



FESTIVILLE 2014

REGGAEVILLE FESTIVAL GUIDE

ANCIENT

FUTURE

INTERVIEWS

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JO MERSA MARLEY

THIRD WORLD

MAXI PRIEST

SUMMER 2014

70 FESTIVALS

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DIE ORSONS ★ DILATED PEOPLES ★ THE SKINTS
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F

ive years and counting...

Do you remember what you did during the summer five years ago? Perhaps you were at one of the festivals listed in this fourth edition of **FESTIVILLE** magazine.

Five years ago you actually had to be at the venue to get the information, the vibes, a close look at the artists and, of course, to experience the concerts. Today it is still the best choice to attend a festival yourself, nothing can beat the real thing. We at **Reggaeville** started the festival summer five years ago at the SummerJam in Cologne. We know that exactly because it was the inception of what has become the world's biggest online reggae platform. Our aim was to provide quality content and the most comprehensive information for all lovers of reggae music. To our great joy you, the Reggaeville user, embraced our offer and turned the „*World of Reggae in one Village*“ into a striking metropolis. So today, even if you are thousands of miles away from the place to be you do not have to miss the event because we are there filming, conducting interviews, giving backstage insights and representing the festival atmosphere. This year will not be any different, more than 70 festivals await your visit and we will do our best to report from as many as possible.

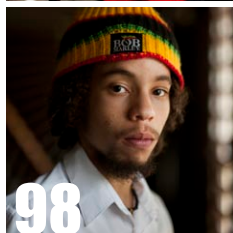
But **FESTIVILLE** does not „only“ highlight the festivals but also their main actors, the artists and musicians. So please enjoy our interview and review section to get up to date with current and upcoming albums, projects and tours.

And make sure to visit **Reggaeville** for all news in reggae music, at Reggaeville.com, Facebook, Twitter, YouTube and Soundcloud. Where ever you may be virtually, Reggaeville is just one click away:

REGGAEVILLE.com

Enjoy your summer!





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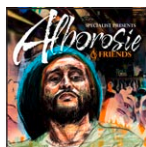
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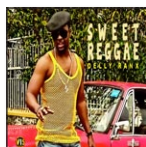
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INTERVIEW



RAGING FYAH

DESTINY

NAH LOOK BACK

BY ANGUS TAYLOR

PHOTOS BY ELPURU / HIMAGES

Raging Fyah are a united band in the true sense. You can see it in the ease of their mutual interactions. The in-jokes and laughter, the way they pass what they smoke between one another and the way they finish each other's sentences.

And, despite their second album *Destiny* visiting a more diverse range of places than debut *Judgment Day*, you can hear the same unity in the music.

Reggaeville spoke to singer Kumar Bent, bassist Delroy "Pele" Hamilton and drummer Anthony Watson about how they came together, what holds them together and why it's their destiny that this summer will blaze brighter than ever.



You came together through Edna Manley college. Were you all studying there?

KUMAR: With the exception of Gizmo the guitarist we all went to Edna Manley – but at different stages. Anthony, Pele, and Demar went to Edna Manley in 2002 and I went to Edna Manley in 2007. When I went to school they had already left but Pele came back to school and that's how I met him.

How important is Ibo Cooper from Third World in your education and in the phenomenon of the live bands from Edna Manley in general?

PELE: He was very instrumental. Being an icon, his knowledge and his experience that he shared with us motivated us to a similar vision. To see that we can also do what he did back in his time. It helps to sculpt us into who we are and what we are today. Trust me, Ibo is a man that has a lot of words – words of wisdom. (laughs)

You used to be a backing band. Were you always thinking ahead of striking out on your own even from the start?

ANTHONY: Back then you had to pay your dues. You had to go on a specific route in order to gain popularity and be known before you can even divulge in putting out your own music because you want to gain some form of status. So that was the route we chose at that time. We were recording our own music at the same time behind the scenes in studio but it just came to the forefront in 2010-2011 when we really started doing our own thing fully. When we reached that point we decided we didn't want to be a backing band anymore. One, you get a lot of disrespect. Two, you don't get enough time to express yourself musically when you're playing other people's music. So we just decided to do our own thing.



Kumar, you joined the band in 2010. Before you were involved in various other outfits including a brief spell in the Edna Manley band *Mystical Revolution*.

KUMAR: Mystical Revolution band when they were just starting entered a competition at Jamaican Cultural Development Commission – and they had a singer singing for them. But at the finals of the competition something happened and their singer left. So they asked me to perform at the finals and I did and they won some money. But I didn't stay. I was just helping them out. The stuff I used to do before Raging Fyah was dancehall music.

Another aspect of the band phenomenon is many of the bands having their own night. You have Wickie Wackie Live at Wickie Wackie beach in Bull Bay. How did it get started?

KUMAR: Wickie Wackie Live started in 2010. The first one we kept was free and for about a year we had the show for free. People used

to just come on the beach. The first event had just five people sitting on the wall and within the first year by the time we launched the album on August 7th 2011 we saw about 800 people coming out to see Raging Fyah live. So that propelled Raging Fyah and others like Chronixx and Jah9 and the whole “Reggae Reload” as Bounty Killer calls it (laughing) into a whole energy. It was free at first but then we started charging and it has been going on for three years now. The last season just finished in February and we are looking to start again for the second season in October.

Do you listen to English roots reggae from 70s and 80s? Tunes like *Music Isn't Biased*, *Barriers* and *Step Outta Babylon* definitely have the distinctively English roots feel.

KUMAR: We listen to English roots music. Pele can tell you about Aswad as he is a part of Aswad...



PELE: You know Bigga who used to play keyboards? He's our family cousin. I was in England for two years from 2003-2005. He wasn't in Aswad at the time but I would still go to rehearsal with Ruff Cutt band when he was filling with Ruff Cutt. I would just sit in the rehearsals with them and after they finished he would encourage me saying "Bwoy, if this is what you really want to do then pursue it, don't give up, continue".

What is the philosophy of the band? Are there any internal rules or guidelines that you go by?

PELE: We are a band but we're also a partnership company and part of our mission statement is to uplift humanity through our music and our unique lifestyle. So we try to live by that. That's why I still make the point that every word, every comment on our Facebook page or social media that says "Your music is uplifting us or inspiring us to go through ano-

ther day" that is a success for us because that is on par with our mission statement. We try to live by the truth and one of our universal things is love. Because it's either love or hate so we choose love. We try to live according to certain guidelines according to that.

ANTHONY: We pray before we perform. Always. We smoke marijuana before we perform (laughs). We just give thanks for what we do. That's the ritual.

Why did bands come back in Jamaica?

PELE: It had to happen because it's just the time. Prior to bands coming back on the scene it was...

ANTHONY: Bounty Killer, Kartel, Busy Signal, Alliance, Beenie Man. That was what was running the streets and in the peoples' consciousness at the time. But right now it's a shift in consciousness where everybody



wants to be more on the righteous side and know what is right and what is good for your health. If you check it's even a universal thing. Everybody wants to be healthy now. Nobody wants to be fat and have a big belly. Everybody is trying to be slim. So it's the same with the music – nobody wants to hear you telling me on a track to go and kill my brother. Everybody wants to hear something that will uplift you that can carry you through your day.

What do you think of the term “Reggae Revival” because I know some older artists don’t like that term?

KUMAR: How Jamaica works is that if you don't tag it with a name then you swim by yourself. Dutty Bookman was the one who came up with the name Reggae Revival and we don't know much about it in terms of who is in it and how it goes and who runs it. But I know it's something that Raging Fyah is tagged to and we are benefitting from it. People check out the music and Reggae Revival but we've been doing reggae music for some time now before the term was coined. All of the youth right now – Chronixx, Protoje,

Kabaka, Dre Island, Kelissa, Pentateuch, Exile Di Brave, you name them – a whole heap of young artists who have potential and for the next ten, fifteen, twenty years you're going to hear them because they are the future.

The release date for your album *Destiny* was uncertain for a while - perfectionism or politics?

ANTHONY: A bit of both.

KUMAR: But more perfectionism. Because the first time we released Judgment Day with the notion that we had nothing to lose. “This is our first album and we were releasing independently so let's get it out there and make a name for ourselves”.

ANTHONY: But the second time you have to do your I's and cross your T's.

KUMAR: Make sure you give yourself enough time.

ANTHONY: You can plan ahead. That's what governments do. They plan ahead a year or two in advance. (laughs)

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SKATALITES ★ CHRONIXX ★ DRE ISLAND ★ PROTOJE ★ I-OCTANE
MIDNITE ★ BITTY MCLEAN ★ JESSE ROYAL ★ RC ★ TORCH
ERROL DUNKLEY ★ RAGING FYAH ★ KABAKA PYRAMID ★ JAH BOUKS
PENTATEUCH ★ LITTLE KIRK ★ RDX ★ RAY DARWIN
L.U.S.T. - LUKIE D - THRILLER U - SINGING MELODY - TONY CURTIS
LOYAL FLAMES ★ PRINCE ALLA ★ SYLFORD WALKER ★ THE VICEROYS
DERAJAH ★ GEORGE NOOKS ★ HOPETON JAMES ★ ANTHONY CRUZ
NO-MADDZ ★ DUANE STEPHENSON ★ FANTAN MOJAH
TERRY LINEN ★ GANJAMAN ★ I-FIRE ★ FIRST LIGHT
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BLESSED LOVE ★ SHERIFF'S SOUNDPATROL
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SENSI MOVEMENT ★ BASS STATION
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How have you grown between your two albums?

ANTHONY: We have all grown in different areas. Musically you'll hear a bit more up-tempo and lyrically you'll hear a bit more maturity with this album. You can also hear in terms of direction where the music will be going for the future. It's not just limited to roots music.

Would it be fair to say it's a more African album in terms of influences?

KUMAR: Well we are Africans. And our destiny – if you don't know where you're coming from you don't know where you're going. The journey that Raging Fyah are on – it's in Judgement Day from track 1 to track 11, and Destiny from track 1 to track 11 takes you on another side of Raging Fyah's journey. Because when you listen to the third album you're going to see that the journey continues.

One thing I notice is you don't go for the big aggressive modern pop choruses that force their way into your ear. Your songwriting is catchy and has nice melodies but in a more traditional, more subtle style.

ANTHONY: Our music is not forced on you. It's something that you need.

KUMAR: You can accept the music based on your vibe and your feeling. It's not a preaching music where you stand up and say "Hey".

ANTHONY: It's not like a Rhianna where you're going to hear it every day. But when you do hear it you're going to listen to that song as long as you live.

You're going to be at some historic festivals this year. You're going to be at Sierra Nevada World Music Festival. That's a big line-up - anyone you want to see?

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KUMAR: Tarrus Riley has now been added to the line-up. The band is sounding really good so I'm looking forward to Tarrus Riley.

ANTHONY: And probably Sly and Robbie.

You're back at Reggae Jam and Summer Jam this year - Germany is a very important place in your success.

PELE: Riddim Magazine and Ellen [Koehlings] have supported us over the years and Reggae-ville too. We love Germany.

ANTHONY: And even before that in 2006 it was the first place we went in Europe.

And you're coming to England to Boomtown Fair which is a crazy festival that is set up like a miniature town and sells out every year.

ANTHONY: We're looking forward to that very much.

PELE: I just want to say big up to David Rodigan who has been pushing the music on the BBC and to all the other disc jocks in the UK. Support has been growing in the UK and so far we have about five shows confirmed so we're really looking forward to it.

RAGING FYAH



RAGING FYAH - DESTINY

[Soulbeats Records - June 2014]

Raging Fyah studied reggae music theory under Third World's Ibo Cooper and its practice in various backing bands. And, like any good students, their highly anticipated - and slightly delayed - second album *Destiny* expands into new areas and consolidates old skills.



It does the former by embracing a wider range of sounds than debut *Judgment Day*. There's innovation in the South-African-choir-meets-Broadway-musical harmonies of Africa; the smooth soul-reggae single *My First Love*; and the straight gospel of Equinox co-production piano ballad *Brave*.

But if you miss the UK-meets-JA roots feel of *Judgment Day*'s *Music Isn't Biased* - the back half of the record has you covered. There's historical inspiration in *Barriers* with its slight melodic resemblance to the Wailing Souls *Bredda Gravalicious*; *Step Outta Babylon*'s nods to Aswad and Steel Pulse; and Rory Stone Love collab *Nah Look Back* - which faintly recalls Tarrus Riley's *One Two Order*.

All this variety is wrapped in a very united sound - glossy and amply-produced whilst maintaining its roots. It could be said that the JA band revival in general is a reflection of how the island's musical establishment wants to see itself and project to the

world. The progressive reggae of the late 70s and early 80s that echoed the slickening of American soul and was crossing into the bedrooms of the globe via companies such as Island and EMI. The sophistication of Third World or Sly and Robbie at Compass Point. Yet Raging Fyah add an English dubby dimension (perhaps inspired

by bassist Pele Hamilton's period in London with the scene's big players) that gives them a tough distinctive edge.

There are plenty of hooks in Raging Fyah music. However, unlike some of their contemporaries these are subtle and traditional without the steroid-induced ear-burrowing choruses that sound written by committee in a Scandinavian song factory. There's a similar subtlety to Kumar Bent's voice: powerful and unique but a gentle blend of many flavours. Bandleader Demar Gayle's keyboards are less prominent and less 80s sounding this time (bar a little faux brass on the jaunty *Feel Jah Love*), favouring swirling Hammond and crunchy Clavinet.

Solid and promising as it was, *Judgment Day* didn't quite capture Raging Fyah's power live. More diverse yet more unified, *Destiny* is the Raging Fyah album they were always fated to make.

by Angus Taylor

A portrait of Maxi Priest, a man with long dreadlocks and a beard, wearing a black beret and a light-colored jacket. He is looking upwards and to the left. The background consists of bare trees and a wooden fence.

