in” here. At the heart of it all is Vegas' voice, tart yet sweet, citrusy and clean, hitting the stress points of the uptempo numbers and taking ownership of the old standards. Does Reggae need saving? Who knows? But there's surely value for money in this „play upstairs and downstairs at a party“ double disc.

by Angus Taylor

Marley - A Film By Kevin Macdonald

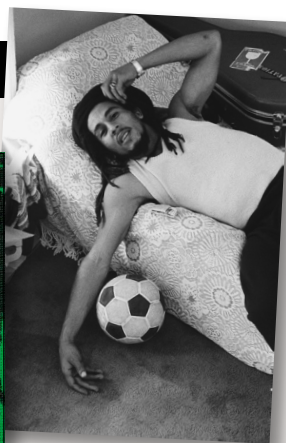


The irony of *Marley*, a new documentary directed by Kevin Macdonald (Last King of Scotland), is that by de-emphasizing the legend of Reggae pioneer Bob Marley, and focusing instead on the man, it elevates this near-mythical Jamaican musician born to the hilly countryside of St. Ann to new heights. The more his path from poverty to prophet unfurls on the screen, the more appreciated and authentic he becomes. It isn't without omissions and lingering questions that Macdonald accomplishes this, but it isn't for lack of care or to the film's detriment, either. At a running time of 150 minutes, *Marley* tells its story relatively chronologically and as a journey. Opening with beautifully chilling location and helicopter shots, the first act charts the unlikely course of a half-caste farm boy who as a teen moves to an urban ghetto for an opportunity of a better life. It is in the slums of Trenchtown that Marley sees inevitability; get out or be taken out by police. From the beginning race, religion, and politics play prominent roles. Marley's identity is shaped by each in profound ways, as so many of the songs he would pen are drawn directly from his life experience. It can be concluded that without this struggle he could very well have ended up a mere statistic of the impoverished island nation. The film is not shy to these subjects and there are some surprising and unique sequences involving Marley's cousins that prove revelatory.

Never lingering too long on any one aspect, the film's pace balances the need to highlight the critical points with the desire to avoid indulgence. Easily the

entire documentary could have spent two hours on the Wailers' early years, but instead captures the essence of the time, the pivotal moments, rather than too detailed a telling. No better is this handled than in the interviews with Bunny Wailer, the lone survivor of the original trio of Marley, Peter Tosh, and Wailer, himself. Wailer, also one of the movie's producers, is candid and engaging, never revisionist or sparing. Demonstrating the Reggae riddim by dancing it out on his front step, Wailer's presence delivers the legitimacy and credibility only one who was there could provide.

He is not alone, but one of many offering first-hand accounts. Archival interviews of Marley are mixed with present-day narratives from family, friends, band members, and associates. This, however, raises the first of a few critiques. As told in the film, Marley fathered 11 children with seven women, yet only his first two children, son Ziggy and daughter Cedella, are present. While their contributions are ultimately essential to the documentary's success, the lack of input from the other nine, including prominent Reggae musician scions like Stephen and Damian, can't help but be noticed. Perhaps the two eldest were chosen to represent the family, but nonetheless this remains a curiosity. Equally conspicuous in its absence is much of Marley's recording history. There is almost no discussion of his songwriting technique, time in the studio, or most obviously, no mention of albums as seminal in the catalog of 20th century music, let alone in the history of Reggae, as *Burnin'*, *Rastaman Vibration*, or *Survival*. In fact, the Island output and the



[April 2012]

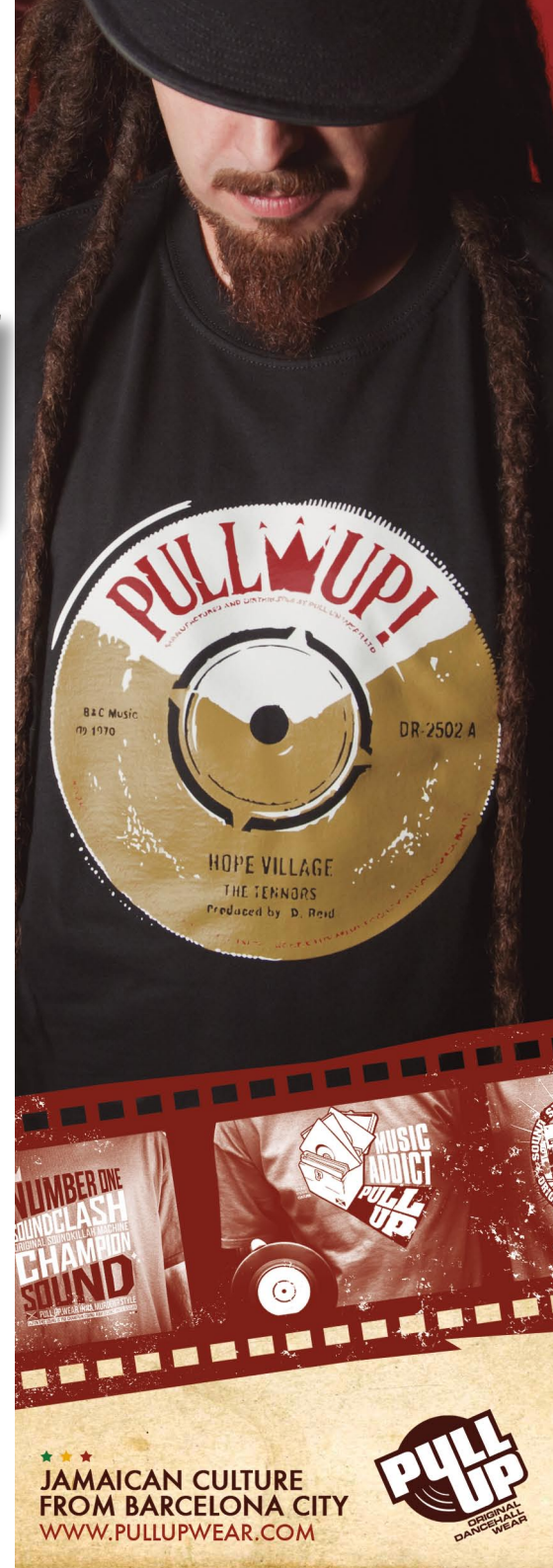
insight provided by producer Chris Blackwell were utilized more as corroborative along the timeline rather than as occasion to display or detail Marley's musical acumen. At one point, Marley's affinity for football is given equal time, (perhaps more), to that of the recording of *Exodus*, a record *Time* magazine called the album of the century.

It's possible, though, that this is the ultimate triumph of the movie. That regardless of the classification of itself as a documentary, it holds true to the traditional arc of a great story. It does so smartly, without pandering to any of the myriad conspiracy theories on Marley's attempted assassination or death that run rampant on the internet, or to the posthumous stereotyping as a Rasta rockstar of stoned-out collegians. The facts are still there, but the same facts can be found in the volumes written about Reggae or its Third World hero Bob Marley.

The movie's real treasures are found in the looks on the faces of his fellow travelers. The tones of voice, the smiles, the humor, the tears welling up in the eyes; these tell the true story of their journey together. There are occasional competing memories and contentions, but universal is the emotion that one can see and hear when each is discussing the man.

Finally, the documentary is pleasantly without any hindering subtitles, stated or implied. This isn't, *Marley: Life of a Reggae Superstar*, or *Marley: Enemy of the State*, *Hero of the People*. It's *Marley*, and simply it's the most complete cinematic thought ever issued on this most mortal and transcendent of men.

by Larson Sutton



Macka B - Change The World

(Chinelo Records - June 2012)



Macka B, the popular, gravel voiced veteran UK MC is back with the new self produced album "Change The World", the follow up to 2008's "More Knowledge".

He was recently interviewed by Angus Taylor for Reggaeville where he spoke about his concept for the album which covers a wide variety of topics from Rastafarian ideology to the scourge of gang violence, the barbarity of slavery and a lack of compensation for it using the clever metaphor of personal injury lawyers to make his point. and of course good old fashioned love.

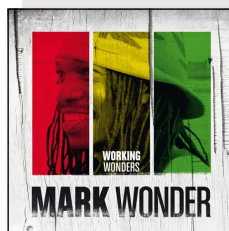
In fact the whole album is well written with poignant and meaningful lyrics that effectively convey each song's message, be it a strong cry for unity and how this strength through unity can be used to Change The World or the light heartedness of 'Medical Marijuana', a tale about how he needs a card to allow him to smoke Marijuana legally for medicinal purposes like those in America. This song also rides along perfectly on a vintage riddim used on the Toots and the Maytals number 'Hold On'. Other songs that make good use of classic Studio One riddims, that have been re-edited and remixed by George 'Peckings' Price son Chris, are 'Good Woman' (Queen Of The Minstrels) and aptly 'Never Played A 45' (Boops) that encourages DJ's to keep faith with this format and mix it in with their CDs and MP3s.

The remaining songs are built on a backbone of new riddims from Ironfirst Productions that have managed to preserve that feel of the classic riddims with their pulsating bass lines and bustling horns, yet kept them contemporary and fresh.

If you are fortunate enough to catch Macka B at one of his festival appearances this summer then I'm sure many of these new songs will go down well for as he says there is "something about the feel and the vibe" (Never Played A 45) of this album that many will enjoy.

by Karl Pearson**Mark Wonder - Working Wonders**

(Oneness Records - June 2012)

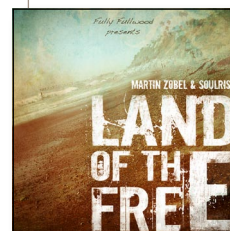


It seems as if currently two producers were marching ahead of the European reggae movement: Daddy Zigo, drummer of French stars Dub Inc. and owner and mastermind behind Greenyard Records, and

Moritz "Da Baron" von Korff, bass player of Dub Inc. and the mastermind behind Munich-based Oneness Records. The later had already stirred up the scene with albums like Naptali's Long Journey, together with his partner Benjamin Zecher. With both Greenyard and Oneness Records, the concept seems to be to pick an underrated artist from back ah yard and give him a chance to shine in the European market. This time, Oneness chose Mark Wonder, of whom the Jamaican Observer stated last year: "The irony though, is that while the dreadlocked roots reggae singer is not very well known in his homeland, Jamaica, he has been working wonders with his music on the European market for a number of years." With his last album, The True Story of Mark Wonder and Friends, the singer from Kingston had received accolades. Did he work wonders again? The album comes with generous 15 tunes that for the most part are based on Oneness riddims, recorded live with musicians from Gentleman and Dub Inc., ranking among the most skilled ones in Europe. Sara Lugo, Sista Lou, Raymond Wright, Jahcoustix, Nicky Burt and others provide excellent backing vocals. Musically, Working Wonders is definitely a gem - even for Oneness' high standards. And lyricwise? Mark Wonder rides the riddims with convincing confidence, singing cultural, lovers and praise tunes. No, he does not reinvent the wheel here, but delivers solid works nevertheless. He teams up with Sizzla, Natural Black and Mikey Melody for featurings. All in all Wonder presents one of the most coherent albums so far this year - nothing really outstanding but an effort that is unique in terms of its overall quality.

by Valentin Zill**Martin Zobel & Soulrise - Land Of The Free**

(IrieVibrations Records - May 2012)

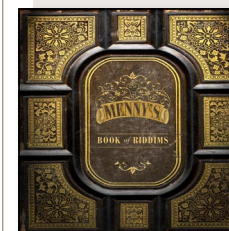


Honesty can lead to vulnerability but forms the basis of true understanding. German roots bard Martin Zobel can tell a thing or two about that. Parts of the Reggae scene in his home country laugh at him for

his unpretentious demeanor and his unreserved lyrics. Exactly that impressed bass legend „Fully“ Fullwood - so much that he offered to produce Zobel's next album. „Land of the Free“ is the result of this accolade. The title reflects the direction with regards to lyrical content: personal experience of Zobel's life, mostly packaged abstractly enough for the inclined listener to find a scope of interpretation wide enough for positive identification. To some extent, „Land of the Free“ is an expression of the congenial-utopian belief in the ability to improve social conditions sustainably. In this respect, it is prototypical Martin Zobel. The surprise lies in the music. Five seconds after I pressed Play, I find myself totally puzzled, floating on the waves of warm bass lines and buoyantly bubbling organs, quietly clocked by the drums, seasoned to taste with sensitive, harmonious background vocals, and graded up by an elaborate, at times quietly weeping melody guitar I probably have not heard since Peter Tosh. The Soulrise band succeeded at what many like to claim: reviving the golden, analog-warm roots reggae of the 1970s, sans merely copying it. An instant timeless classic. While Fully's handwriting is clearly recognizable, it does not oust the style that Zobel and Soulrise have developed over the years. „Land of the Free“ breathes the sheer delight of playing all involved persons must have brought to the recording sessions. If you pay close attention, you will discover small mistakes here and there. The exquisite quality of the album runs through all its 13 songs. Together with Fully and Soulrise, Martin Zobel manages to present no less than probably the most massive, premium and genuine roots album ever recorded by a German, if not European, reggae artist.