INTERVIEW

MAXI PRIEST

MAN WITH THE FUN

EASY TO LOVE

BY JUSTINE KETOLA

Maxi Priest returns with his first album in nearly a decade with **EASY TO LOVE**. Making a record with an all-star cast of reggae producers like Colin “Bulby” York, Handel Tucker, Donovan Germain, Clive Hunt, Andre Fennell and the Red Boyz would only be natural for this top selling artist. Releasing it through VP Records for the first time, the album showcases the talent of Maxi alongside artists such as Beres Hammond, Agent Sasco aka Assassin, and musicians Sly Dunbar, Robbie Shakespeare, Earl “Chinna” Smith & Steven “Lenky” Marsden.



It has been said that Beres Hammond was actually instrumental in getting you to record this new set.

Big time, you know every time I would cross paths with Beres, he would always be like, ‘Yo, Priest, we need to do something with VP as like a foundation kind of thing, almost like bring it home kind of thing.’ I am very glad that we have done that because I honestly feel really kind of grounded. It’s almost like a piece of the jigsaw puzzle in this beautiful career of mine, of Maxi Priest...to have VP on board. I just feel welcomed, I feel at home.

You are an icon in reggae fusion, the 90’s would not be the same without you, from the opening track of your single from last year, “Easy To Love”, you sing a fragment

from the Zapp and Roger Troutman hit “Computer Love”. Does this music, the original 80’s style old school R&B move you, is it something you groove to still?

Of course, for me, music in all shapes and forms, it doesn’t die for me. It’s almost like fine wine, it gets better and better. Obviously if we take it back, it just brings us back to childhood days, and times and moments that you can never ever bring back. That’s the beauty about music, in the time that you are or were in, there was a particular song or sound of music playing at the time that will always bring you back to these memories. I’ve had people stop me and say, ‘You know I had my baby in hospital, listening to your music.’ Those kind of things that means a lot. It makes me feel as though I have played a part in this world that we live in.

You are a star in your own right, but you had a humble start in the Saxon and Jah Shaka soundsystems helping carry speakerboxes and observing. How did you get your chance on the mic and what was it like to be in the music at that critical period in UK race relations and history?

It's funny. People pushed me in my start as well, you know from home, I was singing at home, I was the party piece at home, at school, in the playground, to the sound-system. The same guys that I used to go to school with were also part of Saxon International Sound System. Before Saxon had a sound called Gladiator, I would just flip the track, and just sing a little piece and then the people would be saying 'ya ya', and then I would go back to the track, I think it was kind of a natural progression because a lot of my friends and folks that I grew up with would encourage my singing. It wasn't like this massive jump from nothing to something it was a natural progression. We would be in the parties and clubs and people would be like 'Maxi, sing a tune man', and I would go up on the mic and just vibe with what was around me.

What was the greatest lesson you learned from a man like Jah Shaka?

We were really, really young kids at that time, we were wanting to be part of something that was culturally foundational to us. Because, growing up in England, there was a lot of racialism stuff going on. Even in the schools people would have the audacity to be telling you, 'Go back home, go back to where you came from,' stuff like that. Which would always amaze us, we were like, 'Well where the hell is that?' One sometime would think, 'Were we born in the sea, or something like that, where are we?' Home, in the West Indies, they would say we are British, and in Britain they would say we were West Indian, it was really confusing. The music is what kind of really made us stable, and made us feel like we were somebody. We were somebody, there was something to live for. That meant

that we trod along with the soundsystem. There were groups, like skinhead groups that were not very welcoming to us on the streets, and that was our guidance I guess.

The UK is like a springboard for reggae, with most of its greatest success stories sprouting and taking root, and blossoming there, similar to its rock and roll cousin. How do you reflect on reggae's great past, and what type of wisdom do you take from its original, glory days?

I learned from the foundation of reggae music, from people like Dennis Brown, Studio One, from the Bob Marleys to the Jimmy Cliffs. I could name so many of them, right, that I learned from. I guess being born in England I was open to a lot of the R&B stuff, a lot of the Marvin Gaye, Jackson Five, that kind of stuff. Also with Sting and The Police and Phil Collins and The Beatles and that kind of stuff. It was that open mind of wanting to just broaden my scopes and go as far as I possibly can, and not forgetting where I came from. What I take from a lot of stuff that I have learned along the way, you know the footsteps of people like Bob Marley, Jimmy Cliff, Third World, Inner Circle is, open your mind, broaden your horizon, take the music to the world. You don't just make music for a handful of people, we make music for the world, and then by the world embracing the music, the world would embrace our culture and understand where we come from and allow us to have a place to have this beautiful world of God.

Soul, bluebeat and lover's themed music are a huge part of UK culture, You and Beres teamed up for this soul ballad, "Without A Woman", it sounds like your interpretation of "It's A Man's World" from James Brown. How did this incredible duet come about, what was the recording process like?

Well Bulby as a producer brought the whole thing to me first. You know we changed a few lyrical contents in the song. Immediately when I heard it, I was like, 'Yo, me and Beres, this is Beres' role, this is Beres'

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feel'. What people don't know is that Beres came originally from soul music, you know, and he's one of the few that can really execute this type of music. It was a no-brainer honestly, immediately as I said it, Bulby was saying the same thing, it was like 'The Big Man Beres' this is his thing, this is where we need to be.

Tell us more about this recording, you don't put out recordings that often, the work in it is very evident, how did you make these happen, by bringing song ideas to studio, or sending recordings back and forth?

I decided to concentrate mostly on songs and my vocal performance. I have been through many times where I was doing everything, from the first drum roll to upwards, and I decided to go, 'You know what? Music makers, make the music, you know, me, vocalist, artist, make the vocals happen. If everybody stays in their lane then I think it will be a win-win situation'. That was a whole approach with this album here, they would send me a skeleton of the track and I would do a finished vocal and then the next time I heard it back, I would be like, 'Oh wow, now I see where we are going, maybe we can put this in it, maybe we can adjust that a little bit, maybe we can move that a little bit', and that was the kind of conversations that we were having across the airways with the various different producers.

Your duet with Assassin is on the Fight That Feeling riddim, how often would you say you are approached to voice tunes on riddims?

All the time, I like to do one or two late in the game but I don't believe in doing three albums a year. I don't believe in doing 60 different songs a year. I am more into trying to achieve some quality more so than quantity. That's not a disrespect to anybody. Each to their own.

Who is the female voice on "Your Love Is Sunshine"? That song is magical! What is the story there?

Ahhh, Jordan Delarose, she is a young lady, a young white girl in England, from southeast London, and I say white because I want you to kind of recognize who she is and where she is from. Such an innocent person with such a fabulous sound. Seriously, I tell everybody, 'watch out for this girl.' She has a unique sound and at this moment, I don't think she quite knows what she's got.

How do you keep yourself healthy, happy, relaxed and ready to write? I understand you are a very down to earth regular guy, any special place you like to be?

On a soccer field, just chasing that ball, finding good position, making the movement with a team of players and having an end result of scoring a goal. Because that just takes me away from everything else. Once you are on the field you switch off. It gives you....it brings you back to that childhood of just being able to switch off from all the responsibility that you have within life and also the music business, and what it takes to be an artist and survive in this game. I guess that would be my space.

You travel the world singing your megahits. Where are some of your most memorable festival or media locations you've reached in your career?

You know I have been blessed to be able to travel around the world and meet some beautiful people. This unification of what I desire in this world, it's out there. There are beautiful people in all four corners of this world. Sometimes there is a language and you don't understand, I have this strange way of understanding whether you talk Japanese, or you talk German or French or whatever. Sometimes I have this weird strange way of being able to communicate even if I can't speak the language. Maybe that comes with traveling and meeting different people and having an understanding of people's aura, of people's personality. You know people's genuineness, people's willingness, a genuine love



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that I think it exists across the world. But based on political circumstances, people's misunderstandings, people's inexperience of being able to travel or meet other people from other class or race or countries I can very much see why a lot of these things become barriers and stumbling blocks for people as they travel along in this world. When you come from an area and that's all you've known, sometimes it can be difficult for you to see outside that box. As well as there are people that have only stayed in one place but can see out of that box. That's just the world that we live in. God has made such a diverse world, there's beautiful and tremendous things in all four corners of the world as well as there are bad things. But we have to be able to figure out a way of trying to overcome and try to be a bit more open minded and understanding towards other people's misfortunes or misunderstandings.

You have a magnificent live show. What is your current schedule?

I am heading out now to go to St. Thomas, I just came back from Trinidad. I did a show with the great Mr. Supercat. We are always constantly touring, this is my life, this is what I do. This is how I live. Even when there is not this big massive banner of touring that Maxi Priest did back in the day, we are always touring. We have a lot of shows coming up between now and the end of the year. I have seen dates already in December. So touring is what we do, this is how we live, and this is one of the reasons why I don't do four-five albums a year. I want to do one that I can let it soak, let people place a song with the artist.

A lot of your success has to do with your personal mindset, your personality in business, the way you handle your career that contributes significantly to your success.

I try, you know, sometimes it ain't easy, and sometimes I'm not easy, you know. But I'm not easy only because I want the thing

to get to a certain place. I want it to go to the highest of heights 'cause I know that if I can push it, then the next generation coming after me can find a place in this thing. It's not only about me, it's a bigger picture than me, this whole reggae thing.... This whole music thing. I'm doing music, music is what it's about for me. Music will always be here when I'm gone. The music business is bigger than me, it's bigger than any other individual that's in it.

Is there a closing message you would like to give to the Festiville massive?

Honestly I just want to thank them and whatever it is that they are doing in their life, push and try to reach more than the

maximum so the younger generation can be inspired because we are all icons to the younger generation. We are all responsible for the betterment of our people, no matter what color, class or race you may be. We are all responsible for this world that we live in. That's pretty me, that's where it's at for me and I mean that from the bottom of my heart.

Amongst the many events Maxi Priest has on his calendar this year, he is at Glastonbury Festival in the UK!

MAXI PRIEST



MAXI PRIEST - EASY TO LOVE

IVP Records - July 2014

Not one to saturate the market with hastily produced material, Maxi Priest returns with a release that has that fat, vintage reggae fusion sound that launched the artist into a successful international recording and touring career beginning in the '90s. From the title track "Easy To Love" that opens the album, this is signature UK Lover's Rock, with deep production values and lyrical content delivered in the first person as love songs. Following in this theme is "Loving You Is Easy", produced by Handel Tucker who produced "Close To You" that right from the intro to the chord progressions draws you in to a chorus that is sure to become an earworm.

Colin "Bulby" York produces several tunes on the album including "Every Little Thing" which is so in the pocket that Maxi's love letter continues with the ease of a hammock swinging in the Jamaican breeze. Maxi covers John Mayer's "Gravity" and makes it his own with an honesty that oozes over emotive organ builds and horn lines. The love of the fairer sex continues with the



tune that brought Beres Hammond and Maxi together for the first time in the studio, "Without A Woman" a rework of the James Brown tune "It's a Man's World" taking Beres back to his roots as a soul artist. And what a joy to hear Sly & Robbie combine with Steven "Lenky" Marsden to mix up some new vibes.

Bubble My Way on the Fight This Feeling Riddim (a relic of Dennis Brown's Sitting And Watching) features Agent Sasco aka Assassin, who continues to the love talk. What a joy to hear Sly & Robbie, combine with Steven "Lenky" Marsden to mix up some new vibes. The album's recent single "Holiday" showcases Maxi's vocal ability to the max, his own bluesy tinged, melodic progressions that made him famous, produced by the Red Boyz, this is definitely sending the album on its way to success. Part of a well-rounded set, Maxi Priest, you may take ten years to make an album, but like fine wine, this album has a great bouquet all the way to the finish.

by Justine Ketola

INTERVIEW

KENYATTA HILL

AFRIKAN

RIDDIM OF LIFE

BY GARDY STEIN-KANJORA
PHOTOS BY DUB AFRICA

Passing on the torch of music from one generation to the next is a tradition more present in reggae music than in any other genre, as Garry Steckles lately remarked in an article about the band Culture. From Bob to an ever-growing artist pool of Marley-children & -grandchildren, from Jimmy to Tarrus, from Joseph to Kenyatta... Pass The Torch has been the aptly-titled first Album Kenyatta Hill has released after the untimely death of his father, and it proved to be the ignition to a whole blaze of work that appeared and continues. The most recent flame is an upcoming EP, on which the artist shared some insight with Reggaeville.



How do you feel about the release of your EP *Riddim Of Life*, are you excited?

I'm psyched, I'm ecstatic, I'm overjoyed about this project and I'm happy to get it out there to the people! It's my first release in 3 years. We will release 3 or 4 videos for it, too.

Have you shot one already?

No. The first will be for *Afrikan* as it is the first single, and *Pressure Drop*. Also, *Jah is My Friend* (starts singing), that's one of my favourite songs on the album.

What reactions did you get so far?

The single *Afrikan* has been out since May 20th now, and it's getting good airplay, people are giving positive feedbacks on Facebook & Twitter. Really positive comments about my good works. I give thanks for it.

Nice. When did you start to think about the project *Riddim Of Life*?

Well, it was Darryl Burke [author's note: Label Manager at Honest Music and founder of The Archives whose musicians have contributed substantially to the EP] and Christos DC's idea, they were like „Why don't you do an EP before you do an actual Culture album, just to feature Kenyatta so you can get out some of your works?“ That was about six months ago... So, you know, I went back and forth between America and Jamaica till we finally settled on the music we were going to use, and then I came back home and started writing. Then I just went back to Honest Music Recordings Studio in Washington DC and started to record. It was fun rocking it with these guys, we had loads of fun!