by Valentin Zill**Menny More - Menny's Book of Riddims**

(Trobac Sound - June 2012)



He has already toured the world a few times, during the last seven years, singing lead vocals for Easy Star All Stars. Actually born in Kingston, Menny More has spent quite some time in New York City

since he turned ten years old, in 1986. Just four years later, he started to record music as a DJ. Legend has it that Dennis Brown himself convinced him to sing instead. During his career, Menny More voiced countless riddims for producers like King Jammy, John John and others. The road of life is rocky and winding at times: 22 years after he started his career, More presents his first solo album Menny's Book of Riddims. The title does not try to conceal that this album showcases a broad selection of riddims from different producers and different eras - should you expect a well-concerted studio album, you will be disappointed. However, this is not the standard copy and paste selection you are used to. Menny's Book of Riddims comes with three chapters, each one containing five tunes. They span from the early days of Studio One to the latest productions from the United States, including material from Lustre Kings and Rugged & Prez. Menny's Book of Riddims is thus a brief journey through the history of reggae music, led by one of the most versatile singers reggae music has to offer these days. In musics, there is no such thing as true solo efforts. More receives support by his Easy Star All Stars colleagues, sings tunes together with Mykal Rose, Philipp Fraser, and Sudakaya. No less than 40 musicians and engineers participated in this project. Menny's Book of Riddims is the felicitous solo debut of an highly experienced artist. Looks like there is Menny More to come!

by Valentin Zill

Perfect - Journey of 1000 Miles

IDynasty Records - May 2012



There are not too many Bobo Ashanti Rasta artists or artists in general writing pop-oriented reggae albums these days. With the combination of timing and a strong creative connection with the album producers Perfect

has done just that, formed songs with popular appeal that are great for the live setting. The tracks were performed and arranged by Michael Gore and Dan Grossman of Dynasty Records in Seattle, Washington over the past two years.

Positive messages and complex lyrical flow connect with strong rhythms and phrasing as the title track sings, „The journey of 1,000 miles starts with one footstep, it's not easy to travel my road, it's not easy but don't you ever forget." The album takes us through the definition of a life as a reggae artist and rootsman extraordinaire. This riddim sways to detailed keyboard lines and a flowing lovers type groove seasoned with Dean Fraser's superb sax lines. „Mama Africa" with its nyabingi beat and harmonies delivered gloriously in the traditional African harmony style finds Perfect riding over this multi-layered groove singing of his greatest wishes for Africa: „Though you're very far away, I think about you every day, I chant and pray."

On „Roots For Me" wah-wah guitars carry the real talk with lyrics bearing the weight starkly on the R&B riddim, „Hail King Selassie I most definitely, give thanks for my L.I.F.E" as the organ interplays soulfully with the „Yes I" response chorus.

Perfect's reflections about females in his music continue to be both respectful and thoughtful. On „Should I" he reveals thoughts that a man goes through when he is interested in a woman „Should I sit and wait for you, should I call your number, should I remain weak for you, or should I be more stronger?" All of the players and writers took time to develop a solid sound, so that they then could release what is a very accessible set. Here are 17 tunes to set the pace for the remainder of the race, the gold standard of reggae crossover. **by Justine Ketola**

Reggae Gold 2012

IVP Records - June 2012



When the best-selling annual reggae compilation celebrates its 20th edition, you can be sure to have strictly big tunes strike your ears. Reggae Gold 2012 does not only come with the regular one CD, including the

year's most popular hits but additionally with a collection of classics from the past two decades on another disc, topped with commemorative sticker and poster.

For the first half a look at the tracklist alone testifies that the producers at VP Records made a great choice putting together the soundtrack of the past months in the dancehalls worldwide. Potential Kid's Yah So Nice with its distinctive hypnotic beat was subject of discussion on the lyrics, yet also an undoubted hit just like Popcaan's Only Man She Want and Christopher Martin's anthem for all weak-minded boyfriends. Konshens deservedly represented twice offers something for the girls who love to dance, as well as for all proud men. Fans who might sigh about the already known songs will still be satisfied with four brand-new and exclusive songs by Etana and Gyptian, including crooner Tarrus Riley's Not Missing You and a remix of Busy Signal's Kingston Town in combination with no other than recent hit-master Damian 'Jr. Gong' Marley, who takes the deep and massive tune to another level.

Coming in smooth with Wayne Wonder's 2002 hit song in the Diwali riddim No Letting Go, disc two offers a line-up full of big names and beloved classics to sing along. The striking chords of Sizzla's Just One Of Those Days make you want to raise your hand instinctively just like Beenie Man, when he reminds us of Romie and her big fat sister Naomi.

Reggae Gold shines as a well-selected compilation satisfying not only both reggae and dancehall fans but also those who appreciate new tunes as well as classics and is a blessing for everybody who is tired of searching for single tunes but wants one (or better two) CDs that have it all in one.

by Munchy**Romain Virgo - The System**

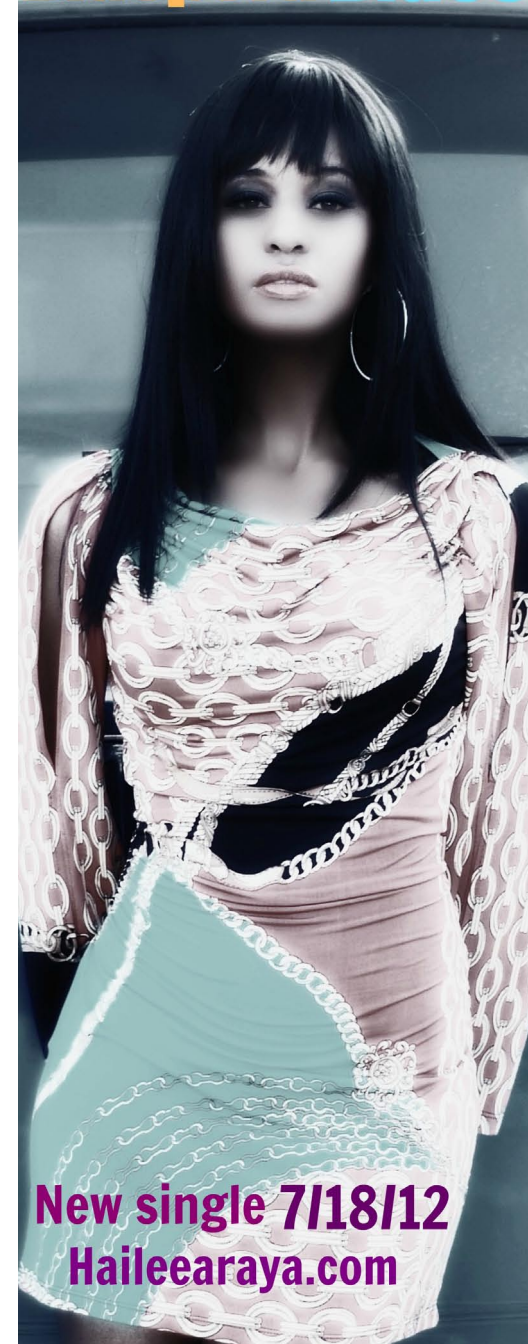
IVP Records - May 2012



In rock music criticism a common complaint about followup albums is that they do not represent a „big progression" from the first. If The System, the second album by Rising Stars show winner and Penthouse protégé

Romain Virgo were a rock album, it could be marked down for ploughing a similar furrow to his self titled debut. For less doctrinaire listeners, it's the continuation of a winning approach. Much of The System was recorded at Penthouse under the heedful ear of mentor Donovan Germain, with current trad-reggae king Shane Brown and upcomer Niko Browne of Lifeline Music taking most of the production and engineering duties. Romain's voice has deepened and matured yet he still focuses on one-drop reality and love fare - with money a central topic throughout. It's a game of two halves: Sufferers songs like Germain's Another Day Another Dollar and Brown's Dem A Coward give way to 2011's „loving pauper" themed I Am Rich In Love, Adele cover Do You Remember and the Beat Down Babylon rhythmized Fired Up Inside. The initial set had tracks like No Money which dealt with a young man's adjustment to fame. Now we hear more about the world Romain came from via badman lifestyle rejecting single I Know Better and the faux brass and affecting harmonies of Browne's Mama's Song. The one less than cohesive moment is the socially conscious opening title track (helmed by Virgo's management, Viking), which can't quite decide if it's a raw off the cuff acoustic jam or a heavily produced radio anthem. There is only a touch of dancehall in closer Press On. Typically for recent Penthouse/VP releases these rich smooth productions are compressed limited and mastered to iPod-dominating levels. And like Romain's first album, The System may require a listen or two for the inner ear to gauge the quality of what he, the producers and the musicians are doing. As artists like Busy Signal and Tarrus Riley are reinventing their sound, Romain Virgo is refining his. More of the same, yes, but that's no bad thing. **by Angus Taylor**

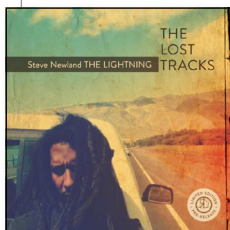
Hailee Araya Diaspora Blues



New single 7/18/12
Haileearaya.com

Steve Newland - The Lost Tracks

(Riverstone Records - June 2012)



The Rootz Underground movement and their charismatic lead singer Stephen Newland need no more introduction. Mainly through their explosive live performances shown all over the planet, few people have yet to be

converted. With *The Lost Tracks*, Stephen Newland, using the sobriquet "The Lightning", now presents a solo album with tunes drawn from the last 14 years - longer than Rootz Underground has been performing together. Featuring nine tracks plus intro and outro, *The Lost Tracks* will hit any Rootz Underground fan immediately, as the album's sound is not too far away from what we are used to by them. And some of the tunes featured here have already been released in Rootz Underground versions. These include *Marching On*, *20 Centuries*, *Hammer* and *In My Hut*. Two versions of *Hammer* appear on *The Lost Tracks*: a drum-heavy one called *Docsman Style*, and a trance-like, heavy dub version. Speaking about dub: this album proves both Newland's love for it and its unique power. The first full-length track here, *40 Days And 40 Nights*, paves the way: powerful riddims rather sparsely orchestrated, but certainly not short on effects - the more traditional ones, that is. Luckily, Stephen's raspy-soft, deeply spiritual and almost otherworldly voice always remains in the foreground, dominating the music. In tunes like *20 Centuries/Conflict* it reaches the peak of its power. This voice can do without competition. Still, the featuring of Connie Bell in the largely acoustic *In My Hut* adds variety, mandatory for an album-length recording. Same with *High & Windy Day*, Rootz Underground's tune on the *Reggaeville* Riddim, the Oneness Records' remake of The Paragons' classic from which Newland adapts the title. Guyanese singer Timeka Marshall responds him, inviting the listener to head off into an utopian paradise named *Reggae-ville*. *The Lost Tracks* invites you to dive a bit into the history of Rootz Underground. It is clearly a must for fans. What remains unclear, however, is why Newland released it as solo works - that close is its sound to that of his group.

by Valentin Zill

Busy Signal - Reggae Music Again

(VP Records - May 2012)



"This album will shock many people who are used to me just as a deejay, but it shows my growth, versatility and the recognition of reggae as the origin of Dancehall music.", explains Busy Signal regarding

his recent record. Entitled *Reggae Music Again* fans can already sense to expect something completely new from their beloved deejay who has been known for hardcore Dancehall anthems such as *Step Out*. It might be a risk for an artist to come up with such a different style but luckily Busy and his longtime friend and producer Shane Brown, son of legendary engineer Errol Brown, took on the challenge.