The musicians that contributed to the album, have you had contact with them before or did the label introduce them to you?

I knew them! Roots Radics... they are friends of my father. I've known Earl Flabba Holt and Style Scott for a while, and then in the project I wanted people that used to play for my Dad because I'm familiar with that sound. So I went for people such as Leslie James on drums, Steven Samuels or Ricky Swann on bass on a couple of tracks... It was a mixed up thing and I had different choices, but all that was to my advantage.

So you are happy with the result!

I wouldn't change a thing right now! (laughs)

Are you planning a tour to promote your music?

Yes, we are planning a tour. We start in October with Brazil, starting promotions right now. For next year we look at going to Summerjam, Reggaejam, Rototom and hopefully many other festivals around the world, just trying to promote the music and let them know that the work continues.

Are you going to tour with the Culture backing band?

Well, I will have to incorporate other people who are on the record, but for the most part, yeah, I'm going to use my Dad's backing band because they are a great band and they are very professional in what they do which is music. Plus, they are perfectionists and I like perfectionists behind me doing what I love to do, which is sing. Good music - good vibes on stage! Good vibes on stage rules over to the people in the audience and then we all just have a great vibe!

It's nice to hear that you value live music so much. How do you see the development in the Music Business where a lot is digitalized and done with computers right now?

Well, it's good and it's bad. The good side to it is that there is a movement in technology and it's nice to know that we can understand

and utilize technology. But what you have to remember is that music played by a machine, recorded by a machine is dead. So I think if the human being could replicate what has been played by a machine, why not use the human to play it in the studio? It's the same! It might be easier to use a program to do it, but I find it lazy. There is no feeling to the music, you are limiting yourself so much working with machines... I think we should spend more time in the studio to create! We should bring the minds into the studios, which are the musicians, and have them create!

You said before you took time to write songs for the EP. So, the lyrics are basically your own?

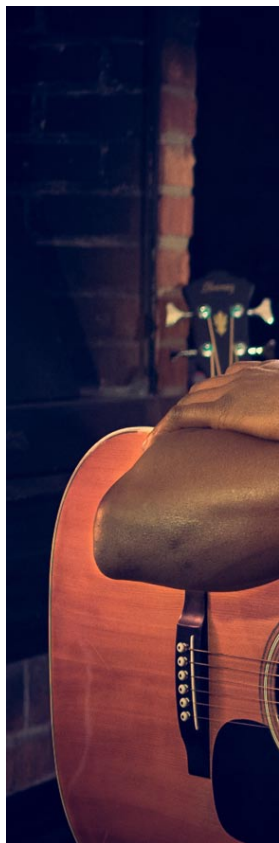
Yes. Most of the songs were written by me. I got some help from Christos DC and a couple of others. Everybody had their own little input as far as the writing goes but I wrote most of the songs.

Talking about the songs, the first single is Afrikan. Have you ever been to Africa?

I've experienced the continent about seven times. We've been to South Africa, Senegal, Gambia, Ghana, the Congo, Tanzania, Addis Ababa; I did all that with my father. But now I want to get there on my own as Kenyatta Hill to deliver my music and some of my Dad's music also.

Could you imagine to live there?

Well, I could live anywhere, and Africa is the Motherland, you know. I love it, to be





honest with you, I love Africa. It wouldn't be a problem for me to live there.

Do you follow the situation in Europe with the Lampedusa Refugees and all that, how do you see it? Is it an issue in Jamaica, everything happening around the „Fortress Europe“?

To be honest, Jamaicans are so far behind things happening in the world... It's crazy, a lot of people don't see important news in other places because of the everyday struggles right in their own communities. But to me, I follow my father's footsteps. I think we are one, the world is one. I don't think there should be any borders or whatever. But rules are rules and we are born in a time where rules „control“ our movements, our everyday

living. To me it's not a problem, I believe what my Dad believed in very strongly. I'm a world citizen!

Jamaica has a very strong tradition of repatriation. What would be your advice to the people who risk their lives to leave Africa and come to Europe?

I think they should try to find their ways in Africa, because if you can't find your way at home, how are you going to find it in a strange land? Africa is the richest continent on the earth. All the minerals are there, all the precious stones are there, everything is there! But if you don't look, you won't see it! Europe and America are believed to be the lands of opportunity, but there is opportunity everywhere. Take a look at what you got

before you try to get away from it - it's not easy, but you have to try!

Let's move on to the song Blessed Herb. Internationally, there's a lot of discussion about legalization right now. How do you see this development?

I see it as a very good stepping stone for every country worldwide. Because, if you check the ratio, most people smoke marihuana. And then, if you really check the medical researches and facts of it, there are a lot of benefits to it. It does harm, but there is a lot of good to it. So, I think they should legalize it and try to get the benefits of marihuana.

And what is the situation in Jamaica?

Here in Jamaica, where marihuana is like everywhere, I think it should have been legalized before even I was born (laughs)! There is a strong movement towards decriminalizing it for now, where it's not a

criminal offence to have a certain amount. Most tourists come to Jamaica for sunshine, marihuana and reggae music. So I think they are making a step in the right direction!

There is one song I wondered whether it's a love song: Sorry. Is it just another song you wrote or does it have a personal background?

Well, that one... (laughs) that song is personal, yes. It was written for somebody who I cared about dearly and wanted to spend my life with... I didn't even want to include the song because it was so personal, but the others were like „Yeah man, you should do it!“

It's true! Music is at its best when it's personal! And people can relate to what you sing about...

Yes. You know, it's different from what my Dad used to do. My Dad was a person who

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was rooted and grounded in roots. I am an all-rounder, I like to talk about different topics.

Speaking of... apart from music, what are your interests and activities in life?

My recreational sport is fishing, I love to go fishing. I'm very into conserving nature, so I do a lot of catch and release. You know, for my children and my children's children to see... because if we don't conserve, there will be nothing left to see! I'm trying to edify people on what I've learned. So, I think I play a very strong role as far as nature is concerned. Actually I think I would love to be active in one of these movements, we have a responsibility to do that!

As for your future plans, you mentioned a Culture album coming up... when is it due?

Oh, we haven't started working on it yet! That's my next project. Hopefully I'm going to bring the original Culture group back together: Telford Nelson, Albert Walker and Kenneth Dayes, you know... My involvement is to make sure that the music, the legacy and all the works my father did is carried on. That's my role to Culture.

Is there anything you want to add?

What I want to bring across to the people is: Let's keep it nice and clean. Just remember, One Love, One Life! We should give thanks that we are still living. Let's keep the music alive! It doesn't matter what genre of music, as long as you feel it and you can learn something from it. Let's keep music alive! Peace Love & Sweet Reggae Music! Jah Bless.

KENYATTA HILL



KENYATTA HILL - RIDDIM OF LIFE

[Honest Music - July 2014]

„The first cut is the deepest“, they say. My first cut will forever be Buju, although by now he shares my heart with music I've fallen in love with over the years.

Kenyatta Hill hasn't featured among it yet, apart from his accepted role as Culture's lead-singer. This review has brought me in touch with his very own musical work, and although it is of course influenced by the legendary Joseph Hill, it shows unique traces of an individual touch, a certain „Kenyatta flavor“.

His music is demanding in that it requires time and attention before it reveals its riches to you. On his upcoming EP Riddim Of Life, six exclusively produced tracks await discovery. A Honest Music Recording, it has been realized by producer Christos DC within a period of six months, bringing together musicians such as Earl Flabba Holt and Style Scott from the Roots Radics, Leslie James, Steven Samuels and Ricky Swann from the Culture Backing Band and Darryl ‚D-Trane‘ Burke, Justin Parrot and Mateo Monk from The Archives.



The result of these masters at work (with percussionists and brass-players adding their magic) is a lush, organic sound that rolls from the speakers and virtually calls for Kenyatta's voice to merge with it. That voice! Commented on in countless articles and reviews as being a carbon copy of his father's, it melts on the instrumentals like bitter-sweet chocolate.

The lyrics stretch beyond purely philosophical matters to very private affairs as in Sorry or Take Man Fi Granted, without however completely leaving Rasta-Grounds. Blessed Herb and Jah Is Real, for example, absorb well-known themes, the latter being a favourite of the artist. No wonder, given the sweet vocal add-on of Christos DC and harmonic instrumentation that make an achingly beautiful piece of music. Pressure Drop and Afrikan (actually the first song that will be out on video) round off the package with a conscious message. Don't miss out on these Riddims Of Life!

by Gardy Stein-Kanjora



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BACK ON THE CONTROLS



LEE SCRATCH PERRY
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INTERVIEW



THIRD WORLD

LIVICATION TO BUNNY RUGS



GOOD HEARTED PEOPLE

BY JUSTINE KETOLA

Reggaeville linked with members of Third World in celebration of their new album *UNDER THE MAGIC SUN* released on Cleopatra Records. Found here are re-released Third World hits and covers of some of popular music's chart toppers. Third World releases this album after the passing of the great Bunny Rugs, the band's lead vocalist, whose commanding voice has sang some of reggae's most recognized tunes. Bunny Rugs was born in 1948 on the same day as Bob Marley, February 6th and was once a member of Inner Circle. To say that Third World is a classic is an understatement, they are literally some of the architects of international reggae, now continuing their great journey. Here they provide insights into the state of the industry and the origins of their successful movements.

You have made it through a veritable storm with the passing of Bunny Rugs. How did this album evolve, what was the genesis for the album and how did you put together the recording under these circumstances?

Richard Daley: Well the label, Cleopatra, asked us if we would take on this project of picking ten non-Third World songs which is just favorites on the charts spread across the vibe. So we got together to pick chartbusters. We were thrilled by the idea, and they wanted us to do three Third World songs to go along with this and that's the whole inspiration thing. Rugs was around at the time and he had started the project, and hence he would not live long enough to complete it. He wasn't in the physical condition to do it the way he would have liked to, but whatever he did, we have used it on the album nevertheless. He had wanted to do it so badly. So hence, *UNDER THE MAGIC SUN* was inspired.



These songs are representative of a rich past in R&B, in terms of the covers with actual Third World songs re-recorded in the present time. I was recently reviewing R&B charts from the 80's and was reminded that the band held its own in terms of charting in mainstream music at that time. What does it mean now to see how the record industry landscape has shifted in terms of what is released, what is marketed, how you release albums as a band with such a strong history in the music worldwide?

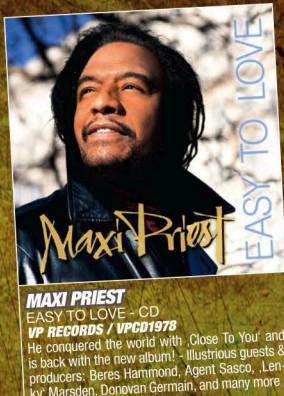
Cat Coore: I think the musical landscape right now has dramatically changed since the time when we did "Now That We Found Love." We were prominent on the charts but the charts have changed dramatically also. Right now you have a chart on Billboard for reggae alone and all of the reggae artists and singers immediately go to that chart. Which is kind of strange, cause in my day, there was no reggae chart on Billboard so what you did was you made it into the top

200 as a reggae artist, which I think was better for the artist because what it means is that visually, when one looks in magazines and sees these charts, people see the reggae artists on the charts. That no longer exists so if you're not looking in Billboard for the reggae chart, you're not going to see who is hot in reggae, whereas in the days gone by you could just look at the Pop charts and you could see which reggae artist, Maxi Priest or Third World or Peter Tosh or whoever was on that chart. So from that point of view I think the music, I wouldn't say suffered from it because reggae deserves its own chart yes. But I think it's better if we are mainstream and we run against everyone and then we could also have a reggae chart.

Richard Daley: The industry has changed so much, the landscape has changed entirely... what we know as the recording business. What we are doing in the early 70's through the 80's, 90's is long gone and you have to

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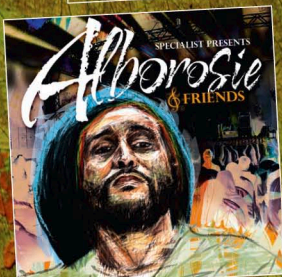


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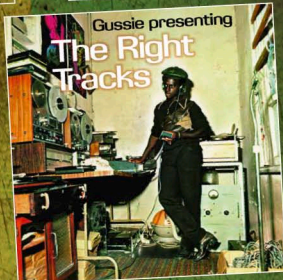


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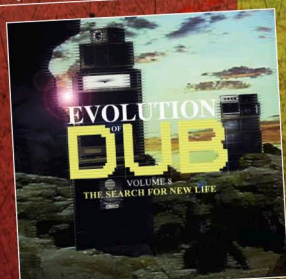


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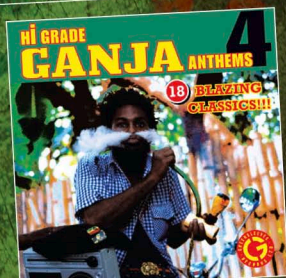


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learn how to approach the recording business again. The record company who was there at the forefront of everything, when we were on Columbia, it was such a heavy dictation from the label of getting involved with the creative process, of what we wanted to put on the album. They always wanted to dictate what they thought was chart-friendly, and what they thought was a little bit too spiritually connected and might not be marketable. So we would have a battle with them as to what we would do, 'cause we wanted to be Third World, we have things we wanted to say, in spite of how popular it might make us, and how popular it might come over as songs but we nevertheless moved on and did what we did.

How is your relationship with Cleopatra Records structured? Will you have several releases here, or do you have releases planned with other labels in the future?

Our relationship with Cleopatra is ongoing and is developing. We are, I would say, quite pleased with our relationship at this time. We like working with them, we like where



they are going, we like the idea, of us doing the UNDER THE MAGIC SUN we really like that. So I think it's quite possible you'll see more than one album with Cleopatra, and it's something that we would like to see. No one wants to have a bag of different agreements all over the place, it's always good to have something under one roof, and so hopefully the Cleopatra thing will work out that way. But for right now it's just this album and we see where it goes from there. So far so good with Cleopatra.

You are a band that is great demand globally for live performances. What do you do to stay healthy and focused, ready for the road?

Tony Rupton: As a touring drummer I try to do my best to stay healthy. I try and do a whole lot of soccer, basketball, I like swimming, I love sports. I try and eat my best, fresh food, get enough rest, play a lot of music, I jam a lot with my friends, in the hotel, everywhere there is a gig. I play a lot of music, play a lot of jazz a lot of funk, and calypso, whatever, I love all kind of music.

Generally just being in the studio, just music, 24 hour music. I mostly like chilling with my family, have a little fun, you know, get as much rest as you can. So that when I go out there it is a lot of fire.

Where do you meet to rehearse, what are these rehearsals like now that you have a new singer? Has your set changed at all with the passing of Rugs?

Richard Daley: No because A.J. Brown is such a capable vocalist, he has so much experience performing worldwide, on the north coast of Jamaica, and he's able to take a song from someone else and almost doing it in its likeness, so accurate, or at times doing it his way. So covering what was there before with Third World music is something he has been doing for years, so it was something quite easy for him. But we were not looking for him to be the next Bunny Rugs, because he is A.J. Brown. There will never be another Bunny Rugs and we are not looking for that. That aspect of Third World with Bunny Rugs is history, it's just a great memory, and Third World just live on and do what we do best. Rehear-



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Livicated to Bunny Rugs

sals is a thing we get together. It's almost like the music business is no different from the athletic field, as great as Usain Bolt is, he has to go and train, and likewise, as much as we have played people's music we still have to go in, to keep them as perfect as they should be. We meet in Florida, Jamaica, anywhere there is a rehearsal room.

What are some of your most memorable festival or broadcast media appearances in your lengthy history?

Cat Coore: Some of my most memorable occasions to play festivals, I would definitely have to say the festival at Giants stadium, the Amnesty International that was one of the greatest ones we played. We also played on the Black Music Day festival in Los Angeles where Stevie Wonder appeared with us. But also I think the festivals in Europe which are primarily reggae acts, those are incredible. So many of them, the one we played in Poland, Woodstock in Poland has to be one of my favorites of all time, there were 800,000 people there. You know I would say that the festivals in Europe would definitely have the edge as far as my memories are concerned.

Richard Daley: Sunsplash in the early days, when we were doing some of these festivals for the first time. We did some streaming on Sirius XM Radio where we got a chance



to do a live and direct intimate situation, almost like a workshop and that felt pretty good.

What type of closing message do you have for the readers of Reggaeville and Festiville?

Cat Coore: To Reggaeville and Festiville I say thanks very much for the support for our music, thanks for the support for our country Jamaica keep on keepin' on and I hope you enjoy the Third World album UNDER THE MAGIC SUN. You know it's all covers yes, but we put our spin on them and I hope everybody enjoys it. Keep on supporting the music, we love you very much and Jah Bless.

Richard Daley: Support reggae music, and support it from the angle of supporting Jamaican music. Because its ever-growing, but we want to say that the reggae community, the Jamaican side of it is doing as well as the international side.

THIRD WORLD



THIRD WORLD - UNDER THE MAGIC SUN (Cleopatra Records - June 2014)

Third World returns with a new album that features time-honored cover songs as well as reproductions of three of their own hit songs: "Try Jah Love", "96 Degrees" and "Now That We Found Love". Hand-picked vintage R&B classics like "Put A Little Love In Your Heart" from Jackie DeShannon in 1968 and "Walking In Rhythm" by the Blackbyrds from 1975 are part of the 14 song set. Classic rock is represented with the Creedence Clearwater Revival tune: "Have You Ever Seen The Rain" and Marvin Gaye's poignant "Inner City Blues" from the monumental 1971 What's Going On album is a great addition. The current keyboardist for the band, Maurice Gregory, produced quite a few of the songs on the album and provided lead vocals on the songs, "Into The Night" and "Everything I Own". The album was recorded in Jamaica at Truckback Records and in Florida at J Vibe Studios. The sole original on the album, "Livication" is a short yet brilliant, loving tribute to the late Bunny Rugs. Recorded live on stage in Martinique, Cat Coore plays an emoti-



ve lead guitar over Norris Webb's sweet keyboard progression. At the end of this interlude, Richard Daley, bass player, gives a wonderful spoken word tribute dedicated to Rugs. Naming himself one of the singer's closest friends and reminding us that as a band their style was defined with three lead singers, Daley recites the final verse in "Now That We Found Love" explaining that it was Rugs' part with its lyric: "Some may suffer, some may burn, but one day his children will learn. And as sure as the sun shines, way up in the sky, today I stand here a victim, the truth is I'll never die." This serves as the inspiration behind the album's title it would seem. The liner notes from the CD feature stunning full color photos of the band from live shows. Third World lives on and so do these well-crafted songs for what was originally Bunny Rugs' concept, carried on by his bandmates. His recorded vocals are present on all of the Third World tunes, and his memory will continue through the ages.

by Justine Ketola



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INTERVIEW



ZIGGI RECADO

RAS GOT LOVE

THERAPEUTIC

BY ANGUS TAYLOR

Ziggi Recado never wanted to be an artist growing up. The St Eustatian singer-deejay freely admits he initially only busted a few rhymes to fit in with his friends who did. But the adolescent natural talent in those couplets kick-started the reggae scene in his adopted home of the Netherlands - with the grainy-toned melodious chanter at its head.

With each new recording since, Ziggi's seriousness about his craft has grown - and it shows. This interview took place just as he'd returned to Holland after cutting his fourth album *Therapeutic* with highly touted US/VI production triumvirate Zion I Kings. It's the first time he has ever voiced a full project while in his birthplace of Statia - and what he saw there inspired many of his more rebellious lyrics.

Ziggi has a wide and winning smile. But when talking he fixes you with a truth seeker's stare. Although he hasn't always been pleased with past albums - even the ones critics and fans have enjoyed - he sounds sincere when he says *Therapeutic* is his best yet. Once the flagship of Dutch reggae, Ziggi is an artist of the world.



Every island has its own culture - describe Statian culture for those who don't know.

Statian culture is probably very confusing. It's been through a lot through the years. It's a small island. It's very underdeveloped in terms of schooling. Most youths leave no later than 16 to do some schooling - and a great deal of them never go back. There's not much for them to go back to. The island is controlled by the Dutch and compared to when I was growing up there it seems like it's even more under control than before. It's just switched to a different currency - from Antillean Guilders to Dollars - and that made it a lot crazier, too. So it's a very different vibe this time around for me on that island.

You moved to Netherlands to study - what did you study?

At first I was doing economics. And by the time I stopped school and did music full time I was busy with computer programming.

You kept your connection with your Statian friends when you came over. It wasn't like you were alone. You had a crew around you.

Very much. I had a few guys that had already moved to Holland long before me and I had a few that came while I was there. Eventually we had a little community of the whole crew from back in the island so of course as these are the friends you grew up with, you most naturally stay in that line.



How did you go from just saying a few bars for fun with your friends to meeting your first manager Mr Rude and becoming part of Rock'N'Vibes records?

This busting one line thing came out of just us at home in one room. I thought I would fuck with them. That one night I would suddenly do this and they would all freak out. But we ended up in a studio – well it wasn't actually a studio yet but the guy had a little microphone set up and he was kind of scouting them or whatever so he wanted the whole crew to drop a line. I didn't want to but it was peer pressure back then so I went ahead and this dude liked it and wanted me to come back to do some work together. Once we had enough songs he made a CD single, got it on a Dutch "urban" radio station. It went to number one and things started to roll.

After your first two albums you decided to change your name from Ziggi to Ziggi Recado because of confusion with Ziggy Marley.

My name is Ziggi from a youth. It's what my grandmother called me so when I came to Holland that's what my friends called me. Because I got into music in this strange way – it was never something I was thinking about – when Mr Rude decided to put out a song and was like "OK, what name are you gonna use?" I was just like "Put Ziggi on it". I was not thinking about big scale and Ziggy Marley and if it would be a problem. So only when things started happening and I realised that was a situation then I had to do something about it.

The point where you become Ziggi Recado is also the point when you released your self-produced third album Ziggi Recado which is a lot more eclectic and branches out from just reggae and dancehall into many different styles. It's also when you left behind the bouncy excitable high energy delivery of In Transit and begin to sound much more serious vocally. What was happening at the time that caused all that?

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That was close to the end of my period of working with Mr Rude. At that point he had already moved out of Holland and was in St. Maarten and I was up here doing the album by myself. I left my family and did the whole album in Rotterdam at my guitarist's house. We created a great vibe in that house man. That Ziggi Recado album originally was excellent. I was in love with it. But I was doing it myself on this little MacBook and going to a show somewhere in Europe through security I dropped the MacBook. I had never backed anything up and that was the end of the hard drive. A few songs were spared - Mary and the track with Etana - because they were on some other computers but everything else had to get done over again. That was not cool. That was the toughest time ever in the studio because we had something that was perfect and then to try to recreate that again was impossible.

Why did you split from Mr Rude?

When the laptop got fucked an investment could have been made to get it to some studio in Europe where there was a chance the stuff could have been recovered but Rude didn't want to invest in that. We were not on great

terms already and then him leaving the country didn't make it any better. So everything that was going on around the album and the way they wanted to deal with it financially - the situation just was not right in any way at all.

Your latest album *Therapeutic* is with Zion High Productions in Florida and produced by Zion I Kings which is Jah D from Zion High, Tippy from I Grade in St Croix and Moon from Lustre Kings in Cali. How did you link with them?

Nothing complicated - Facebook Iyah. I got a message from David Goldfine from Zion I Kings. I didn't even know who they were to tell you the truth but he sent a beat and it was really great so I didn't hesitate to work with it. From then we connected and he let me hear other stuff and I got to realize exactly who they were and it was sealed.

How do you write? Do you write stuff down?

This whole new album I did not. My latest method is this. In Statia I recorded with one of my brethren who has started a youth foundation where he built a studio. I used this studio to do the voicing. I would go there in the evenings because in the day the youths



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are there. But in the night I couldn't smoke in the studio. That was a big problem, so in the day I would go by the next brethren of mine and I would create the tracks at his spot where we could smoke and blast the music and catch a vibe. So when I would come up with enough of an idea – let's say I would have the entire hook in my head – then I would pull out the iPhone with voice recorder and sing the hook so I don't forget it. Then in the night – forward to the studio. (laughs)

The first track on the album, *Masquerade*, compares Babylon to a circus. Give us an example of the circus and how it operates from either everyday life or a story in the news...

I got the idea in Statia. Because the island is so small their politics is like a family thing. You have a few big families and they kind of run the island for a while. You've got enough people who are totally unqualified with no level of schooling whatsoever but they get these positions because of that. So it's clearly just a game going on and the people in power pulling the strings. But I could probably say the same thing for any big country. Any president you see on the TV telling you something. It's amazing to me how people don't rebel

nowadays like they did back in the days. In Statia there was a referendum before 2010 about what they wanted the status of the island to be. Because it's actually still a Dutch colony but they find a different name to call it every time (laughs). So the latest one is a "state" of Holland but outside of Holland. The people did not want that so they voted against it but the politicians in power in Statia who came to Holland to do the business on the people's behalf went and accepted that position anyway. So you expect people are going to go crazy and start some shit? But no, you hear people talking to each other "How can they do that? That's fucked up" and then they go back to everyday life.

With the song *Earthstrong* with Vaughn from *Midnite* you've followed the tradition of various artists in trying to create an alternative reggae birthday song.

I've got to credit this one to my brethren Biggs who I did a lot of the music with. Me and David had an idea about Vaughn for a track and that rhythm struck me as a Vaughn rhythm. When Biggs heard it he was on this earthstrong idea hardcore. I wasn't completely on it at first because it's a different kind

of something but slowly but surely he kind of forced me to stick with it and we ended up working out a nice melody and after that it all went smoothly and easily.

Are you pleased with this album and what does it represent for you?

I am very pleased with this album. It turned out excellent. This was the first time I went to the Caribbean to record musical work. I think this is my best work. I always strive to improve and keep growing and I think I got that done. Production-wise an album with Zion I Kings turned out to be a blessing because musically I think it is strong from start to end. I hope people love it. I definitely do.

What do you want to achieve next in your career? What barriers do you want to break down in the music industry?

I want to achieve sustainability. I think every artist and everybody doing something that they love would love to be able to just do that full time and live not having to worry about anything. Sustain and keep on growing myself as an artist reaching more people and get myself to a level where I know I can keep on doing what I love and be able to take care of my two kids like that.

ZIGGI RECADO



ZIGGI RECADO - THERAPEUTIC

(Zion High Productions - May 2014)

Station deejay-singer Ziggi has long been the reggae pride of his adopted home of the Netherlands. His sugary yet gritty delivery combines the register and rhythmic/melodic versatility of Junior Kelly with the grainy vulnerability of Stephen Marley.

There's never been doubt about his songwriting talent. But across eight years, three albums and two EPs his work has ripened and developed. He left behind the exuberant vocal gimmicks and top 40 hungry hooks of his second, break-out longplayer *In Transit* - produced by then-manager Mr Rude - for a more serious tone and eclectic rhythm base on his self-titled third record.