Real, conscious music, something that people can listen and relate to, is what Busy declares as the Positive Music that he wants to do, as the intro starts to play before the first drum roll kicks in on *Run Weh*, a social commentary on issues such as skin bleaching. The solid upbeat production is criss and clean yet warm and musically rich thanks to Shane Brown's experience. By the speeches of Jamaican freedom fighter Marcus Garvey inspired, the song *Modern Day Slavery* switches the vibe to the dub side of the genre with echoed e-guitar and delayed keyboard chords. Busy Signal's tight rhymes are perfectly emphasized by the hypnotic drum beat. Ladies' tunes such as *Royal Night* are pure bliss for the female fans, while a deep, massive beat crawls through Kingston Town drawing a moody musical portrait of the darker sides of Jamaica's capital. Longtime fans fearing to miss out on Busy's wicked deejay style don't have to worry as *Fire Ball* presents his sharp-spitted lyrics on a melodic brass instrumental showing that dancehall style can indeed be combined with reggae and even dub.

Additionally to the full-length album, VP Records also presents a vinyl edition, entitled *Reggae Music Dubb'n Again* including extended dub mixes of six songs, mixed by Shane and Errol Brown.

by Munchy

Uwe Banton - Mental War

(Rasta Yard Records - Fall 2012)



Uwe Banton has been a respected cornerstone of the German reggae movement for years now. He has released two solo albums, and two albums together with Movements, the band he worked with

until 2004. His regular stage present helped him further to build up a stable fan base. With *Mental War*, the Rasta from Bielefeld, Germany presents his third and easily most mature solo album. Uwe relies much less on uniform riddims from German and Jamaican producers, basing his songs instead more often on exclusive riddims recorded with some of the best reggae musicians Germany has to offer. These include Giuseppe "Big Finga" Coppola on drums and Florian "Stahl" Münzer on the guitar - both work with Gentleman - and other top-ranking guest musicians like Frank Pollensi, Peter Hirsch and Dub Inc.-bass player Moritz von Korff. Uwe Banton himself produced most of the album. The album sound thus, with few exceptions like *No Control*, a highly convincing combination with Jahcoustix on Dub Inc.'s *No Doubt* riddim, much more like a cohesive studio album than previous works from Banton. His spiritual war kicks off with *Work*, an uplifting combination with Mikey General. The tune is based on an unknown track from King Tubby himself, spiced up with live instruments and programmed drums. All the tunes here are solid, handmade works. The conscious lyrics deal with issues like the importance of education, righteous ways of life, love, and sometimes with loneliness, and, less surprising, ganja. Besides the more obvious combinations like the ones with Cornadoor (Better to Know) and Jahcoustix, the title track features a strong Luciano. Quite a few German productions in the last two years were indicating that the quality is rising, that albums tend to be produced more professionally. Uwe Banton's *Mental War* is one of these albums: solid roots reggae with a message you can listen to over and over again.

by Valentin Zill

Anthony B - Freedom Fighter

(IrieVibrations Records - May 2012)



From the first strains of the lead title track „Freedom Fighter“ with its live horns, drums and well-balanced vocals, one feels as if a live performance with Anthony B has just begun. Teaming up with IrieVibration in Austria,

the crew has come up with a great set that represents the return to the roots in using live recording techniques. Anybody who has seen this artist live knows that he can command a stage. He shows up to the session with this same intensity in his quest for artistic freedom. „No One Knows Tomorrow“ is built on a simple R&B groove that finds Anthony B actually singing with the echo of sirens.

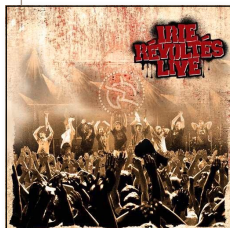
On „Too Hard“ the deejay calls out the realities of life in Jamaica contending that Babylon a gwan too hard, "imagine the land of reggae music no dance can keep, as you turn them on you get raid from police... what happened to freedom of speech?" In contrast to what he is focused on; going to Cane River to wash his dreads or to the mineral baths of St. Thomas.

In „Same Boat“ he establishes the context of time and place as opening with the ad lib, „Sitting in Irie-vibration, Anthony B and Iriepathie reasoning about the natty.“ Iriepathie is the band (and label) that recorded this album. This call for unity discusses what they are fighting for, to hope and work for better. On „Defend My Own“ he defends the Rastafarian mission, the roots of his beliefs in the teachings of Marcus Garvey pointing out that he will „naw turn no fool inna Rome.“ Anthony B has been a consistent champion of the rights of the poor, and on „Cry Blood“ he has a soul-stirring classic. The artist flows comfortably over keyboard progressions, moving through scenarios that the poor face and big picture issues of violence while burning racism.

To close out the album the crew have some fun with „Hail Jah“ giving thanks and praise to the Almighty while outlining the necessity to actually have fun and celebrate the joys that life as a successful touring and recording artist can reap.

by Justine Ketola

Irie Révoltés - Live (DVD/CD) (Ferryhouse Productions - May 2012)

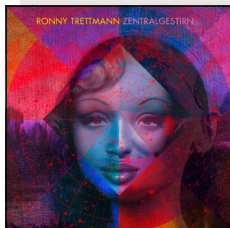


Skilled people prefer to work together with skilled people, and when good folks join forces, the outcome is often staggering. Irie Révoltés, established twelve years ago in Heidelberg, Germany and known throughout

Europe for their progressive lyrics kept in German and French, have been working on their musical skills during that time. High time for a DVD, indeed. They chose to work with French producer Charlie VDE, known for his work for Manu Chao. You guess it - the outcome is staggering. Live comes as a CD/DVD package and was recorded on December 22 and 23 in Capitol in Mannheim, Germany. The city is just ten minutes away from Heidelberg, so this was a home match for Irie Révoltés. The DVD features a concert with 20 tracks, plus a bonus documentary. The CD is a bit shorter with 14 tracks. Cut after cut after cut - the video footage offers out of the ordinary perspectives that change constantly, transporting the raw energy in almost tangible ways. Additional blurred hand camera shots create the ambiance that comes with cheap YouTube fan videos. The editing sequences are often guided by the tempo of the music. This recording really is the next best thing to actually being part of the event, in some aspects, it is better - you do not get these vistas when standing in the middle of a sweaty massive. Choosing Mannheim as the place of recording was obviously a wise decision. The featured Mannheim massive is absolutely eager to party. They know every line, even the French ones. And the lyrics, that is what Irie Révoltés are all about. They do not just criticize the state of things in (almost) global capitalism, they offer alternatives, they offer solutions. Irie Révoltés is, as their name implies, the sunny side of the revolution, but that does not mean they would lack seriousness. They sure know how to entertain, creating that feeling of oneness we reggae lovers always strive for. The refreshing honesty displayed in the bonus documentary might explain their success a bit.

by Valentin Zill

Ronny Trettmann - Zentralgestirn EP (Heckert Empire - June 2012)



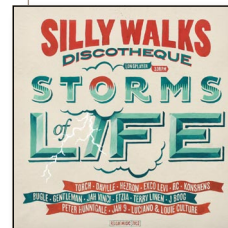
It's mainly Roots Reggae coming from German bands and artists these days. But not only. Thanks to the „German Dancehall God“, as Ronny Trettmann calls himself with a twinkle in his eyes. Originating

from Eastern Germany, Trettmann appeared on the scene in 2006 as some kind of a comedy character and entered the mainstream charts with his massive hit „Der Sommer ist für alle da“ („The summer belongs to everyone“). But instead of riding on the wave of success he refused to represent himself as a cartoon alter ego, quit his label contract, founded his own company „Heckert Empire“ and started to develop a serious version of German Dancehall. „Serious“ not necessarily in the sense of conscious lyrics but in terms of a quite authentic and at the same time unique and self-contained adaption of the Jamaican original with lyrics and styles previously unheard of in German language.

In the following years he set the benchmark for German Dancehall by delivering anthems like „Rangschier!“ (with former Sentinel MC Shotta Paul) and „Eimor Wassor drüborr“ which found entry in a lot of teenagers' vocabularies. In his new five tunes EP „Zentralgestirn“ Trettmann teamed up with Bassrunner sound from Vienna/Austria to focus on one of the most important topics in Dancehall: Women. Beats and riddims were produced by just 21 years old David from 2HIGH PRODUCTIONS which results in a real fresh, contemporary sound. Trettmann's sometimes witty, sometimes thoughtful lyrics are worth it to listen closely and carefully. But even without knowledge of the language „Zentralgestirn“ convinces with styles representing Dancehall's state of the art. Progressive is not only the production itself but also the marketing. Similar to the concept of crowd funding one can order the EP in advance to raise funds for the production of the forthcoming album. Just another proof of who sets the trends in German Reggae.

by Markus Hautmann

Silly Walks Discotheque - Storms Of Life (TeTe Music - May 2012)



In 2002 Silly Walks, one of Germany's most renowned sound systems, released their debut album „Songs of Melody“, a modern roots classic where they showed an astounding far-sightedness in choosing artists

like Jah Mason, Lutan Fyah or Natural Black. Big names today but in 2002 only just in the infancy of their careers (as was Gentleman when he acted as Silly Walks' MC from 1994-1999).

For „Storms of Life“ Silly Walks teamed up with Jr. Blender from Berlin's world-renowned clash sound Supersonic to once again create riddims with a date of expiry faaaaar above 99% of all contemporary productions. The deliberate choosing of quality artists pays off again, the mixture of established as well as aspiring artists is felicitous. There's Torch, RC and Exco Levi from the Penthouse Studio posse. Especially Torch's „Reggae Music“ has the potential to become a hymn.

Established artists Konshens, J Boog and Jah Vinci contribute high quality tunes. The whole process of finishing the album took one and a half years and like wine and rum need time to unfold the best aroma, you can hear the time spent on „Storms of life“.

The album closes with a premiere, the first ever duet of Luciano and Louie Culture. Instead of „Reload“ the song should be titled „Replay“ because that's what listeners most likely will do after having enjoyed the album. „Storms of life“ is just fantastic. It's the sound for all those who wonder what happened to „modern roots“. It's not gone, it has progressed. To the „most modern roots“. „Storms of Life“ is a benchmark. The best gift Silly Walks could give to their fans, to all Reggae fans and to themselves for their 20 years anniversary. Congratulations!

by Markus Hautmann

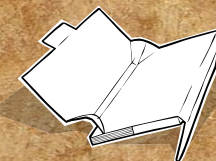


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Keep It Real Jam

 8. + 9. June

Elephant Man **Mighty Crown** **Supersonic**
Sound **Etzia** **Sara Lugo** **Ray Darwin**
Daville **and many more...**

Seepark in Pfullendorf, Germany

History: Grown from a summer holiday party for friends into one of the most appreciated event series in Southern Germany, Keep It Real has been kept for six years with steadily growing success and a line up every dancehall fan must fulljoy. What to do: Use the free time between your favorite Dancehall artists and sound systems to experience Germany's craziest adventure golf course or to grab a wakeboard and enjoy the water ski park the venue of Seepark Pfullendorf has to offer. What not



to do: Consider it as a summer event only, as the Jam is kept several times of the year, also in winter at indoor locations.

Conscious Culture Festival

 8. + 9. June

Peetah Morgan **Aima Moses**
Clinton Fearon **and many many more...**

Barter Faire Site in Tonasket, WA, USA

History: Situated in the picturesque Okanogan region of eastern Washington just south of the Canadian border, this festival is centered around three stages, a main stage will feature Clinton Fearon and then a solar-powered stage which will include speakers and workshops in conscious living. As the night turns up, the Dome will feature world-class DJ's such as Blessed Coast and Zions Gate Sound Systems until the wee hours of the dawn. What to do: Bring sunscreen and a raingear as this is rainbow country, storms come in and out throughout the day. What not to do: Don't dig fire pits or bring your dogs.



**JIMMY CLIFF • BERES HAMMOND
LUCIANO • HARMONY HOUSE SINGERS
TREVOR HALL • MORE ACTS TBA!**

Reggae in the park
PHILLY'S PREMIERE SUMMER REGGAE FESTIVAL

2 STAGES! RAIN OR SHINE

JUNE 10TH 2012

DRS: 12:30PM TO 11PM
SHOWTIME: 1:30PM

theMann FAIRMOUNT PARK PHILADELPHIA

Reggae In The Park



10. June

**Beres Hammond Jimmy Cliff Luciano
The Movement and many more...**

The Mann Fairmount Park in Philadelphia, PA, USA

History: Philadelphia is a big Reggae town, with several radio and sound systems in full effect, which is why they have a demand for a great festival. This heavyweight lineup will be presented in a beautiful public park facility dedicated to performing arts that can accommodate 5,000. Concurrent with the two stages, there will be live DJ sets running in the craft and food vendor area of the park. What to do: Decide whether you want to sit in the balcony area with reserved seats or in the lawn area that is sold as general admission seating. What not to do: Don't



forget your rain gear as this event is rain or shine, don't bring in any outside food or beverages.

Positive Vibes Festival



15. + 16. June

**Patrice Richie Campbell
Pow Pow Movement and many more...**

Areinho de Olivera in Olivera do Douro, Portugal

History: Portugal's biggest Reggae promoter Positive Vibes was established in 2002 with the intent to connect Reggae music with surfing. Ten years and numerous successful events later, they come up with a festival of the same name for the first time. The line up offers established European names and local artists, veterans from yard are missing. What to do: Visit the "Reggae University" to dig deeper into the context and history of Reggae music. What not to do: Leave your sunscreen at home. Sunshine is guaranteed here, and sunburns are easy to get and dangerous down here in Southern Europe.



Positive Vibes
AREINHO DE OLIVEIRA DO DOURO - V.N. GAIA

15 JUNHO

PATRICE RICHIE CAMPBELL
XIBATA & HIGHER ITES BAND | JAMROCK SOUND
CELEBRATION SOUND | DIRTY SKANK BEATS
AEROSOL | FYAH BURN 2 / LUANA BONFIM

WARM UP - FIRESTARTER SOUND

16 JUNHO

NATIRUTS
EMIR KUSTURICA & TNSO
SOULS OF FIRE | POW POW MOVEMENT
JOAO DINIS | YOUTH CULTURE

REGGAE

IN THE DESERT

2012

KYMANI MARLEY
THIRD WORLD • ISRAEL VIBRATIONS
TRIBAL SEEDS • JBOOG • FIJI
PATO BANTON • FORTUNATE YOUTH

CLARK COUNTY AMPHITHEATER
JUN 16TH LAS VEGAS NV

Reggae In The Desert



16. June

**Ky-Mani Marley Israel Vibration Pato Banton
Third World J Boog and more...**

Clark County Amphitheatre in Las Vegas, NV, USA

History: The desert is a great place for a festival with a diverse lineup of classic and new reggae artists. The event is held in a large amphitheater with a beer garden and food court. The show itself has a wide range of radio and corporate sponsors and tickets are reasonably priced. There is also a V.I.P. ticket that allows for a meet and greet with the artists and access to air-conditioned lobby seating. What to do: Bring your sunhat and your chill vibes.



What not to do: Don't come to the gate expecting to pay for tickets with a credit card, only cash is accepted.

Festival Musa Cascais



22. - 24. June

**Ijahman Levi Turbulence Anthony B
Etana Protoje and many more...**

Carcavelos Beach in Cascais, Portugal

History: During the past 14 years, Criativa (non-profit youth association) has helped to launch new musical talents in the MUSA festival. Without any lucrative interests, this unique non-profit event has managed to gather and consolidate a community of young people over the years that believe in the possibility of doing something different. Always voluntarily and always committed to enhance and improve the event every year. What to do: CARE! For a healthy planet – for great music. That's the festival's motto. It should be that of us all! What not to do: Miss the festival because of lack of money. The two day pass costs just an incredibly cheap 12 Euros!



MUSA CASCAIS
Praia de Carcavelos

22 Jun
TURBULENCE
ETANA
PROTOJE
backed by Dub Akom

23 Jun
ANTHONY B
IJAHMAN LEVI
MO' KALAMITY
The Wizards

JIMMY P
VIRALATA
HELLO ATLANTIC

CHAPA DUX
THE STONWOLF BAND
THE HYPERS

ARENA SOUNDSYSTEM POWERED BY ROOTS DIMENSION
BASS STATION POWERED BY BADMOOD

www.festivalmusa.org



SNWMF



22. - 24. June

Jimmy Cliff Luciano Third World The Twinkle Brothers Lutan Fyah Johnny Osbourne Romain Virgo Perfect David Rodigan Locos Por Juana Zion Train Dub Nation and many more...

Mendocino County Fairgrounds in Boonville, CA, USA

History: Now in its 19th year SNWMF is located in the scenic Mendocino wine-growing region of Northern California. The show takes place over three days at the county fairgrounds with three stages, two for live music and an exhibit hall that serves as the dancehall. Many of reggae's greats from the past and present as well as world music artists are featured. Yoga, kids activities, cultural dance and drumming and late night fire dancers are also planned. What to do: Be prepared with accommodations as this is primarily a camping festival and on-site camping can sell out.



Summer Jam Music Festival



23. + 24. June

Toots & The Maytals Ky-Mani Marley Rootz Underground and many more...

Waterfront Meyer Amphitheater in West Palm Beach, FL, USA

History: It's the first edition of the festival, never the less it is aimed to become an annual event. Chances are good as the promoters are experienced festival organizers of several other events like Florida Jam, Blues Jam, Southern Jam, Metal Jam and Spring Jam. What to do: Get ready to be surprised what excellent bands come from Florida as the line up mainly consists of artists living in the sunshine state. And make sure to take a camera with you as the venue, an amphitheater, is such a picturesque motive. What not to do: Complain about the focus on local bands. If so, just take a plane to JA. In two hours you are there.



Afro Latino Festival



22. - 24. June

Shaggy Aswad Alpha Blondy Irie Revoltés Ziggi Recado and many more...

Bergstraat 19 in Bree, Belgium

History: This gem caters to anyone interested in the musical aspects of the Black Atlantic. This year's edition will be the 14th. Afro-Latino was the first festival in Europe with solar panels and a mobile solar water heating system on the campground. All the electricity needed is provided by green sources, the festival claims to be carbon-neutral. As likeable as this approach is the line up. What to do: Get yourself a massage to recover your tired muscles. What not to do: Bring a sound system and a generator. These are forbidden at the campground. With a good reason: this festival cares for families with kids.



Soundcup



23. June

Bone Bashers 06 Culture Rock FC Blutgrätsche Destiny Fireball Kingstone United Reggaeville A-Team and more...

Altes Poststadion in Cologne, Germany

History: There might be some so called „European Football Championships“ in Poland and Ukraine in June. But that's not more than an easy warm up for the most important sports event of this summer: the third national German sound system football championships. What to do: Big up Kingstone sound from Cologne for making this possible. Big up D-Flame for hosting it. Be lenient with the performances on the field. What not to do: Bring Vuvuzelas or a hooligan attitude. Take it seriously. Mention the relegation to second league of the host city's top club 1. FC Köln.





More Fire Festival



23. June

Mighty Crown_Silly Walks Discotheque_Turbulence_and many more...

Kulturzentrum Faust in Hannover, Germany

History: With a great variety of DJs, sound systems, and even a few live artists from different genres such as Reggae, Dubstep, Hip Hop and Electro, More Fire Festivals doesn't only cater for the one drop fans. Since 2000 the one day event at Faust cultural centre in the heart of Hannover, Germany fully justifies its subtitle as Urban Mash Up Music Festival and invites big names of the different scenes from all over the world to spin the turntables for the fans. What to do: Get enough sleep the night before, as this line-up is huge for one day and you surely don't want to miss any of the acts.



Afrika Festival Münster



23. June

Alpha Blondy_Rocky Dawuni_and many more...

Skaters Palace in Münster, Germany

History: "Africa's communications structure - from griots to cyber space" is the motto of the 12th edition of Afrika Festival Münster, organized by Afrika Kooperative, a local non-profit organization. The festival stretches over ten days and offers various activities, ranging from the standard bazaar to an arts exhibition to various workshops and movie screenings. The highlight will be concerts by Alpha Blondy and Rocky Dawuni. What to do: Book a hotel room or try couch surfing to cut down on your expenses.



What not to do: Expect hardcore party people to show up. This one is laid-back and a bit intellectual.

12. AFRIKA FESTIVAL MÜNSTER 2012

13. bis 24. Juni: Afrikanischer Markt - Konzerte - Literatur - Vorträge
Podiumsdiskussionen - Workshops - Kinderprogramm

Reggae-Night mit **Alpha Blondy** & Band (Elfenbeinküste)

Vorbands: Rocky Dawuni & Band (Ghana), Jahkid and friends (Südafrika), 6-Y-H & Band (Deutschland), anschließend: Afrikanische Party...

Samstag, 23. Juni, Einlass 19.00 Uhr, Beginn 20.00 Uhr
Skaters Palace, Dahlweg 126, Münster

Veranstalt: Jungs CD Forum (Erläuterung: Handwritten text), Alter Saalweg 4-5, Münster, Telefon 0251 5 88 89, www.cd-forum.com
online unter www.adicket.de oder bei allen ADI/De/Rever/Vorverkaufsstellen

www.afrika-kooperative.de GIG JÖRGS FORUM solidität niger e.v. GUCC

AFRIQUE-CARIB
PRESENTEERT

MAIKEL BLANCO
Y EU SALSA MAYOR

CORNADOOR SHAGGY

KIDUM

ALSO ON STAGE
NAKS KASEKO LOCO

festival Afrique-Carib

24 Juni 2012 • 12:00 - 23:00uur
Esplanade, Almere
Wereldmarkt/VIP Arena
WWW.AFRIQUE-CARIB.COM

Sponsors:
Provincie Flevoland
ampt
Partners:
AFRICAN COUNTRY
The African Ballroom
Pressure.nl

DJ's/Sound Systems:
Super Sonic, Sound Quake, Keytown
Sounds, Godfather Sounds, DJ Mickster,
East African Sounds & DJ Rik

Kinderdorp:
Percussie & Zang 4+
Boomwhackers 6+
Verhalen Vertellen

Prijzen/Verkoopadressen:
3 EUR (1e 3.000 tickets), daarna
15EUR (excl. fee)
www.afrique-carib.com, VVV Almere,
Bruna Almere Stad,
Most Wanted (Amsterdam)

Afrique Carib



24. June

Shaggy_Krosfyah_Maikal Blanco_Cornadoor_Soundquake_and many more...

Esplanade in Almere, Holland

History: Afrique-Carib is a "world music" festival. It was established in 2004 with the aim to facilitate the integration of migrants in Almere, the seventh largest municipality in the Netherlands. For much less than what Shaggy would cost for a single concert, you can see him perform plus a bunch of interesting artists from Suriname, Burundi, Barbados and Cuba.

What to do: You do not need a Weed Pass in the northern provinces of the Netherlands, so you might want to take the opportunity and visit a coffee shop or two.



What not to do: Drink alcohol on the streets. That is forbidden by law.

Sumol Summer Fest



29. + 30. June

Alpha Blondy_Richie Campbell_Beenie Man_SOJA_Barrington Levy_and many more...

Ericeira Camping in Ericeira, Portugal

History: The Sumol Summer Festival held in Ericeira, Portugal enters its fourth year between June 29th and 30th this year, with a tempting 'welcome party' scheduled for June 28th. So popular has the event been in the past two years that it has sold out. What To Do: An impressive array of talent is billed to perform at this reasonably priced festival. Chief amongst the artists listed are Alpha Blondy, Barrington Levy and Beenie Man. It's a popular destination for holiday-makers and surfers, with over 40 beaches in the area. As the organisers pride themselves on their quest for the perfect combination of music, sun and beach, make sure to bring the surf board and swimsuit!

WWW.SUMOLSUMMERFEST.COM

Sumol SUMMER FEST

28 JUN
WELCOME PARTY
CAMO & BROOKED ALF TEDE
CLAMOR BOY BTR SOUND

29 JUN
ALPHA BLONDY
PONTO DE EQUILIBRIO
RICHIE CAMPBELL
& THE 911 BAND
SELAH SUE
MERCADO NEGRO

30 JUN
GABRIEL O PENSADOR
BARRINGTON LEVY
SOJA
BEENIE MAN
BEZGOL
BOOKA SHADE

GUI BORATTO
SKATE LIVE DEMOS & DJ LIVE ACT

Sumol

WILD & HOT
SOUND SYSTEM FESTIVAL

PROTOJE
KINGSTON, JAMAICA
BEST INTERNATIONAL NEWCOMER 2011
HOLLANDS NO.1 SOUND
SENTINEL THE GERMAN LUIGER
REGGAE BASH INT'L WUK'N'WILD RESIDENT
CONVICT SOUND SPEYER

FR 29.06. & SA 30.06.
CLUB ZOLLAMT
STUTT GART - BAD CANNSTATT - FRACHTSTR. 25
DOORS OPEN 23H

For more information check facebook.com/sentinel-sound • club-zollamt.de
EINTRITT FREITAG (Sentinel & Herb-A-Lize It) 6 EUR
EINTRITT SAMSTAG (Protoje live, Reggae Bash Int'l & Convict) 12 EUR
KOMBITICKET FR & SA 15 EUR

Wild & Hot Sound-system Festival

29. + 30. June

**Protoje_Herb-A-Lize It_Sentinel Sound_
Reggae Bash_Convict Sound**

Club Zollamt in Stuttgart, Germany

History: Sentinel, Germany's world-renowned clash sound has been on the scene for 13 years. Having organized hundreds of parties and dances over the years it was about time to set up a festival in 2011. Of course, it was an instant success. So here we go again. What to do: Go with the flow. Stuttgart is dubbed the dancehall capital of Germany. You will hardly find any audience in the country that can compete with Stuttgart people when it comes to breaking loose. What not to do: Swabian people are said to be very stingy. Don't mention that cliché.