So 2013 was the perfect occasion for him to pair up with US/VI soulful-roots production-house-du-jour Zion I Kings to make a fourth album issued by Florida's Zion High Productions. Like his partly self-produced 2012 EP *Liberation* it's a return to reggae following Ziggi Recado's fusions and amidst the cool, never overly hard, yet definitely rootical backings of the Kings he has found an ideal home. There are strong reality tunes such as *Masquerade* with its melodica, filtered echo vocals and scathing depiction of Babylon as a circus. Ziggi stays on cutting form when it comes to everyday



matters: a wayward, wanton hustler for *Miss Out A Road*; a soured relationship for *Delete My Numba* (although he can still be love positive on the catchy *Got It Right Here*). He also follows the likes of Linval Cooper, Twinkle Brothers and Sizzla in an attempt to create a reggae birthday song. During the unflinchingly

mortality-conscious *Earthstrong* he's joined by another voice from a small island with a similar colonial history - Vaughn Benjamin of *Midnite*.

The Kings' rhythms are particularly tight - combining well-judged spells of sparing dubbiness and deft instrumental touches. Check the flourishing flute on the jaunty anti-gossip *Talk About* or the wicked organ lick on *stalking*, fast-chat cultural closer *Nah Know Bout U*.

Therapeutic is a very different, subtler set than Ziggi Recado that takes a listen or two to tap in. No particular track stands out - but that's because they're all of such a high standard. This is surely among Zion I Kings' more successful pairings of artist and rhythms - with every hook, lyric and texture on point. Ziggi's most mature effort to date.

by Angus Taylor

INTERVIEW



TIKEN JAH FAKOLY

GIVE PEACE A CHANCE

LAST CALL

BY VALENTIN ZILL

PHOTOS BY YOURI LENQUETTE

Back from an inspirational one year mission outside of music, the ambassador of Côte d'Ivoire's new spirit lances a Last Call, Dernier Appel in French, to all Africans at home and abroad to educate and develop the continent. We called Tiken Jah Fakoly while he was on tour in France this spring to learn the story behind his latest album, his "most pan-African" so far.



Tiken Jah, there weren't many news around you since late 2012. Did you take a rest to overcome fatigue?

No, no, no. I paused in 2013 to try a bit of agriculture. It was just for agriculture, to show an example to the African youths. Agriculture is very important. I didn't have any health issues or whatever.

Tell me more about your adventure in agriculture.

I did rice, fifteen hectares of rice in my village in the north of Côte d'Ivoire. The aim was really to show the way of agriculture to the African youths. We talk about food crisis on the African continent, that's not normal. There's peace, there's sunshine, it rains. And there are many young people, so normally there shouldn't be any food crisis on the African continent. So I wanted to set an example for the youths and say, you see, even I as the small reggae star I am today, I can do it. Agriculture is no dirty business, you see?

A small reggae star, that is way understated. What happened between African Revolution and Dernier Appel, your new studio album?

Well what happened is that I reflected a lot while I did agriculture. I thought a lot and found that it is the African people that has to play its role, too, to change things. The people have a responsibility. This responsibility is to send the kids to school, is to put people to work, because many among us don't like to work. Or if they work, they go to Germany or France, but if they return, there are things they don't do. So the appeal is all that, that is to say, send the kids to school, let's hurl ourselves into our work and be united. Because if we don't, we'll never ever get out of it. Let's be united, because no African country can free itself alone. So it's that, the Dernier Appel. But it's not the last album, as many might think. At least I hope it won't be (laughs). It's another appeal to mobilize the African people for Africa.



Can you see progress on the African continent or in the African diaspora since African Revolution?

Yes, I think there's progress on the continent. There was a time when things that are said today couldn't be uttered, otherwise you had gone to prison the next day. Twenty years ago, the people couldn't express themselves as they can now on the internet. Consciousness has faded, but there's progress. Although much has to be done still. Concerning the diaspora, yes, they are interested in Africa, but they look at the economical aspects of it merely. They want to see Africa develop, but we want them to be interested in African politics as well. When my brothers from the diaspora come to Africa, people want to hear them talk about elections. They need to tell the youths that there's nothing to be violent about. One must vote for his candidate, one must vote for their program. You shouldn't vote for someone because he's from your region or your religion. That's the contribution we want to see from the diaspora today.

Where does that aviation metaphor of the album title come from?

Well, it's just that allegory of the airplane, Africa's takeoff. It's the best metaphor we could find. It's a last call for African unity. It's the most pan-African album of my career. It talks a lot about Africa.

You're flying very often. Did you ever become the subject of a last call?

(Laughs) Yes, that has happened to me a few times in Bamako, because I often check in my baggage and since I'm just ten minutes from the airport by car, I often return home to eat with my family before I return to the airport. It has happened a few times.

One track of the new album has already been released through social media. War Ina Babylon/Give Peace A Chance is a cover and medley of these classics by Max Romeo and John Lennon. Why did you combine those tracks?

I like Max Romeo a lot. Plus we have something in common, we're both agriculturalists. I like his music, and War Ina Babylon is a big tune. I always wanted to cover it. So I took it to my musical director at UNIVERSAL, who suggested I could interpret John Lennon's

mystic tune. So we put them together. But we lack authorization by his agency, so only the Max Romeo part will be on the album.

That's a pity. This tune is a combination with Nneka and Patrice. You have individual featurings with both of them on the album, Human Thing with Nneka and Too Much Confusion with Patrice.

I know Patrice, we have done some festivals together, we're sympathetic to each other, we appreciate our work, our different musics. So we decided to one day sing a song together. I called him when we did Too Much Confusion, and he answered right away. Nneka too, we saw us at some festivals. I invited her on stage to sing with me. I wanted to work with both. Then there's Alpha Blondy on Diaspora. That is to substantiate our reconciliation, to tell the people that we've really reconciled. We had already done a featuring on his last album, so now one on mine.

There's one tune on Dernier Appel that doesn't talk politics, the rerecorded acoustic-style version of Tata. Do you think Tata hasn't forgiven you yet?

No, no. But I think it's a track that was on the album Cours d'Histoire, which you know, and we saw that it's a song much loved around the globe. We played it twice here in France, the people loved it and we wanted to remake it. We hope they're gonna like it.

You've worked with Jonathan Quarmby again, as you did on the previous two albums, and with your Parisian band that backs you most of the time on tour.

Our first collaboration, L'Africain, got a gold record, African Revolution got a gold record. The work was appreciated. We absolutely had to continue our collaboration. And getting to the musicians, we think it doesn't help for an artiste like me to absolutely go to Jamaica. Plus we had already done that with

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Françafrique and Coup de Gueule and Cours d'Histoire. This time I wanted to do something between Paris, Bamako and London. I called my musicians, and it plays really well on the album.

There are two versions of *Dernier Appel*, an international one with twelve tracks, and an African one with sixteen. I'm curious about those four tunes that won't be available outside of Africa.

That's just because there are things I need to say here, and things I need to say in Africa that go without saying here. Like when I

encourage parents to send their children to school. I won't say that to someone in Germany or France. The Germans and the French know how important education is. Most of the children here go to school. In Africa, that situation is worse. Then there's a title that addresses the conscious generation of Africa, the youths. So we didn't put them on the European album, but I guess with internet these days there are no barriers. Another reason is that the label doesn't really want sixteen tracks, it's too long for people today. So it's useless to increase quantity. That's really why there are more tracks in Africa than here.

You recorded *Dernier Appel* between Paris, Bamako and London. Does the environment in which you're working inspire you?

I can do the same work anywhere. The environment doesn't matter much, maybe time does. Taking four years to release another album gave me time for inspiration, to think things through. But where I am is not important to me.

You have a new studio in Bamako called Studio Patrice Lumumba.

Yeah, it's an entirely new studio. Really everything is brand new, new acoustic, new equipment. We recorded the traditional instruments there.

So you have no intention to return to Abidjan soon?

I work kind of pan-African now. In my head I'm African of Ivorian origin, so I have no obligation to return to Côte d'Ivoire. In my head the fight is for the entire African continent. So whether I'm in Mali or Guinée, I can travel to Côte d'Ivoire. I go there very often. I live in Yopougon, the working-class district you know, I got a house there. It's just my choice to stay a bit in Mali to strengthen my pan-Africanism.

TIKEN JAH FAKOLY



TIKEN JAH FAKOLY - DERNIER APPEL
(Universal - June 2014)

Three and a half years after Tiken Jah Fakoly proclaimed the African Revolution, the master is back with his eighth studio album, aptly named *Dernier Appel* ("Last Call"). The topics are mostly the same, but this time his request is even more pressing. No, this will not be his last album as the title might imply to you, incha'allah.

This is the kind of metaphor that is imposed on you if you travel the world so tirelessly that you find yourself at an airport every other day.

Working with production masterminds Jonathan Quarumby and Kevin Bacon once more, the musical concept behind *Dernier Appel* can be summed up as a neat mélange of the acoustic Mandé instruments that characterized African Revolution and Tiken Jah's trademark reggae his fans celebrate him for. In other words, on *Dernier Appel* he uses no less than twelve different Mandé instruments, but the demand for 6.35 mm audio jacks to plug instruments in directly was much higher this time.

Tiken recorded *Dernier Appel* with his seasoned band, Les Djelys ("The Griots"), that mostly consists of the Parisian luminaries of Fariband, the band around bass ace Ras Jumbo. Thanks to Quarumby and Bacon, the album pleases with a sound of unparalleled levels of detail and depth.



And Tiken invited some top-ranking feature guests, something he had not done since *Françafrique*.

The first of these noteworthy combinations is Human Thing, and it is with Nigerian singer and activist Nneka. "It's not only white man who do that/ it's not only Black man who do that".

choosing Nigerian Pidgin and English

to reach out to the global audience, the message is that you can never judge someone by the color of his skin. Diaspora is another strong featuring with Ivorian reggae legend Alpha Blondy. After Blondy and Fakoly reconciled in 2011, they already recorded *Réconciliation*, featured on Jagger's last album *Mystic Power*, a tune fans of both legends had been waiting for for over a decade.

The rerecorded version of *Tata*, Tiken's only love song, is the one that most closely resembles the style he had employed on African Revolution. Although Tiken sings precisely the same lyrics in the exact vocal style of the original, this evergreen sounds brand new. A welcome surprise is the cover of Max Romeo's *War Ina Babylon*, for which Tiken invited Nneka and Patrice. Tiken grows older, sure, but on *Dernier Appel* he is on top of the game. This album is a masterpiece.

by Valentin Zill



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INTERVIEW



POPCAAN

EVERYTHING NICE

REFLECTED

BY URSULA 'MUNCHY' MÜNCH
PHOTOS BY PORTS BISHOP

Hair wild and unruly like his attitude, hands held for prayer in front of the chest, the look in his eyes full of esperance, sobriety, maturity - that is how Popcaan appears in a pencil drawing on the cover of his debut album *Where We Come From*. The graphic is plain, yet is it exactly the pure simplicity of the black and white picture framed by an old map of Jamaica that tells so much about the record. Ursula 'Munchy' Münch spoke to the artist about the production, jovial and serious issues in music and the scope of his message.



You just released your debut album *Where We Come From*, which has been in the making for quite a while now. How do you feel with your first full-length record finally in hand?

I am feeling proud of myself and my team at this moment. They made this possible. Big up Mixpak Records, Dre Skull, Dubbel Dutch and the whole works. It took a good while, but a good project came out by the end of the day.

You mentioned him already - for the record you teamed up with producer Dre Skull of Mixpak Records from New York. How did this collaboration come about? How did you first meet Dre Skull?

I once met Dre Skull through Vybzs Kartel, but we never spoke much at that time because he was working on the Kingston Story album. After that Dre Skull returned to Jamaica again and decided that he also wanted to work with me. We did three songs in one day: *Get Gyal Easy*, *So We Do It*, and *The System*. From that day he res-

pected my work ethics. When he came back again together with Snoop Lion we worked on a next project and then he approached me to do my album. I also respect his work ethics, so I decided to have him produce my album.

Dre Skull has a very fascinating, unique, electro-fusion sound. What do you like about his productions?

He always comes with new and different sounds. What Mixpak is concerned he has a signature sound, that doesn't sound like anyone else's projects. I respect his work and I love to cooperate with him, because he has a different vision towards the music.

Yet, he is not the only producer, who is on board. Dubbel Dutch, Anju Blaxx of U.I.M. Records, Jamie Roberts of Young Vibes Productions and also Adde Instrumentals participated. How did you choose those producers to contribute? Was the intention to make it a global effort with input from Jamaica, New York, Sweden?



It's just a bunch of great musicians. It's not really a matter of working with people from overseas, but me, Dre Skull, Jamie, Anju Blaxx, Adde, we all have a great chemistry. It's only wise to choose people for the album that can work together and create an atmosphere like that. Jamie and Anju are like family to me. We spread love amongst the family.

Eventually the producers created an intriguing, new sound, a fusion of dancehall and electronic music with layers of synths, thrilling beats, and a variety of sounds and loops creating less of a classic dancehall vibe but more of a futuristic atmosphere. Do you think the dancehall massive will still like the sound?

Yeah man, definitely! When I did *Gangster City* or *Dream* the dancehall fans loved it. A lot of my fans love when I do that kind of songs, positive, soulful music about issues

like the sufferation of the people. It will draw a lot of other people's attention, too. People, who never expected to hear that side of Popcaan, because they always just heard the party songs.

Exactly! Unlike previous hits like *Ravin* or *Party Shot I* would describe the overall feel of *Where We Come From* a bit less party-ish but more mature and reflected, benefiting from the lyrical focus, accompanied by this fascinating sonic experience. Would you agree that you have outgrown the party theme, to dig deeper, meditate more about your works?

I wouldn't say I grew past the party, because I'm still young and I love to party. I truly love to party and did many songs about girls and party. But at the same time I am also surrounded by many people, who do not live a happy life and cannot afford to celebrate every night. We have to make music for those people as well. We have to represent for persons who can't afford to go out, while we also represent for those who party. I just decided to expand my music and show people a different side of me with that album. Really and truly, even if my album wouldn't include these songs now it still wouldn't be about party. Maybe I might do a party record in the future but my first one could never be a little commercial album.