Couleur Cafe

29. June – 1. July

Lee Scratch Perry_Collie Buddz_Omar Perry_Sean Paul_Gentleman_Stephen Marley_Sebastian Sturm_and many more...

Tour & Taxis in Brussels, Belgium

History: Located in Tour and Taxis, Brussels, the Couleur Café festival first arrived on the scene in 1990, offering a tolerant and exotic festival dedicated to fusion music. Since then it has successfully broadened both its musical and social horizons. What To Do: Enjoy the variety of artists. Whatever your taste, whether it be Hip-Hop, Urban, Funk, Soul, Rock, World, Latin, Electro, Reggae/Ragga, Dub or whatever, then this is the event for you. The festival also hosts an art exposition, Solidarity Village, brass bands, world food restaurants and a big market place (or souk), with a host of talented artisans offering their wares.



COULEUR CAFE
festival
TOUR & TAXIS
BRUSSELS, BELGIUM

**29
30 & 1
JUNE JULY
2012**

www.couleurcafe.be

AFRIKA & KARIBIK FEST

Mono & Nikitaman
Rocky Dawuni, Phenomden
Kaophonic Tribu, Ganjaman
Uwe Banton, Jobarteh Kunda
Martin Zobel, Dub a la Pub, Palo Santo
Abass Ewig, Instant Vibes
Rhythm Boom Orchestra, Weiherer

www.afrika-karibik-fest.de

29.6.-1.7.2012
Oettingen Wörnitzinsel

Afrika Karibik Fest

29. June – 1. July

Mono & Nikitaman_Phenomden_Rocky Dawuni_Uwe Banton_Ganjaman_Instant Vibes_and many more...

Woernitzinsel in Oettingen, Germany

History: This assessable festival situated between Nuremberg and Augsburg, Germany, was established in 2007. Sure, its line up cannot compete with that of larger festivals celebrating African music. But with an entrance fee less than a normal concert ticket, it is a steal. What to do: Check out the Ghanaian Reggae king Rocky Dawuni and Ivorian rookie Abass Ewig. Take a swim every now and then in the lake that surrounds the festival site. What not to do: Party all night long. The ambiance is perfectly suited for families here, those youngsters who just cannot get enough might want to go elsewhere.



East Rock

29. + 30. June

Iriepathie_Ray Darwin_Martin Zobel_and many more...

Festival Area in Pfister, Austria

History: Idyllically situated at the foot of the Central Alps, between the rivers Isel and Drau the city of Lienz in South Eastern Austria provides a fascinating ambience for an event with a strong focus on live acoustic music. Yet East Rock Festival has way more to offer as every day's live set is followed by an After Party presenting DJs and sound systems not only from the Reggae scene but also other genres like Drum'n'Bass and Dubstep. What to do: Once you're in Tyrol save a little energy and go hiking, there are also smaller hills for the untrained visitor. What not to do: Order 'Crêpes' with one of the vendors on site – in Austria we eat 'Palatschinken'.



presented by
XCLUB
for new music

east rock

IRIEVIBRATIONS RECORDS

festival 2012

IRIEPATHIE // RAF 3.0
MARTIN ZOBEL & SOULRISE // VZI
TEXTA // MELLOW MARK
RAY DARWIN // GERARD
RAPHAEL // RIN & JES

After Party by
IRIEVIBRATIONS SOUND // INVASION // SUB MOVEMENT // DJ DEEPAZOID

29.-30. JUNI 2012
PFISTER | LIENZ

bei schlechter Witterung Tennishalle Lienz
Camping-Info: eastrock@irievibrations-rec.com

1 TAG = 19€ // 2 TAGE = 34€ // Ermäßigung für Raiffeisen Club-Mitglieder
Tickets können nur in den Raiffeisenkarten und über www.eastrock.at oder in allen Raiffeisen Filialen

www.eastrock-festival.at // www.facebook.com/Eastrock.Festival // www.irievibrations-rec.com

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REGGAE PONTHEMOUNTAIN.COM

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QUINTO SOL

ARISE ROOTS
BODHI ROCK
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RIDDI-Q-LITES + MORE

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20+ CRAFT VENDORS
12-3PM \$2 HAPPY HOUR SPECIAL

A FUNDRAISER FOR THE TCC A 501(C)3 NON PROFIT

Reggae Pon The Mountain



30. June

Don Carlos Daniel Bambaata
and many more...

Toppanga Community Fairgrounds in Toppanga,
CA, USA

History: Developed as a fundraiser for the community club for the area just outside central Los Angeles by two young people barely out of their teens, the event takes place in a wooded mountainous area near the seashore. The festival features a low ticket price and a consistent roots oriented lineup that combines legacy acts with new artists. A broad mix of vendors that draw from the major metropolitan area give this show an added level of sophistication. What to do: Get



there early as the action starts at 11am.

What not to do: Don't bring outside glass, alcohol or your dog!

Lake Tahoe Reggae Festival



30. June

J Boog Pepper Katchafire and many more...

Monthleu Resort in Lake Tahoe, NV, USA

History: Situated at the picturesque shoreline of a volcanic lake, the event holds all of the comforts of being presented at a casino and resort. The lineup is an interesting representation of the new wave of Southern California style Reggae bands and the explosion of Polynesian Reggae with local bands making the lineup as well.

What to do: Get your seat early, as this is general admission seating.

What not to do: Don't gamble your money away at the casino!



SATURDAY JUNE 30, 2012

MONTBLEU OUTDOOR AMPHITHEATRE

LAKE TAHOE REGGAE FESTIVAL

PEPPER KATCHAFIRE

J BOOG HOT RAIN -KEYSER SOZE

THE MARK SEXTON BAND

SQUAREFIELD MASSIVE

ROTOTOM Sunsplash

19th EUROPEAN REGGAE FESTIVAL

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Celebrating 50 Years of Reggae Music

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ANDREW TOSH * ALPHA BLONDY * ALBOROSIE & FRIENDS * BARRINGTON LEVY * STEEL PULSE
MONTY ALEXANDER * ERNEST RANGLIN * WAILING SOULS * MICHAEL ROSE * MAX ROMEO
JOHNNY OSBOURNE * BITTY MCLEAN * CALLE 13 * BEENIE MAN * BERES HAMMOND
CULTURA PROFÉTICA * MORGAN HERITAGE * DERRICK MORGAN * FREDDIE MCGREGOR
TARRUS RILEY * DEAN FRAZER * CONGOS * MUCHACHITO BOMBO INFIERNO * JAH MASON
TANYA STEPHENS * ETANA * OBRINT PAS * ZION TRAIN & GUESTS * PROTOJE
RAGING FYAH * C-SHARP * CHINO * THE BLUEBEATERS * REGGAE CONTEST WINNERS

PRE-FESTIVAL MIGHTY DIAMONDS * LINVAL THOMPSON * PABLO MOSES

DANCEHALL CHAM * RDX * BASS ODYSSEY * RORY STONE LOVE * COPPERSHOT SOUND...

DUB STATION JAH SHAKA * IRATION STEPPAS * DISCIPLES * MUNGO'S HIFI * GUSSIE P
BLACKBOARD JUNGLE * WORD SOUND & POWER * DUBATEERS * OBF * EQUAL BROTHERS * AISHA
SOOM T * KENNY KNOTS * JONAH DAN * LEONES HUMILDES * WATT'S ATTACK * GENERAL SKUBBA
T.I.T. * BADALONIAN SOUND * SEÑOR WILSON * IRIE SOULJAH * DREAD MOVEMENT...

SKA CLUB CLIVE CHIN * EARL GATESHEAD * LOS GRANADIANS DEL ESPACIO EXTERIOR * NATTY BO
KING HAMMOND * THE GRAMOPHONE ALL STARS * TEX & SUNFLOWER SEED * 2 TONIAN * BANDITS
MIGHTY FISHERS * CARIBBEAN DANDY * BLACK UP SOUND * REBELMADIAQ * SIR LORD TENNANTS...

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SummerJam

 6. - 8. July

Burning Spear **Stephen Marley** **Beenie Man** **Sebastian Sturm** **Alhorosie** **SOJA** **Midnite** **Sean Paul** and many more...

Fuehlinger See in Cologne, Germany

History: 27 years in the business and yet still on top of the line: traditionally kept on the first weekend in July, Summerjam presents a high class line-up uniting on stage the big names Reggae and Dancehall have to offer. Every year the event draws tens of thousands of one drop enthusiasts to Cologne to attend the popular three-day celebration. What to do: Schedule your favorite artists and sound systems. With two big stages and a huge outdoor dancehall area it can be hard to decide which show to go to. What not to do: Try to rush into the venue.

The festival is kept on an island with only two bridges leading to it, so you better move early to enter in time.



THE 27th FESTIVAL SUMMERJAM TOGETHER AS ONE

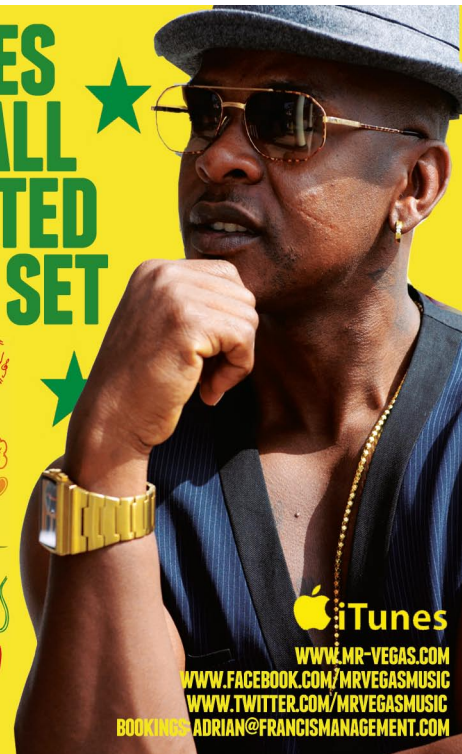
BURNING SPEAR **SEAN PAUL**
BEENIE MAN **ALBOROSIE** **STEPHEN MARLEY**
SOJA **GROUNDATION** **MAX HERRE** **U-ROY**
IRIE RÉVOLTÉS **MIDNITE** **AMADOU & MARIAM**
NNEKA **ASSASSIN** **MARSIMOTO** **J BOOG**
RAGING Fyah **NATTY** **MILLION STYLEZ** **PROTOJE**
COLLIE BUDDZ **TIKEN JAH FAKOLY** **RAF 3.0**
DANAKI **HOLLIE COOK** **JANCOUSTIX** **DIE ORSONS**
PRINZ PI **RAGGABUND** **JAMARAM**
SEBASTIAN STURM **BOMBA ESTERED**
LORD KOSSITY **FLO MEGA** **SKARRA MUCCI**
CHRISTOPHER MARTIN **BERLIN BOOM ORCHESTRA**
BLITZ THE AMBASSADOR **DREADZONE**
DUB A LA PUB **INSTANT VIBES** **FLIXX'N'HOCH**
KINGSTONE **SENTINEL** **POW POW**
TWO OPEN AIR STAGES **DANCEHALL ARENA** **BAZAR** **CHILLOUT ZONE**

TICKETS & INFO: SUMMERJAM.DE
6. - 8. JULI 2012
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TWANN - LAKE OF BIEL/BIENNE

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DODO & THE LIBERATORS
CALI P & JUGGLERZ SOUND
ETANA & HOUSE OF RIDDIM
HOST: MODERATOR: COLLIE HERB
17H - 02.30H | 35.-

SA 7.07.2012
EVER LIVING SPIRIT SOUNDSYSTEM
RUFF PACK SOUNDSYSTEM
COLLIE HERB & THE VIBE CONTROLLERS
QUIQUE NEIRA & NAJA VIBES
STEPHEN MARLEY
HOST: MODERATOR: COLLIE HERB
15H - 02.30H | 45.-

More info & tickets: www.lakesplash.ch

Lakesplash

 6. + 7. July

Stephen Marley **Cali P** **Etana** **House of Riddim** **Jugglerz** **Dodo** **Collie Herb** and many more...