We have already touched the lyrical aspect of your album. There is a variety of topics you deal with for *Where We Come From*, from sufferation and the life in the ghetto to even enemies and evil. Did you write all the lyrics for the record yourself?

Yes, everything.

What is the content of the lyrics driven by? Are you sharing and writing about personal experiences more times, or is it mere imagination?

A lot of it is personal experience, some is also other persons' experience, because people shared it with me. I add it up to my story. When I say something I want others to relate to it. I don't just sing about my struggle but also other people's suffering likewise. Some

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people go through the same things, others experience differently, so it will always be a mixture to make a hit song.

A re-occurring topic that was already addressed in *The System* but also being treated now in songs like *Hold On* or *Ghetto (Tired Of Crying)* is the life in the ghetto, the sufferation poor people have to face, but also the hope they should never lose. Is that an issue dear to your heart?

Yeah man, very very dear to my heart. I was there once. I used to live in the ghetto, sometimes I couldn't find food or other things I really needed. These struggles are never over. Me as a person, who has been through that, I have to motivate others to make them know, they can do it, too. Many times people are told that they couldn't gain certain things or earn respect. Not everybody is as brave as I am and takes on the road, some people need motivation, influence.

You have been a big artist now for several years. Can you still relate to the poverty and problems the people have to deal with everyday?

Yes, because I still see it. When I pull up at the stop light, I have more than 20 youths surrounding my car. They are there every day, they have no day off. I also go in my old community and hang out with my friends there. We're still great - from St. Thomas to Portmore.

In *Where We Come From* you mention "support my family when me well poor". Do you feel a responsibility as an advocate for the ghetto youths as you have experienced yourself what many of them are going through every day?

I get a lot of responsibility but I alone cannot do it. I need help from everybody, including the government. They have to create jobs for the youths, because most of them idle everyday and the devil finds works to give to idlers. We need something to get their time occupied, give them a 9 to 5 they can go to.

In *Hold On* you sing about „sufferation from Africa to India“, while *The System* states “white people ah bawl, Indian people ah bawl, black people ah bawl, Chinese people ah bawl”. You are taking the social commentary on a global level with crisis and suffering not being a matter of complexion, ethnicity, nationality anymore but a worldwide problem shared by humans across every border...

Yes, yes, and by traveling I realized that. That is why I want to sing about it. I thought things were different at one point. But you need to see it to believe it. When I went out there in the world, I experienced that sufferation is real all over the world, not just in Jamaica. When I was in Europe *The System* was the fans' favorite song on every show, because the people suffer a lot, too. We cannot limit, but have to spread the music as far as we can, because music does a lot for the people. It makes them think, motivates them, makes them do positive and negative. It is very powerful! So the artists have to be aware of what they sing.

Speaking of the power of music... You have found a way out of the ghetto, staying far from violence, gangs, and crime through your musical career. Is that what Give Thanks is rooted in? How has music changed your life?

Yeah man, music has changed my life totally. Music was my savior. Just like they say Jesus saved the world, music has saved my world, because God has blessed me with the talent to do music. It has saved me, and also taught me a lot of things. While making music I have learned more than I ever did when I was going to school.

When you were still in school, did you already know that one day you wanted to do music?

Yeah, I always told my family that. I used to tell my sister that I am going to be one of the top dancehall artists one day. I could feel that when I was growing up. Even when I was going through struggles I could always feel it and I knew that in the long run my life would

change. Even though it was rough it could have never been a sufferation like that forever. I had a goal ahead of that road in mind.

Apart from your personal upliftment through the music I am also glad to see the unity that you represented. In the video for the first official single Everything Nice you have many fellow artists joining you like Mavado, Jah Cure, Dre Island, Gyptian...

Jam2, Chi Ching Ching, Vybrant, Sadiki... a big mixture of celebrities.

How did this video come about?

We had the idea of doing a video with cameos of my friends in it so I called all of them. Some couldn't make it, but many were there to represent.

And Mavado is also featured on the remix of Everything Nice. How did the collaboration come about?

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I was at his house, when Carleene Samuels, a member of my management team called and suggested to do a project with the Gully God, so it was sealed already. Just the night before we ripped up a show together in Waterhouse, Kingston. I was booked to perform there at the Ghetto Splash. Mavado came by and I called him on stage. Together we shelled down the place like a peanut shell. It was a historical moment.

You collaborated with him for the remix that is not only the album, though. Apart from Pusha T there are no featured artists on Where We Come From. How comes there are no guests on it?

This album is really Popcaan speaking. But there are a few artists I would still like to work with in the future, like Drake for

example. Those things will happen when the right time comes.

Do you have a personal favorite song?

Yes, Where We Come From is my favorite one on the album.

Is there anything you would like to add as we speak about this project? Something I have not asked you for?

I would like to big up my whole team: Dre Skull, Jamie, Anju Blaxx, and all the other producers, who made the album possible. Big up my fans worldwide. Popcaan loves you like life! Big up Vybz Kartel, too! And – big up Munchy. Thank you so much! Big up yourself, Popcaan!

POPCAAN



POPCAAN - WHERE WE COME FROM

(Mixpak Records - June 2014)

From Vybz Kartel's protégé to one of Jamaica's fastest rising stars in the Dancehall industry: Popcaan has long since managed to put his name on the world Dancehall map. Now he proudly presents his debut album Where We Come From. Not only does the cover - that picture him in a wild hairstyle and hands fold in prayer - indicate his status somewhere in between the naughty ghetto kid Poppy/Unruly Boss and a grown-up leader, not to say prayer. But also does the album come up with a rich variety of songs, from club-capable party anthems as much as odes to the ghetto. Dirty lyrics and gangster talk, gun sound and sirens are just as much part of it as uplifting melodies and wise words. Filters and modern synth add a touch of House and Techno to the instrumentals. Those engage with classic Reggae chords and Hip-Hop beats created by the drum patterns. All that results in a collection of Dancehall tracks with a strong tendency to global pop, that indicates the album's orientation to be played in international dance clubs. He teamed up with Dre Skull of New York's Mixpak Records and bredren Dubbel Dutch & Anju Blaxx to produce



the 13-track LP.

The first track Hold On is opened by slow and echoing poundings of primal drums - which remain church bells - before Popcaan addresses his first words to the ghetto youth: Hold on/one day will be free at last and later on hold di faith inna di giddion.

Solidarity to the poor is also subject in the hit single The System on Dre Skull's loudspeaker riddim. The uplifting melody of lead single Everything Nice fits perfectly to the positive, though serious vibe of the song, whereas Love Yuh Bad, Number One Freak, Waiting So Long and Addicted go out to the girls and show of Poppy's macho side. Rather appealing to Hip-Hop listeners are Hustle and Cool it by which he paves his path further on to the US-market. Title track Where We Come From reflects his personal life story from the dump land to the charts. All in all, evidence of his talent to create a serious but positive and uplifting mood at a time by an excellent singjay style is given. It offers an insight of where he actually comes from and a promising preview of where the music might take him in the future..

by Lena Pletzinger



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KABAKA PYRAMID ^{THE BEBBLE ROCKERS} • MACKA B
DUB INC • MELLOW MOOD
TRAIN TO ROOTS • RAPHAEL ^{EASY SKANKERS}
MAMA MARIAS ^{MISS MYKELA DON CICCIO} • KG MAN

MAKAKO JUMP • CATCH A FYAH • PATOIS BROTHERS
SUMMA & MANDELA ²⁰⁰⁸ • ACSEL REGGAE BAND
PERCEZIONESESTOSENSE • ASKALA SELASSIE • TIZLA

VALLENTA POSSE • RED STORM • NORTHERN LIGHTS
DJ GUSMA.T • PAPASTUFF • DJ MICHELE POLETTI • DJ STONE
DJ PATRICK • DJ ROBY • DJ KEYEL • DJ CHEMIKANGELO

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www.onelovefestival.it



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09-13
LUGLIO 2014
MARINA PALMENSE
FERMO

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BABADUB // REGGAE RACCA ROOTS

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DUTTYMAN // DUTTY DUTTY // MEGACOLA DUTTY // VIBRA TONIC SOUND // MASTA KATAMANI // COLAPOLLA

City of Fermo Regione Marche

Bababoom Festival



9. - 13. July

Dub Inc_ Piero Dread_
Mellow Mood
and many more...

Marina Palmense Fermo, Italy

STREET MARKET BEACH

ART KITE SURFING

CAMPING

DANCEHALL MEETING

DUB STATION ETHIC FOOD

ART CONCERTS

Öland Roots



10. - 12. July

Johnny Osbourne Serengeti_
Jah9_ Million Stylez_ Konshens_
Junior Natural_ Inner Circle
and many more...

Festival Area Sandbergen, Sweden




ÖLAND ROOTS
REGGAE FESTIVAL SINCE 2004

INNER CIRCLE
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LONG RANGER & HONKATOWN BAND
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ADVANCE & ALBARET & RHYME & RIDDIM & TITZIA ANAYE
MILLION STYLEZ & LILLA NANO & AURELIA DEY
LABYRINT & AMYSE BROWN & JON & CARLO
LINDA PIRA & DANI M

10-11-12 JULI ÖLAND / SANDBERGEN
3 BÄCKAR - 3 SCENOR - HURUSON & HÄLLIG CAMPING - CARINHO VIL HAVET
MER INFO & BILJETTAR: WWW.OLANDROOTS.COM

KONTAKTHÄLT ÖLAND-ROOTS

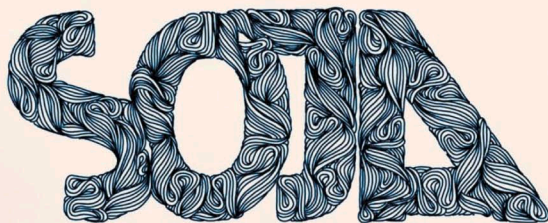
SHAGGY

17.08.2014 | KÖLN
LIVE MUSIC HALL



(kultunews)

riddim
THE RHYTHM OF THE SOUTH



28.09.2014 | KÖLN | LIVE MUSIC HALL

Kölner
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KABAKA PYRAMID THE BEBBLE & ROCKERS
LUTAN FYAH ★ SKAOS
MIWATA ★ HOUSE OF RIDDIM
ZWOASTOA ★ INSTANT VIBES
UNLIMITED CULTURE ★ ESKALATION
MG FLORENTINE & THE MIGHTY ROOTS
TRIO STROMLOS ★ FIYAHVIBEZ SOUND
COLLONIZATION SOUNDSYSTEM
HOSTED BY MISTA WICKED

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WORKSHOPS ★ DANCEHALL TENT ★ KIDSCORNER

11.-13. JULI 14
BURTENBACH
www.sunrisefestival.de

riddim www.facebook.com/sunrisereggaefestival Johnnie & Jerry MSA

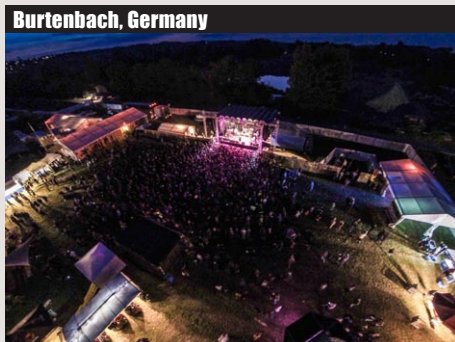
Sunrise Reggae & Ska Festival



11. - 13. July

Anthony B _ House Of Riddim _
Perfect _ Lutan Fyah _ Instant Vibes _
Unlimited Culture and many more...

Burtenbach, Germany



Smile - Antwerp Reggae Festival



12. July

Ward 21 _ Ken Boothe _
Heavy Hammer _
Civalizee and many more...

Nordkasteel in Antwerpen, Belgium

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SKA ROCKSTEADY

BOSS REGGAE RAGGA

JAMAICAN FOOD

KIDS FOR FREE CRAZY VIBES

KIDSCORNER

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BIGGER BOSS SOUND VERSE ITALO HIGH GRADE SOUND
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FORWARD FEVER MR. FRIED G UNLISTED FANATIC THE DUKES OF SHAZZARD
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DADDY LOU BLACK PEARL SOUNDSYSTEM BASSMENT SOUND CREW MAMA SUZIE

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Gracy's Bash



12. July

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Mamadee
Sista Gracy
and more...



Reggae Rise Up Festival



12. - 13. July

Stephen Marley **Matisyahu**
Through The Roots **Slightly Stoopid**
Natural Roots **Fortunate Youth**
and many more...

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2ÈME ÉDITION
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DE BERGERAC
12 ET 13 JUILLET 2014
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BROUSSAI / MACKA B
CEDRIC MYTON "CONGO"
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+ R.ZEE JACKSON
MO'KALAMITY
U BROWN / DJ ACADEMY / SOUL DRIFTER
MAKEDA CONNEXION / THE NASSAI
STRAIGHT TONE / MELODUD SOUND SYSTEM
+ GUEST

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Infos: Tel: (+33) 05 24 26 37 88 E-mail: festivalreggaebergerac@gmail.com
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Reggae De Bergerac



12. - 13. July

Macka B_Broussai_Mo`Kalamity_
U Brown_Cedric Myton_
Horsemouth Wallace and more...

Port-Sainte-Foy-et-Ponchapt, France

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13. - 19. July

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and many many more...

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Dour Festival



17. - 20. July

Steel Pulse _ Dub Inc _ Naaman _ Gentleman _ David Rodigan _ Biga Ranx and many many more...

Plaine de la Machine à Feu in Dour, Belgium



Nowa Reggae



18. - 19. July

Lee Scratch Perry _ Derrick Morgan _ Sud Sound System _ King Horror and many more...