Twann, Switzerland

History: Calling itself the oldest and most beautiful reggae open air festival in Switzerland, Lakesplash has been building up this reputation for 15 years now. The two-day event offers a small yet elite line-up in an atmospheric setting. What to do: Come to the venue by boat on lake Biel as there is surely no other festival that allows you to use such means of transport to reach it directly. What not to do: Try to sneak in after swimming through the same lake. You may enter in your bath suit, but only through the front gate with a valid ticket and the security guards are always watching the coast line.



Reggaeland

 6. + 7. July

Gentleman **J Boog** **Kingstone** **Skarra Mucci** **Elephant Man** and many more...

Plaza nad Wisla in Plock, Poland

History: For the seventh time the Reggaeland festival is held in the picturesque historic city of Plock, right at the river Vistula.

What to do: Expect an extremely hospitable town that is used to welcome people from all over to its half a dozen big events every year. And look forward to a perfectly balanced line-up serving every taste and every style and era of reggae music.

What not to do: Stay at the camping site during the day. Plock offers just too many attractions and leisure activities. It would be a shame not to use and visit them. But make sure to return early enough for the concerts.




LECH
reggaeland
na festival zaprasza
PŁOCK
PLAZA NAD WISŁĄ
6-7 LIPCA

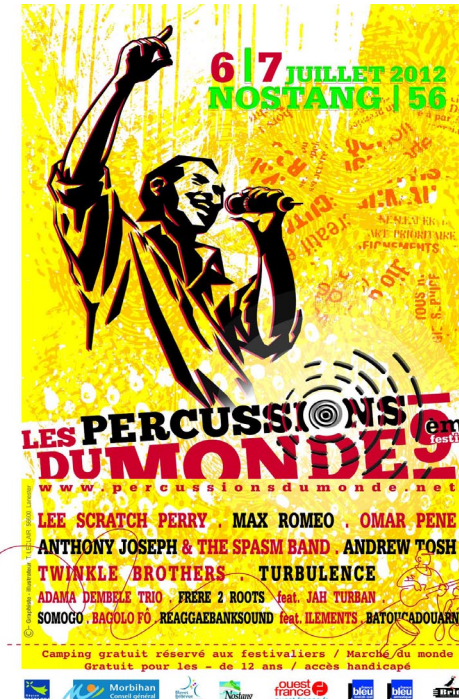
ELEPHANT MAN
GENTLEMAN
ZIGGI RECADO

SAINT PETERSBURG SKA-JAZZ REVIEW
KINGSTONE SOUND
SKARRA MUCCI
J. BOOG
CHRISTOPHER MARTIN

DADAMUFFIN
KACEZET
PAPRIKA KORPS
PABLOPAD I PRACZOS
DAB
DANCEHALL MASAK-RAH
I WIELKI UNNICH

30 zł

PLOCK



6/7 JULIET 2012
NOSTANG | 56

LES PERCUSSIONS DU MONDE

LEE SCRATCH PERRY **MAX ROMEO** **OMAR PENE**
ANTHONY JOSEPH & THE SPASM BAND **ANDREW TOSH**
TWINKLE BROTHERS **TURBULENCE**
ADAMA DEMBELE TRIO **FRERE 2 ROOTS** feat. JAH TURBAN
SOMOGO **BAGOLO FO** **REGGAE BANKSOUND** feat. ILEMENTS, BATON D'ADOUARN

Camping gratuit réservé aux festivaliers / Marche du monde
Gratuit pour les - de 12 ans / accès handicapé

Percussions Du Monde

 6. + 7. July

Andrew Tosh **Twinkle Brothers** **Turbulence** **Lee Scratch Perry** and more...

Espace Des Grands Chenes in Nostang, France

History: Born in 2004 by a bunch of friends in the French Brittany, the appealing idea behind this gem is that drums can be found anywhere in the world and thus connect the planet's various music.

What to do: Enjoy the rare opportunity of watching a show of the Twinkle Brothers. Check out the seashore less than ten miles away from the festival site. Have a croissant for breakfast and snack on baguette and a glass of red wine later.

What not to do: Stand around lackadaisically. After all, the Bretons are known to party harder than anyone else in France.



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BUNDESWEITER
BUSTRANSFER ZUM
SUMMERJAM FESTIVAL
06. - 08. JULI 2012 KÖLN

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E-MAIL INFO@REGGAEBUS.DE
INFOTELEFON 0711 - 12 36 11 9



Big Reggae Festival

 10. July

**Groundation Stephen Marley
Beenie Man and more...**

La Pinede in Antibes, France

History: Antibes - that promising name usually gets associated with eternal sunshine and champagne-sipping rich superyacht-owners. Do not worry, you will hardly run into one of them if you decide to check out this convincing one-day festival. The massive that shows up is motivated, the location stunning, the line up could not be better for an event of such short duration. What to do: Take a walk at the beach and pretend to the rich guys you had made it. What not to do: Get depressed upon realizing that you will never be



able to afford all these large and luxurious mansions or yachts you will pass by. Get uplifted by the music instead!

Dour Festival

 12. - 15. July

**Tiken Jah Fakoly Third World
Rod Taylor Andrew Tosh Midnite
Barrington Levy and many more...**

Plaine de la Machine à Feu in Dour, Belgium

History: Founded the year the Berlin wall was torn down, with a line up of just five groups, award-winning Dour has become huge and well-established. 200 acts will perform this year on seven stages. The biggest festival in the French-speaking part of Belgium is professionally and neatly organized. What to do: Bring all your friends. The line up should appeal to almost anyone interested in popular music - reggae lover or not. Rent a hut on the campground to keep costs down and comfort up. What not to do: Loose your sanity when looking at the huge line up. You will always miss out on something. Always.



Weedbeat

 13. - 15. July

**Raymond Wright Dactah Chando
Martin Zobel Rojah Phad Full and more...**

Speicher in Nordstemmen, Germany

History: The „Caribbean Open Air“ (self description) takes place for the fifth time. Well, palm trees are missing but the area has a wonderful jungle fair.

What to do: Take the festival name literally. There are beats everywhere. Reggae beats, dancehall beats, African beats and even some electronic beats. And bring your bathing gear for one of the numerous lakes around.

What not to do: Take the festival name literally. Though there might be weed around, too, a proper name would also be Woodbeat as the venue is located within a little forest.



Öland Roots

 13. + 14. July

**Assassin Niyorah Etzia Serengeti
Norris Man The Gaylads and more...**

Festival Area in Sandbergen, Sweden

History: This festival is a credit to the local disaffected youth, who decided to put reggae on the map by organising the event for the first time in 2004. Since then it has grown in stature, attracting Etana, U Roy, Pablo Moses, Junior Kelly and many more over the years. What To Do: Bring the family and enjoy the intimacy of what can be described as a 'cosy little festival', located on an island between a delightful grove of pine trees and the beach. Party to the sounds of Teflon, Serengeti, Assassin and Carabinghi amongst others.

What Not To Do: Don't forget your rain gear, ask for meat dishes or get caught in possession of illegal substances.





Legends Of Reggae



15. July

Ziggy Marley Toots & The Maytals Maxi Priest Freddie McGregor Bob Andy

Hollywood Bowl in Los Angeles, CA, USA

History: Known as "Reggae Night" at the historic Hollywood Bowl, the management company of Ziggy Marley has taken on duties to organize this annual event making its focus turn to the many great artists that have built the genre. The tickets are sold at a wide range of prices with traditional and lawn seating available. The acoustics in this 17,000 capacity venue are superb, which make it an enjoyable experience for the audience and powerful for the performers. What to do: Bring your picnic dinner including adult beverages. What not to do: Don't plan to get out quickly after the show, if you park on site, parking is stacked, and you wait until previous cars depart.



Seasplash Festival



19.-22. July

**Dreadzone
Ruts DC
Vibronics
and many more...**



Fort Punta Christo in Pula, Croatia

History: This is the tenth edition in the festival-proven town Pula. If natural setting is as important for you as is the line up, this festival is yours. The sandy beach is never far away on this languet, sunshine is almost guaranteed, and if fatigue kicks in, you will find a shady place with birds chirping easily. If sound is your pri-

ority, you get a chance here to discover bassy stuff off the beaten track.

What to do: Book your flight in time. Everyone wants to go to Pula in high season.

What not to do: Brag too much about this trip upon your return. This beauty cannot grow forever, the area is of very limited size.



**JIMMY CLIFF
PHENOMDEN
TANYA STEPHENS
JAH MASON
DUBBY CONQUERORS
& FRIENDS
JAMARAM
JAHCOUSTIX
DODO & THE LIBERATORS
AFRICA UNITE
JUNIOR TSHAKA
SCHWELHEIM
WINNER EUROPEAN
REGGAE CONTEST
WINNER REEDS CONTEST**

Reeds Festival



20.-22. July

Jimmy Cliff Jahcoustix Phenomden Tanya Stephens Jah Mason and more...

Sequai in Pfaeffikon, Switzerland

History: This festival was conceived from a student's college thesis in 2003, successfully surfacing in the following year. Despite intermittent obstacles from the local authority, the disabled and child-friendly event continues to flourish. It's located in breathtakingly beautiful Pfäffikon, close to Zurich, Switzerland.

What To Do: Enjoy the soothing sounds of reggae's glitterati, as Jimmy Cliff, Tanya Stephens, Africa Unite, Collie Herb, Busy Signal and Jah Mason amongst others set an irie tone. Between acts feel free to take a dip in the beautiful lake of Pfäffikon. What Not To Do: Don't miss the festival's legendary 'afterparty'

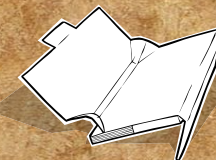


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Sunrise Reggae & Ska Festival



20. - 22 July

Hans Söllner_Wally Warning_and more...

Burtenbach, Germany

History: Looking at this festival's line-up, fans will quickly realize that they are offered the very best of the local South German Reggae and Ska scene. Apart from the musical pleasures visitors can enjoy swimming in the nearby lake Burtenbach, taking Yoga lessons or learn how to play Poi through various workshops.

What to do: Don't bring your own breakfast but buy it at the official festival booth. All revenues are for the good cause and will support an orphanage in Nairobi, Kenya.

What not to do: Litter carelessly. The venue is situated in a designated protected landscape. This festival is environmental friendly!



Reggae On The River



21. + 22. July

Toots & The Maytals_Midnite
Romain Virgo_Nkulee Dube
Duane Stephenson_and more...

Benbow Lake State Park in Humboldt, CA, USA

History: The Mateel Community center presents shows year round in this land of tall redwood trees so this show has a lineup with something for everyone. Now in its 28th year, the festival takes place in a recreation area with camping off site, campers are shuttled in buses. The hospitality of Humboldt County and the legend of the event simply known as "Reggae" combine to present a show that is as coveted by artists as it is by fans. There is a kids area, a large vendor marketplace with food sold by non-profit organizations and access to the Eel River to cool your festival feet.




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Toots & the Maytals_Pato Banton & The New Generation_Yami Bolo
Abya Yala_Alika_Ramboo Station_Eemah & Daniel Kambazita Marley
Humble Soul_Lady Passion_Winston Jarrett & Goldmine Band_Junior Toots
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Garance Reggae Festival



25. - 28. July

Alpha Blondy_Morgan Heritage_
Groundation_Mighty Diamonds_
Freddie McGregor_and many more...

Parc A. Rimbaud in Bagnols Sur Cèze, France

History: This year's edition is the 21st already. What started as a one-day indoor festival in Paris, France, moved to the wonderful south of the country only in 2010. Stretched over the course of four days and featuring what might well be the world's most stunning Roots Reggae line up on a compelling open air stage, Garance Reggae Festival has become one of the best major international festivals. What to do: Sleep in long, as the shows start late and end shortly before the sun goes up. Enjoy the variety of foods offered - you're in France after all. What not to do: Expect agreeable sanitary facilities.



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Respect Jamaica

50th

 25. July – 6.



25. July – 6. August

**Lee Scratch Perry_Shaggy_Damian Mar-
ley_Morgan Heritage_Yellowman_and
many more...**

IndigO2 in London, United Kingdom

History: Very long and very short at the same time. It's a unique one-time event highlighting the history of 50 years of Jamaican music. In other words: Respect Jamaica 50 IS history itself. What to do: That's easy: Respect Jamaica! Time travel through a musical line up you've definitely never seen before. And visit not only the concerts but also the Bob Marley exhibition at the BME and the „Best in Jamaican Comedy“ live performances. What not to do: Book too late because you will have to compete for flights and accommodation with thousands of visitors of the London 2012 Olympics.