Moli de Mar Vilanova i la Geltru in Barcelona, Spain

CATALONIA MUSIC
CULTURE SPORTS
CELEBRATION PALM TREES
TWO DAYS SOUND SYSTEMS
CHEAPER BEACH CAMP
JAMAICAN LEGENDS

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18 y 19 Julio 2014

Vilanova i la Geltru,
Moli de Mar - Platja del Far
www.nowareggae.com
f t i /nowareggae

Artistas

Lee "Scratch" Perry, I-Shence, Derrick Morgan backed by Kinky Coo Coo's, Los Granadians, Sud Sound System, King Horror, Lu-fuki, Rising Vybz... y muchos más!

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www.reggaeinberlin.de

8 Jahre ReggaeinBerlin.de

18. + 19.07.2014

live: TANYA STEPHENS
TIPPA IRIE
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JAH9 IBA MAHR
NOSLIW UWE KAA BENJIE
GANJAMAN VIDO JELASHE
NAVIGATOR MC GOLDI KIMOE
DR. VOLKANIKMAN IJUNAH
GUNJAH DELUXE SAMMY DREAD
SOULTRAIN LOCOMOTIVE
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8 Jahre ReggaeinBerlin.de



18. - 19. July

Tanya Stephens Tippa Irie
Jah9 Iba Mahr Ganjaman
Uwe Kaa Nosliw
and many more...

Yaam Berlin, Germany

3 FLOORS INDOOR
OUTDOOR SPORTS
KINDSCORNER FOOD
ÜBER 20 SOUNDS/DJ'S

Weedbeat



18. - 20. July

Sebastian Sturm & Exile Airline
iLLBILLY HiTEC Dactah Chando
Dubmatix and more...

Speicher Nordstemmen, Germany

10TH ANNIVERSARY 3 DAYS
CAMPING AREA OPEN AIR
DANCEHALL KIDS PLACE
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COCKTAIL BAR

KARIBISCHES OPEN AIR

Weedbeat
Festival

WWW.WEADBEAT.DE

18. bis 20. Juli 2014



Bergamo Reggae Sunfest



18. - 20. July

Errol Dunkley & Asham Band
Piero Dread and more...

Parco Sud Di Redona in Bergamo, Italy



Afrika Karibik Fest



18. - 20. July

Patrice Martin Jondo
Train To Roots Mellow Mood
Jamaram Unlimited Culture
Taj Weekes & Adowa and many more...





Endless Summer

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Eastrock



18. - 19. July

Cali P **Iriepathie** **Jahcoustix**
Jamaram **Millions Of Dread**
and more...

Pfister Lienz, Austria



Reggae Na Piaskach



19. July

Dubtonic Kru **Iba Mahr**
Maleo Reggae Rockers
Ras Luta and more...

Ostrowie Wielkopolski, Poland

FAMILIAR ATMOSPHERE KIDS

PLAYGROUND

WONDERFULL AREA LAKE

SPORT RECREATION

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UNDER THE TENT

POLAND/JAMAICA

ROOTS DUB





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MARTIN ZOBEL & SOULRISE
TREE OF LIFE BAND

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19.07.2014

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Feeling Fine Festival



19. July

Ganjaman Martin Zobel
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Waldfrieden in Stenwede-Wehden, Germany

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ROOTS DUB ACOUSTIC

DANCEHALL AREA

WALDFRIEDEN

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PEACE FEELING FINE

Reggae Night XIII



20. July

Jimmy Cliff
Shaggy
Don Carlos and the Dub Vision Band

Hollywood Bowl in Los Angeles, USA



REGGAE NIGHT XIII



JIMMY CLIFF
SHAGGY

DON CARLOS
AND THE **DUB VISION BAND**

JEREMY SOLE HOST

JUL 20

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BEENIE MAN - YELLOWMAN - ANTHONY B
TANYA STEPHENS - LUTAN FYAH - RAS MICHAEL
KEN BOOTHE - ERROL DUNKLEY - MICHAEL PROPHET
WINSTON MCANUFF & FIKI - TAYRO
MATIA & FLUXY in dub feat. JAH SHAKA live, mixed by ADRIAN SHERWOOD
MUNGO'S HI-FI feat. SOLO BANTON
JAH OBSERVER - KANKA
ROCKERS DISCIPLES with ROBERTO SANCHEZ & REALITY SOULJAH
KING SHILOH SOUND SYSTEM meets BLACKBOARD JUNGLE
VIBRONICS feat. ECHO RANKS, MADU,
PARVEZ & JAH MARNYAH - I-TIST & DUB MACHINIST
MIKEY GENERAL & SENOR WILSON
& MANY MORE...

SUN, MUSIC & GOOD VIBES !
WWW.GARANCEREGGAEFESTIVAL.COM

Garance Reggae Festival



23. - 26. July

Anthony B Alborosie Beenie Man
Ken Boothe Jah Shaka Capleton
Yellowman Lutan Fyah Danakil
and many many more...

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Ruhr Reggae Summer



25. - 27. July

Alborosie Beenie Man
Bunny Wailer Perfect
Jah Sun and many more...

Am Ruhrstadion in Mülheim a.d. Ruhr, Germany



25.-27. JULI
 DATING 1999-2014-2015

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PERFECT
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RICHEL CAMPBELL
MARTIN JONDO
JAH SUN
NOSLIW
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SEBASTIAN STURM
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AND MANY MORE

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AND MANY MORE

www.REGGAESUMMER.com

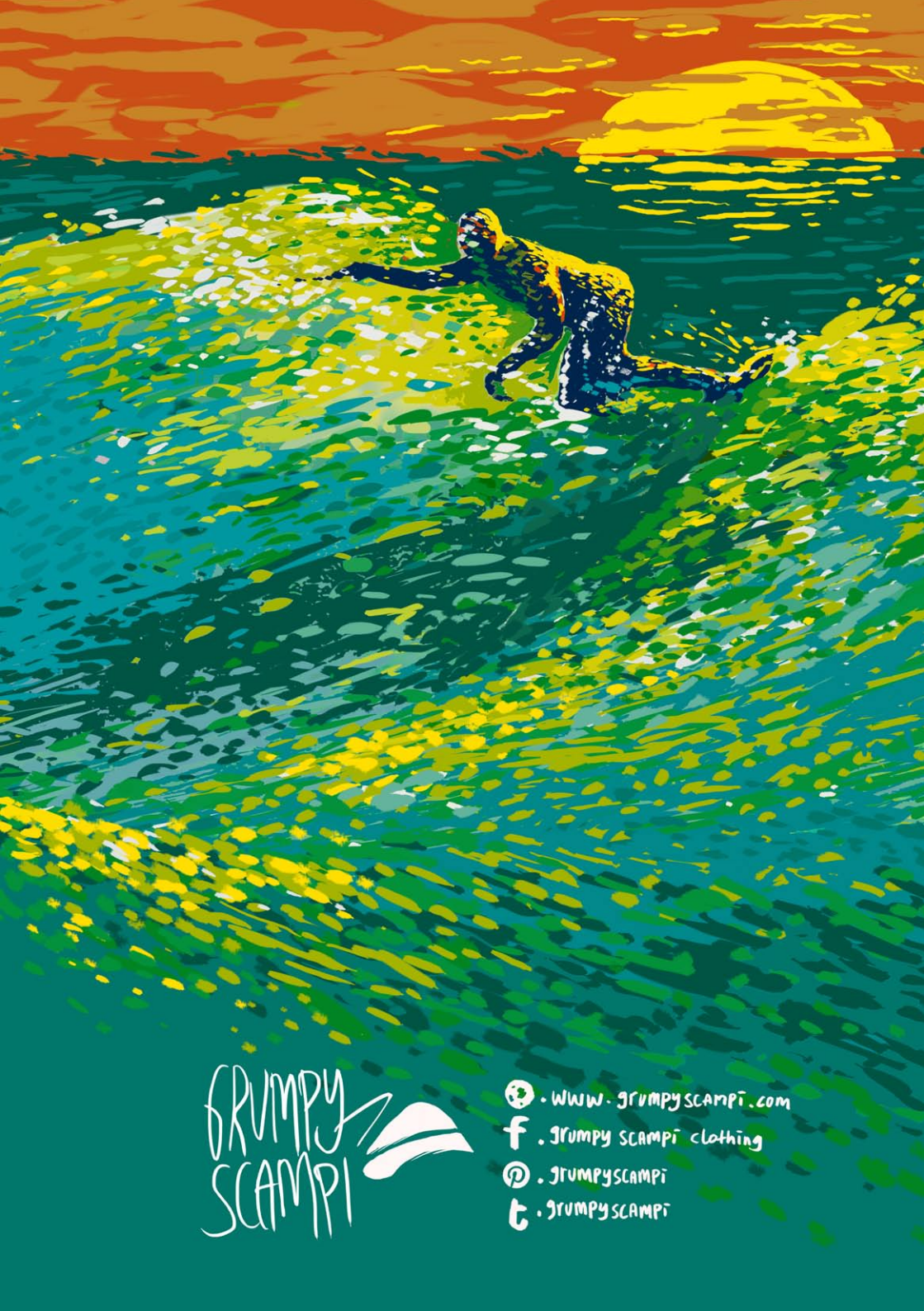
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am Pfäffikersee **25.-27. Juli 2014**

Angélique Kidjo
Babylon Circus
Protoje
Famara
Open Season
Macka.B
and the Roots Ragga Band
Mellow Mood
Boost
Chamito
Winner European Reggae Contest

Badeplatz • Food & Drinks • Kinderspielplatz
Ethno Bazar • Camping • Workshops

reeds-festival.ch

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www.ticketinfo.com
0800 800 800 (01.07.2014 - 31.07.2014)

Hotell SWISS STAR
Jazz & Blues
REGGAE
BRAUEREI ÜSTER
Die Mobilbar
Kesselschmiede & Kesselschmiede

Reeds Festival



25. - 27. July

Angelique Kidjo **Macka B** **Protoje**
Mellow Mood **Famara** and more...

Pfäffiker See in Pfäffikon, Switzerland



NW World Reggae Festival

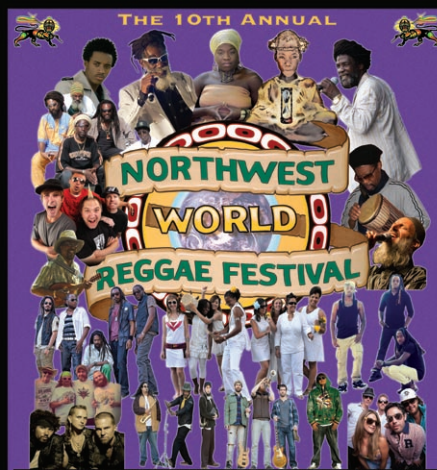


25. - 27. July

Midnite **Don Carlos**
Romain Virgo
Queen Omega
New Kingston
Mystic Roots Band
and many many more..

Astoria, OR, USA

FAMILY FRIENDLY
ROOTS REGGAE
ORGANIC FOOD
NW CRAFT VENDORS



THE 10TH ANNUAL

NORTHWEST WORLD REGGAE FESTIVAL

JULY 25 - 27 2014 ASTORIA - OREGON

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QUEEN OMEGA ITALS ZILI MISIK V-KRONIK
LEROY MABRAK AND THE THUNDERCLAP CREW
NEW KINGSTON LIBERATION MOVEMENT
REGGAE BUBBLERS MYSTIC ROOTS BAND
REGGAE ANGELS NEWEL BRIGGS
ARDEN PARK ROOTS MISTA CHIEF KING TOBY
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ZONE 51 PRÉSENTE
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REGGAE FESTIVAL

Feat Droop Lion

THE GLADIATORS
MAX ROMEO * HIGH TONE
BIGA RANX * BIG RED
YANISS ODUU * PANDA DUB
MYSTICAL FAYA * RED EYES BAND * Vidjah Selecta

VENDREDI 25 JUILLET 2014
SÉLESTAT | ALSACE
LES TANZMATTEN | 16H00
Prévente*: 20€ - Vitaculture*: 14€ - Caisse du soir: 25€ - www.zones1.net

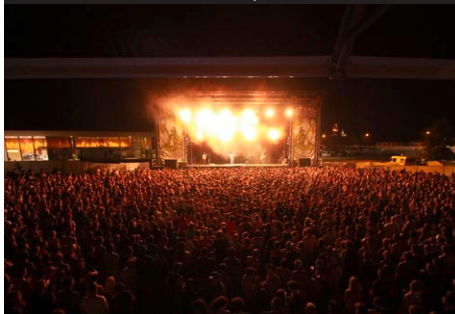
Summer Vibration Reggae Festival



25. July

Max Romeo **Biga Ranx**
The Gladiators feat. **Droop Lion**
High Tone **Yaniss Odua** and more...

Les Tanzmazzen in Sélestat, France



Irie Vibes RootsFestival



25. - 26. July

Deraiah **Misty In Roots**
Prince Alla and many more...

Kortemark, Belgium



HANDZAMEKORTEMARKBELGIUM

IrieVibes
rootsfestival

2526
July
2014

LIVECONCERTS&SOUNDS **friday 17h**
DJ DESPERADO(BE)
OFERTA ESPECIAL(ES)
full equipment: JAH YOUTH ROOTS AMBASSADOR(UK)
THE VICEROYS feat **DERAJAH(JAM)**
LIVECONCERTS&SOUNDS **saturday 12h**
THE GOLDMASTER ALLSTARS (UK) SOULCRAFT(SRB)
THE BLUES VISION(BE) TONYOUTH(BE) full equipment!
JAH SHAKESPEAR(BE) JAH WORKS SHOWCASE(UK)
FONKY TUUR/DJ SHANKLETE(BE/ES)
CHALICE SOUNDSYSTEM(FR) full equipment!
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PRINCE ALLA & SYLFORD WALKER(JAM)
MISTY IN ROOTS(UK)
FOOTBALLS&FOKKIDS
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Trash An' Ready Festival



26. July

Gentleman Alborosie
The Gladiators feat. Droop Lion
and more...