Overjam Reggae Festival



26. - 28. July

Sizzla Jah Mason Zion Train and more

Festival Area in Vrtojba, Slovenia

History: The inaugural Overjam Reggae Festival takes place in Slovenia. The site at Nova Gorica is conveniently located on the Italian border, with free shuttles to the festival from the nearby historic city of Gorizia. What To Do: The line-up suggests that this 'festival first' will be a roaring success, with Sizzla and Jah Mason leading the charge, supplemented by dancehall and dub areas. There will also be several cultural and non-profit associations convening conferences, debates, courses, movie/documentaries and a host of cultural/recreational activities to keep you occupied. What Not To Do: North of the festival town is the 'Holy Mountain', which has attracted pilgrims for 450 years. The view from the top is exceptional.



Afrika Tage



26. July – 12. August

**Hans Söllner_Martin Zobel_
Fyah T Jahcoustix Jagee and more...**

Donauinsel in Vienna, Austria

History: This festival is a twin of Afrika Tage München. Its first edition was organized in 2005. Picturesquely situated on the Donauinsel, the location and the wide supporting program make up for the not so top-ranking musical line up mainly consisting of the usual suspects.

What to do: Check out Vienna while you are there. Austria's beautiful, cosmopolitan capital has more history and sights to offer than you could possibly check out within those 18 days the festival lasts.

What not to do: Speak German. While the locals might understand you, you certainly will not get them. Opt for English instead.



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Ruhr Reggae Summer



27. - 29. July

**Beres Hammond Mr.Vegas Jah Mason
 Ziggi Recado David Rodigan Ward21
 Ganjaman Uwe Banton and many more...**

Ruhrstadion in Mulheim an der Ruhr, Germany

History: Subtitled as 'Three days of love, peace and music' the latter attribute is surely the one promoters are specialized in the most. The festival always shines with a well-selected line up of major Reggae artists, upcoming Dancehall stars or the smoothest crooners on the main stage, while top national and international sound systems turn up the heat in the U-Club circus tent. What to do: Take a refreshing break in between at the pool area attached to the venue and compete with other visitors in high diving.



What not to do: Miss Beres Hammond finally performing in Germany again.



Monterey Bay Reggae



27. - 29. July

**Lloyd Brown Maxi Priest Judy Mowatt
 Mighty Diamonds and many more...**

Monterey, CA, USA

History: Now in its 17th year, the event takes place at an ideal location with shade trees and the temperate climate of the area. With two stages, a kids' zone, a DJ area inside one of the festival grounds buildings, a V.I.P. section and a full bar, this show has all of the elements of a nightclub setting while keeping with typical festival offerings in terms of craft and food booths and lawn seating. The organizers are incorporating a food drive, ticket holders are asked to bring two canned goods to the show per person. What to do: Watch the lineup as it is subject to change. What not to do: Don't miss out on hotel or camping reservations in advance as there is no camping on site.




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Venice Reggae Sunsplash 2. - 4. August

Beres Hammond **Sud Sound System**
Morgan Heritage **Tarrus Riley** and many more...

Parco San Giuliano in Mestre, Venezia, Italy

History: In 2009, Rototom Sunsplash was chased out of Italy by politicians who linked Reggae music with drug abuse. One of Rototom's organizers, Stefano "Steve Giant" Garzara of Rastasnob magazine, chose to establish a substitute festival in Italy instead of moving to Spain with the Rototom crew. A good idea, because how cool is that, a Reggae festival in Italy's most beautiful city? What to do: Visit Venice, of course. Get the gondolieri to sing Gregory Isaacs. What not to do: Get caught with ganja. This is the country Peter Tosh used to refer to as "Shitaly", after all! Remember what happened to Rototom?



African Music Festival 2. - 5. August

Tanya Stephens **Dub Inc** **Nkulee Dube**
 and many more...

Schloßplatz in Emmendingen, Germany

History: Established eleven years ago, this festival ranks among the most interesting ones for African music in Germany. It is not too crowded, so this one is excellently suited for those who like to avoid huge crowds. What to do: Vibe on the tremendous line up. Do not miss Angelique Kidjo. The songbird from Benin is a favorite of many music legends. Lucky Dube's daughter Nkulee will perform together with Fully Fullwood's Tosh meets Marley project - sounds like a very special treat. What not to do: Bring a sound system if you intend to camp on one of the privately owned campgrounds nearby.



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 26.11. HAMBURG | 27.11. BREMEN
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Reggae Jam

3. - 5. August

Jah Cure_Tarrus Riley_Anthony B_Mighty Diamonds_Jahman Levi_Pablo Moses_ and many more...

Klosterpark in Bersenbrück, Germany

History: Having risen to one of Germany's biggest and approved the most popular Reggae festival in the country, Reggae Jam stands out every year with a unique and often exclusive line-up presenting especially veterans of all related genres from Reggae to even Gospel. If that's not enough to attract you, the amazing family spirit the event carries out even though its steady growth is definitely worth coming. What to do: Be considerate while moving from the stages to the dancehall area or camping site, you might just wander through peoples' front yards, as the venue is right in the centre of Bersenbrück.

What not to do: Miss out on the famous Jerk Chicken offered at the market on site.



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Reggae Sun Ska

3. - 5. August

Damian Marley_Sebastian Sturm_Jimmy Cliff_Groundation_Alborosie_Third World_ and many more...

Site De Trompeloup in Pauillac, France

History: France's other large Reggae festival celebrates its 15th edition this year. The festival has a history of moving around. For the second time in a row it takes place in Pauillac. The line up ranks among the best ones in Europe this year. Few festivals feature as many Jamaican artists. The non-musical activities offered are almost as alluring as the shows. What to do: Expect a crowd eager to party hard. Arrive a few days earlier to check out the region - one of the best if it comes to wine. Bordeaux is not far. What not to do: Forget to exchange your tokens before you go home.



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KING JAMMY - MR. FRIED G - DAVID KATZ - KING FLASHMAN

MORE TO BE ANNOUNCED - TICKETS & INFO @ WWW.REGGAEGEEL.COM

Geel, Belgium

History: It all started in 1978, when a group of friends from Geel organized an open air Reggae party. Slowly but steadily this party grew and became Belgium's biggest Reggae-only festival with a duration of three days. RIDDIM magazine once stated no other festival in Europe would come closer to Jamai-

can prototypes. What to do: Ever thought of enjoying the music when attending a festival? There you go. If it is so good it drives you insane, do not worry. Geel is known for its large lunatic population and excellent psychiatric care. What not to do: Do not expect unknown visitors to speak French. Just do not.



Vancouver Roots Reggae

 4. August

Bryan Art **Earl Zero** and many more...

Hungarian Cultural Center in Vancouver, BC, Canada

History: This young festival is an exception in Dancehall-loving Canada with its focus on cultural and Roots Reggae. The line up is as good as it gets in culturally slightly underserved Vancouver. Three headliners from back ah yard, including Earl Zero with a new album, will be joined by a bunch of promising Canadian artists. What to do: Spend a day longer and check out the Jamaican Cultural Festival the day after and join the Jamaican community in Vancouver celebrating 50 years of JA's independence. What not to do: Expect something too big or professional. This is a smallish event, give it a chance to grow.



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Afrika Karibik Festival

 8. - 12. August

Gentleman **Samy Deluxe** **Martin Jondo**
Jahcoustix **Tosh meets Marley**
and more...

Volksfestplatz in Aschaffenburg, Germany

History: Festivals for African music are a dime a dozen. This one is special, though. Founded 15 years ago, it ranks among the older and well-established ones. The line up is decent - do not miss Lucky Dube's daughter Nkulee backed by the Tosh meets Marley project around Fully Fullwood -, ticket prices are affordable. The location is right in the city center. What to do: Enjoy the view of Aschaffenburg's impressive castle while partying. It is even illuminated after darkness kicks in. What not to do: If you sometimes think you are becoming too old to visit festivals then stay at home. The crowd is really young here.



15. one race ... human!

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Ostroda Reggae



9. - 12. August

Morgan Heritage Tanya Stephens Danakil Dr. Ring Ding Rootz Underground and many more...

Biale Koszary ul. Czarnieckiego in Ostroda, Poland

History: This is the festival's twelfth year, as it continues to grow from strength to strength, with more than 25 celebrated artists billed to appear. Ostroda is located in the lake district of northern Poland and thanks to its natural rural setting is well established as a growing tourist attraction. What To Do: Enjoy the wide variety of artists performing across two stages, together with the host of supplementary activities being provided (incl. a reggae university, exhibitions, films and stalls).



What Not To Do: Suggest that the festival site ("White Base") be restored to its former status as a military complex!

Boomtown Fair



9. - 12. August

Alborosie Tanya Stephens Gappy Ranks Natty David Rodigan and more...

The Matterley Bowl in Winchester, UK

History: The premier Reggae and Ska festival of the UK, also dubbed "UK's maddest city", was first held in 2009. This year, Boomtown Fair will take place in Matterley Estate in the south of England. It offers more or less anything you could want at a festival, with much more things to discover than you could possibly have time for in those four days. Several luxury camping options are available, ranging from tipis to podpads. What to do: Secure a ticket immediately. This festival sells out fast every year! What not to do: Bring your own sound system to the campsite. Security staff will confiscate it.



NW World Reggae Festival



10. - 12. August

Luciano Wailing Souls Duane Stephenson Sister Carol Live Wyya Pato Banton and many more...

Bob Russels' s Ranch in Marcola, OR, USA

History: Taking place on a private ranch in tall fir trees, the show features a main stage situated in a natural amphitheater that slopes steeply uphill. Next to the stage is a dome that features reggae DJ's late into the night. Artist from both the golden age and current selection in Reggae are showcased along with world music, dance and drum presentations as part of the vibrant regional community. The atmosphere is family-oriented with children taking center stage both in the live music areas and throughout the festival. The camping area is a under a magical tree canopy and is festooned with tapestries and other regalia by the festival goers.



One Love Festival



10. - 12. August

Macka B Dennis Alcapone Frankie Paul Freddie McGregor Mungo's Hi-Fi and many more...

Hop Farm in Tonbridge, UK

History: Having been a strict sound system show in the past, the One Love Festival grew to a massive three day concert festival with no less than four stages to cater for every taste in Reggae. What to do: Have a thorough look into the running order before the concert. It will need some organization to see every performance you want to. There's just too many of them. And be surprised to realize that most of the acts are British. What not to do: Confuse the OLF with the One Love Peace Festival. Both of them have moved their sites but still sound similar. Or better: Just attend both.



Midwest Reggae Fest



10. - 12. August

SOJA
Don Carlos
Midnite
Dubtonic Kru
and many more...



Whiskey Island in Cleveland, OH, USA

History: This show has taken place in a natural setting in years past and this year it moves to downtown Cleveland over three days so there is no on site camping. The organizers have a 5K run planned and some of the biggest Reggae names in live performance set to perform as headliners and some of the region's

stalwarts will perform throughout the weekend. There will be a late night dancehall after the stage goes dark and shuttles to assist with parking at this new location. What to do: Buy your ticket early as there is a hefty discount offered. What not to do: No outside food or beverages allowed, spend your time and money with the wide range of vendors.

Gusto Dopa Al Sole



11. - 14. August

Alborosie, Sud Sound System
Africa Unite and many more...



Parco Torcito in Salento, Italy

History: Since 1994, the rich Reggae culture of the Salento region in Southern Italy has its own festival dedicated to Black urban culture, with a long break between 2000 and 2006, though. The festival's history is linked to the emergence of local artists like Sud Sound System. Expect some top-ranking Jamaican names on top of that. What to do: Get to know the locals' adaptations of Reggae and Hip Hop by not missing the shows of their beacons. Participate in the scratch contest.

What not to do: Drink too much alcohol, as that might get you into trouble in the intense heat here in August.



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JOHNNY OSBOURNE • BITTY MCLEAN • CALLE 13 • BEENIE MAN • BERES HAMMOND
CULTURA PROFETICA • MORGAN HERITAGE • DERRICK MORGAN • FREDIE MCROBBIE
TARRUS RILEY • DEAN FRAZER • CONGOS • MUCHACHITO BOMBO INRIENRO • JAH MASON
TANVA STEPHENS • ETANA • OBRINT PAS • ZION TRAIN & GUESTS • PROTOJE
RAGING PAH • O SHARP • CHINO • THE BLUEBEATERS • REGGAE CONTEST WINNERS
PRE-FESTIVAL: MIGHTY DIAMONDS • LINVAL THOMPSON • PABLO MOSES
DANCEHALL CHAM: RDX • BASS ODYSSEY • RORY STONE LOVE • COPPERSHOT SOUND...
DISH STATION: JAH SHAKA • IRATION STEPPAS • DISCIPLES • MUNGO'S HIFI • GUSSE P
BLACKBOARD JUNGLE • WORD SOUND & POWER • DUBBATORS • DIP • EQUAL BROTHERS • AISHA
SOOMY • KENNY KNOTS • JONAH DAN • LEONES HUMILDES • WATT'S ATTACK • GENERAL SKUBBA
T.I.T. • BADALONANS SOUND • SENIOR WILSON • RIE SOULIAH • DREAD MOVEMENT
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KING HAMMOND • THE GRAMOPHONE ALL STARS • TEX & SUNFLOWER SEED • 2 TONNANS • BANDITS
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From 5pm. FREE

www.rototom.com

Rototom Sunsplash



15. – 22. August

Barrington Levy **Ky-Mani Marley**
Linval Thompson **Alborosie**
Steel Pulse and many more...

Festival Area in Benicassim, Spain

History: Now in its 18th edition, Rototom had to leave its birthplace Italy in 2009 for political reasons. Now in its third year in Spain, the exodus seems almost forgotten. The gorgeous compound in Benicàssim ranks among the coolest (in terms of style, not in terms of temperature...) locations in Europe. What to do: Relax at the beach from time to time. A week of festival is pretty demanding. Take Dancehall classes there if you consider yourself tougher than the rest. Make sure you check out the



Reggae University. What not to do: Litter the campground. What will spend quite some time there, after all.

Montreal Reggae Festival



17. - 19. August

Jimmy Cliff **Konshens** **Khago**
Assassin **Tarrus Riley** and many more...

Quays of the Old Port of Montreal in Montreal, QB, Canada

History: Canada's biggest open air Reggae festival was founded in 2004. It is situated at the quays of the Old Port, the historic nucleus of the city and an urban idyll. The line up reflects contemporary Jamaican Dancehall music for the most part. Only on Sunday will you see Roots artists perform, with Jimmy Cliff being the only legend.

What to do: Drop the "t" in "Montreal" and show the locals that you can pronounce it the French way. What not to do: Eat too much poutine. These

Québécois French fries with cheese curds are just way to greasy to allow you to perform the latest dance moves from JA.



CHRISTOPHER MARTIN
Jimmy Cliff
Khago

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9th ÉDITION
17 AU 19 AOÛT 2012
QUAIS DU VIEUX-PORT DE MONTRÉAL
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Furuvik Reggae-festival



17. + 18. August

Morgan Heritage
Tarrus Riley
Alborosie
and many more...



Furuvik in Gävle, Sweden

History: For eleven years Uppsala Reggae Festival has brought the biggest names of the genre to Sweden. For the 2012 edition it has moved 100 km up north to Furuvik park in Gävle and renamed to Furuvik Reggae Festival. What to do: Get prepared to feel an incredible heat



although you are far up north. The enthusiasm of Swedish Reggae fans will change your cliché of the demure and quiet Northerner. But also prepare for cold nights. What not to do: Bring any weed. Whereas Sweden is known for its liberality in so many aspects, there's one exception...

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Irie Seabreeze



19. August

**Luciano Lloyd Brown Eljai
Duane Stephenson Live Wyya and many more...**

Queen Mary Event Part in Long Beach, CA, USA

History: Returning to the scenic ocean side location of Queen Mary Events Park, this is the closest thing to Reggae Sunsplash in Jamaica that you can get to without the Reggae beds. The organizer is originally from Belize and the event has Garifuna dancers and performers from the region interspersed with Reggae's hottest artists from the Caribbean. A variety of some of LA's greatest Caribbean food chefs will be selling their creations and an international cultural arts and craft fair will be featured. What to do: Get there early to get your place on the lawn and enjoy the California sun.



Feest In Het Paark



23. - 26. August

**Beenie Man
Jah Cure
Jah Mason
Sizzla
David Rodigan
Pow Pow
and more...**

Fi:hP

feestinhetaark.be

23 24 / 08 donkviijver
25 26 / 08 donkviijver
oudenaarde

GOOSE · JAH CURE · ARSENAL · THE DANDY WARHOLIS
GROOVE ARMADA · SIZZLA · KRAANTJE PAPIE · CUSTOMS
FAT FREDDY'S DROP · FELIX THE HOUSECAT · BEENIE MAN
CASSIUS · TRIXIE WHITLEY · ABSYNTHIE MINDED · MR SCRUFF
EROL ALKAN · AEROPANE · SHY FX ft. STAMINA MC
SCHOOL IS COOL · JAH MASON · HOUSEMASTER · DANGER
KAVINSKY · RITON · MURDOCK ft. JENNA G · CHEF SPECIAL
THE INSPECTOR CLIZO · FRED V B GRAFX · KILSONIK
THE SLACKERS · THE MAGICIAN · POW POW MOVEMENT
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DAVID RODIGAN · 100% DYNAMITE (SOUL JAZZ RECORDS)
DE JELGD VAN TEGENWOORDIG · T HOF VAN COMMERCE
SENTINEL · WARRIOR SOUND

BINNENKORT MEER

Donkviijers in Oudenaarde, Belgium

History: Since 1996, its beginning, this Indie festival caters to the needs of Reggae fans as well. Ticket prices are generous considering the length of the festival and the number of artists performing. What to do: Convince your Indie-loving friends that nothing can compete with Reggae vibes. Drag them

with you to David Rodigan or Beenie Man, and Fat Freddy's Drop when you need to pick them up from further away. What not to do: This is the Dutch-speaking part of Belgium. If you do not speak Dutch, try English, not French. That most people there speak Dutch does not mean that ganja is legal. Seriously.



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SUMMER**

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LaBrassBanda • Shaggy
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Samy Deluxe & Tawame! Band • Marteria • K.I.Z.
Jahcoustix • Majaram • Tanya Stephens • Tiken Jah Fakoly
I-Fire • Goldi & Friends • Queen Omega • Che Sudaka • Sebastian Sturm & Friends • Etana
Fantan Mojah • Raging Fyah • Nasliv • Barrington Levy • The Busters • Hollie Cook
Danakil • Flo Mega & Friends • Phenomenal Sound System • Supervision • Hoffmaestro • The Skints
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Chiemsee Reggae Summer 24. - 26. August

Shaggy Gentleman Sean Paul Tarrus Riley Anthony B. Beenie Man Phenomenon Samy Deluxe and many more...

Uebersee, Germany

History: The CRS is probably Europe's biggest reggae festival with almost 30,000 visitors on each of the three days. And probably one of the longest running, too. It takes place for the 18th time. What to do: Relax, chill and sleep the week before the festival. You will need all your power for these three days to survive this huge party. Display your courage by doing a bungee jump right on the festival site. What not to do: Travel there by car because the festival ticket grants free transportation by rail from as far as several hundreds of kilometers. And don't miss a trip to nearby lake Chiemsee, also dubbed the „Bavarian Sea“.



Regalowoisko Bielawa Reggae Festival


24. + 25. August

Sizzla Beenie Man Raging Fyah and more...

OWW Sudety in Bielawa, Poland

History: The Bielawa Reggae Festival is one of the oldest and largest reggae festivals in Poland. Since 1999 it has assembled increasing numbers of reggae lovers from all around the country. The event is located at a beautiful mountain site in Bielawa, a small town in the west-south of Poland, just 70 km from Wrocław. **What To Do:** Over the 2-day festival the music will keep you enthralled, as Beenie Man, Sizzla, Raging Fyah and Jamal (amongst others) take to the stage. Thereafter you can join the many tourists who visit the area and see the impressive architectural sights, avail of the numerous hiking and cycling trails or take a trip on a ski lift.



Uprising Reggae Festival

**Anthony B _Max Romeo _Tarrus Riley _
Dean Fraser _Irie Revoltes _Ras Zachar-
ri and many more...**

Zlate Pieky in Bratislava, Slovakia

History: Born in 2008, Slovakia's biggest Reggae festival is rather young, yet it is out of his fledgling stage. Reggae music is huge in Eastern Europe. If you have not yet attended a festival there, you have no idea what you miss out on. Tickets are dirt cheap, the line up is nice and service facilities are better than on some of Europe's most well-established festivals. Enjoy soccer matches, water-bike races or skate contests. What to do: Check out the Eastern European artists and get surprised. What not to do: Many Slovaks are avid Catholics, so you might want to think twice before you bun the Pope.



Sunsplash Reloaded

 25. August

Gentleman Mono & Nikitaman
Tiken Jah Fakoly Alborosie Fat Freddy's
Drop Nosliw Fyah T and many more...

Ottakringer Arena in Wiesen, Austria

History: The fourth (since being renamed) 'Sun-splash Reloaded' (one-day) festival takes place on August 25th next at the impressive Ottakringer Arena in Wiesen, Austria. With about 25 years' experience of organising musical extravaganzas this venue has all you'll require, with top quality family-friendly, food, infrastructural and camping facilities. What To Do: The modern venue has a host of attractions, but don't be too distracted from the stellar line up. What Not To Do: Don't ask the locals what part of Germany you're in or who's playing at the festival tomorrow!



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REGGAE, WORLD MUSIC & FAMILY FESTIVAL

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MONO & NIKITAMAN
AMADOU & MARIAM
FAT FREDDY'S DROP★FYAH T
TIKEN JAH FAKOLY★NOSLIW**

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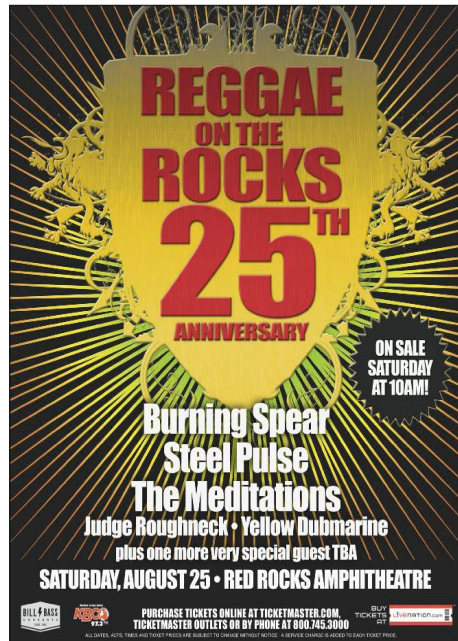
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Reggae On The Rocks

 25. August

Burning Spear_ Steel Pulse_ Meditations and more...

Red Rocks Amphitheatre in Morrison, CO, USA

The acoustics in this nature-made amphitheater in the Rockies are unmatched as are the sightlines, with a sweeping view of the Denver cityscape below. Performers delight in the red stone walled dressing rooms and energy of the location. Now in its 25th year the lineup features Burning Spear who has not performed for five years in the area. A .25 fee is added to each ticket which will be donated to non-kill animal shelters in Colorado, Utah and Texas. What to do: Bring your raingear as the afternoon monsoon is a given in this area. What not to do: Don't get there late if you want to be up close, this is general admission seating.



Reggae Summer Night



1. September

Fantan Mojah_ Jamaica Papa Curvin_ Martin Zobel and many more...

Kulturreview Radbod in Hamm, Germany

History: It's already the 15th time that the Reggae Summer Night is held. Last chance to get some summer and Reggae festival vibes this year. So if you are around don't miss this season's farewell. What to do: Bring your tent and spend the night on the huge area of the venue which is much more than just a concert hall. It's an impressive industrial monument that generates a very special atmosphere. What not to do: Delete the FestiVille Guide 2012 from your computer because this is the last entry. Have a second look instead to mark the festivals you might visit in 2013.



Outlook Festival



30. August – 3. September

Lee Scratch Perry_ Max Romeo_ Twinkle Brothers_ Mungo's Hi-Fi_ Daddy Freddy_ and many more...

Fort Punta Christo in Pula, Croatia

History: This festival is now in its fifth year and is rapidly establishing a reputation as Europe's largest bass and sound system event. In 2011 it won the U.K.'s 'Best International Festival' award – so if you're in the vicinity – or even if you're not – should bass sound be your thing, then be there!

What To Do: Enjoy listening to the legends of sound-system bass blasts, such as Jah Shaka, Zion Train, Iration Steppas and the magical music of Max Romeo, Fat Freddy's Drop and Lee Scratch Perry. In between all that, be sure to take a ride in the Bay of Petrcane in on one of the many fully equipped soundsystem boats.




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