Poble Espanyol in Barcelona, Spain

2ND EDITION GOOD VIBES
DRINKS SUMMER
CITY VIEWS BEST FOOD
REGGAE PARTY
LEGENDS

Reggae On The River



31. July - 3. August

Jimmy Cliff Alpha Blondy
Gentleman Israel Vibration
Gyptian Third World Sly & Robbie
Etana and many many more...

French's Camp in Humboldt County, CA, USA





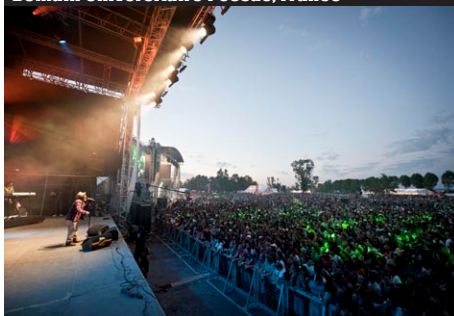
Reggae Sun Ska



31. July - 3. August

Shaggy_Busy Signal_Beenie Man_
Chronixx_Tiken Jah Fakyol_
Bunny Wailer_Kabak Pyramid_
Daniel Bambaata Marley_Raging Fyah
and many many more...

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INTERVIEW



PROTOJE

WHO KNOWS

ANCIENT FUTURE

BY URSULA ‚MUNCHY‘ MÜNCH

PHOTOS BY CHE KOTHARI & YANNICK REID

„Change is the only evidence of life.“ a quote by British author Evelyn Waugh that singer and songwriter Protoje seems to have taken to his heart for his third full length record. With Phillip ‚Winta‘ James as the new producer, a surprising choice of genres and a title, that does not include the number nine, the Jamaican artist went on a new road, that led him through time merging past, present and future to a thrilling sound even above his former standards. In an exclusive session Protoje shared songs of the album with Ursula ‚Munchy‘ Münch and revisited the development of his upcoming project with the reporter.



It's already on the social media: „Two albums in the hand... third one on the way!“ You are recently working on your third studio album. Do you already have a title for it?

Yeah, the title is Ancient Future. It is a break from the series of The Seven Year Itch and The 8 Year Affair. I know a lot of people were expecting a continuation, but I wanted to break the series for a while and really make an album that I have been dying to make since my first one. Ancient Future is like a time travel. It is me from the future going back to the past and that is the way I wanted to make this album.

How far has the production process reached by now?

The album is essentially done in terms of production. We are just doing over dubbing and stuff like that right now. Up to this day I have recorded nine of the twelve songs. The recordings of the other three are not finished completely yet, but we're almost there.

When have you actually started working on the album with song writing for example?

I started writing songs for this album even before The Seven Year Itch. Kingston Be Wise was supposed to be on this record, but at the time I was doing my second album I really felt that it needed the identifiable song and I just knew that it was the right time for Kingston Be Wise. So I removed it from this album to put it on The 8 Year Affair. But it was all in my head. Even before The 8 Year Affair I was working on this in my head, coming up with the concepts. I just didn't know how I was going to execute it yet.

Differently from the former two albums this record is now produced by Phillip ‚Winta‘ James from Overstand Entertainment. How did you first meet Winta?

I met Winta at Don Corleon's studio when he was playing keyboards on a track for Don. He had sent me the Rootsman riddim to record on the juggling, but I was just finishing up



The 8 Year Affair at that time. I liked the riddim but I couldn't record on it because I was just focusing on the album. I really liked his style so I told him to send me something else and he forwarded three instrumentals to me, one of them being a song now on the new record named Criminal. That is one of my favorite songs on the album! When he sent me the beat for it it blew my mind. The sound was almost directly where I wanted to go with my vibe. On The 8 Year Affair I am more on the Sly & Robbie 1984 type of energy. One of my favorite producers in the history of reggae music is Junjo Lawes and when Winta heard me say that we realized that we were on the exact same page. So I said, we should work on some music together. We met and he played me the instrumental for Who Knows, but it was not meant for my project. I told him how much I needed this instrumental because I was really feeling this sound for the next album. I told him if he gave me the

song it's going to be big. It took three days of me pressuring him, until he agreed to give it to me saying "Alright, alright, leave me alone, just take it" (laughs). I just felt it. It is the same way I felt when I heard Arguments the first time. That riddim was for Sizzla and at that time I was a totally unknown artist. I told DJ Karim how much I was feeling it and that if he gave me the riddim I would make something out of it. Also the Rasta Love riddim was originally for Gentleman and he didn't use it. When I know it, I know it. That is how Who Knows came about and once that song conceptually started, I knew Winta and I were on our way to do an album together.

How did Chronixx come on board of the single?

It was Winta's idea for him to sing on it. We have always been wanting to work together and I felt the timing was right. I was working on my third album, he just dropped his first project. For the whole movement it was right for us to push forward a unified strength. It has always been a comparison between me and him by the people. It was essential for us to come together, because it's always a joy when we are around each other. I think that was also obviously represented in the video, where you can just see the natural vibes. When you do music everybody is traveling, doing shows and tours, you don't get time to hang out as much again. For us spending time together the whole weekend, talking, shooting the video, was good and really a nice vibe.

Are there any other artists featured on the album?

Kabaka Pyramid has never been on any of my albums before, but this one is like a time capsule and I really wanted to have him on it. The song is called The Flame and naturally you have to call the fire starter Kabaka Pyramid for The Flame. It was really important to me for him to be on this record. He is a true friend and we go way back. We even have so much songs together by now, we should do an album together. It's four songs, so we're almost at an EP. Apart from that there is

nobody else confirmed yet but we are still working on some other features.

With Winta being on board now – how have the sound and style of your music changed? What can we expect from this record sonically?

(Laughs) Just big buff baff. Heavy bass, heavy drums, lots of musicianship. There are twelve songs on the album. Winta produced nine of them, I co-produced one with him called Bubbling. Lewis ,LP' Planter from the UK, who has done Get You for Kabaka Pyramid, co-produced a track entitled Why Don't You Answer To Your Name and also Prince Fatty co-produced one. So Winta was involved in the production of all songs, while three of us co-produced with him. On the songs are a lot of different musicians, so even though it's the same producer essentially, there are a lot of different feels on the album. I know for sure that Europe will be very happy with this record. It's through and

through a big, heavy roots, dub-filled album but with a lot of new age sounds. Why Don't You Answer To Your Name for example is a full ska tune. It's crazy!

In November I spoke to Winta about the production and he told me that you were trying also a lot of samples, digging deep to find the right ones. So did you eventually use many samples?

Yes, we really did use a lot. The whole point of the Ancient Future is me digging into this sound, getting all the locks off my chest, because moving forward I am moving away from sampling older music, but for this album I really wanted to establish this sound. Sonically this is the album I wanted to make from start to finish. There is nothing in there that I did not exactly want to make. There's no lover's rock on this record, no one drop. This is just an album that I wanted and needed to get out of my system.

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Another aspect apart from the sound are the lyrics. What can we expect in this regard?

I'm going to have all the lyrics in a booklet. What Winta said to me, when we first started working is that he knows I am very lyrical, he knows I like to go deep. What he wanted from me for this album is to keep my depth, but learn how to bring it forth, so that it smacks you in the face, so that it's obvious. In Kingston Be Wise I have a long verse about the geopolitics. With lines like "the media is owned" I was trying to break it down intellectually. In Who Knows I sing "man deh inner city hungry and no eat, food deh down a country just a drop off a the tree them, you see say poverty no real then". It's practical. That is what I really wanted to do on this album. In one of my favorite tracks named Sudden Flight I sing "Ladi Dadi, nuh join no party, look what the politicians dem do to Claudie, look what the politicians dem do to Jim, him son resurrect it and look what dem do to him". It's obvious, it slaps you in the face. I wanted to find a creative way to get a hard-hitting message across. Like Bob said: You want the four-year-old baby to understand what you say. It was very important for me on this album to explain a lot of things going on in my life. I went through many changes between this album and the last. I wanted to show my weaknesses and my strengths, my sadness and my happiness, my success and my failures and how all of that is shaping the man I am becoming. So if something came to my mind I addressed it and expressed it. You have to understand that music for me is firstly my therapy. It's a way for me to literally hear what's on my mind. That is my music in its realest state.

At the same time, 2012, when you started to link with Winta you also manifested yourself not just being "the singer Protoje", but Protoje as the lead singer and part of The Indignation. Has the band also been involved in the production of the album by contributing to the songwriting or also playing the instruments in the studio?

Jason Worton, Paris and Danny Bassie play on Bubbling, the song that I produced. Paris also helped with the production of that one, another song named Girl, and Used To Be My Life, the track with Prince Fatty. He is a brilliant producer. I am very proud of his contributions to the record. Paris and Kongz have played a role in terms of listening through the material. They were at the studio with me and Winta, working on the project. They haven't really had their hands on it because even when the three of us work together we look up to Winta's production. He really took us under his wings. Even me as a producer only have one song on my own album, because Winta's production is at such a high level where I don't want to force stuff just to say I did it, you get me? That is how I wanted it to be for this record. I know my third album is highly anticipated and there are a lot of questions because it's my first album without Don, so for me the standard has to be very high.

What other musicians were involved?

There are so many musicians I wanted to work with for this album, so I had to take my time and spread it all around. Jason Worton and Paris played on it. Mitchum, Khan' Chin, one of the super producers we have in reggae music and guitarist for Tarrus Riley is on it. He and Supa Dups are the production team that have done works for artists like Bruno Mars and Estelle. Khan plays on all of them. It was an honor to work with him. Robbie Shakespeare, who I always wanted to work with, played on two songs. Errol, Flabba' Holt is on three tracks. Winta obviously played keyboard and Ranoy Gordon, who plays guitar for Stephen and Damian Marley is also on it. So is Stone from Dubtonic Kru, who played bass for a song called Styling. We just recorded Earl, Chinna' Smith in May, too. It's crazy! Many of the people I always wanted to work with are on this record. It's a nice mixture of musicians.

Speaking of mixture and mixing. Will Gregory Morris do the mixing?



Yes, Gregory will be mixing about five of the songs. For the rest of the tracks I won't give out the names. They will be in the album credits. But Gregory really understands what we are trying to do. Me, him, and Winta have a very good working relationship. Being in the studio together is a joy. We all, even Paris learned so much from Greg. And of course he will be coming on the road with us, too. So when you hear the sound live, it's going to be so authentic.

Where did you record and produce?

I recorded 90-95% at Jeremy Harding's 2 Hard Records studio. We were going all around Jamaica trying to find the studio that we wanted to work in. In terms of recordings Jeremy's studio is great. He has a lot of microphones to choose from and I even found my favorite mic that I am going to buy. It sounded

really good. We did mixing at GeeJam, Tuff Gong, and we are going to do some mixing overseas. The songs are all different. Each track has its own identity and feel, so it's not about getting the same mix on any of the songs. That is what is so exciting about this album. Who Knows is so far the only song of the album that anybody knows. It's all new material. Resist Not Evil is not on the album. So after Who Knows we're done with that sound. After that a next sound will come.

I am glad to see you so excited about this record. Is there any aspect that you are most excited about: working with a new producer, with the musicians, fellow artists, maybe a song in particular?

I think my favorite song I have ever done is on this album. It's a song called Who Can You Call. I hurt my back severely about a year ago and

I had to be in bed for three days. I had a stock of books beside me. Everything from the Bible to Walter Rodney. Many of the band members were at the house, I heard them outside as they were hanging out. Obviously everybody was checking on me, but I just thought about being stuck. Suppose this was permanent, suppose this was where I was. That has led me to this song. Winta gave me the idea for it. He would come to me with concepts and ideas and we flesh them out. That is the way how he works. I am also very excited about putting this record out on my own label, the In.Digg.Nation Collective in collaboration with Winta's Overstand Entertainment. This has always been a part of the music that I wanted to do. I wanted to make sure to set up an infrastructure so that ten years from now, when a young youth is coming up with reggae music he knows he can work with this team to build up. Things like artist development have always been a part of what I wanted to do. The first record I was working on as an executive producer was

Kabaka Pyramid's EP Rebel Music. I made sure, how it's been recorded, got instrumentals for it, produced and so forth. I really enjoyed myself on that project and up to this day I feel such a joy, when I hear Kabaka singing songs of this EP. I always wanted to do that again, and I have never executive produced one for myself, so I really needed to do that. Necessity is the mother of invention, so I just dived into it and got it done.

What else would you like the fans to know about Ancient Future?

We are going to release the album in autumn. It's going to be in very interesting formats, and we will also go on an extensive tour from November 6 to December 16 in Europe. That's why I am not doing as many shows in the summer, because I want to save the touring for when we have the new material. We're not rushing that and we want the album to be really fresh when it drops.

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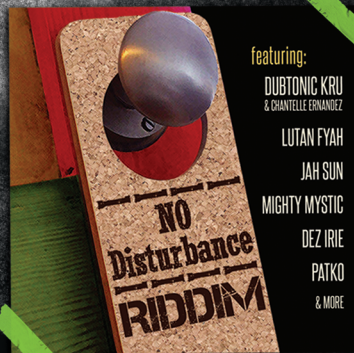


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ROCK AND SWING

COMFORTABLE

BY LARSON SUTTON
PHOTOS BY B+

With his debut EP, *Comfortable*, set for release, Jo Mersa is poised to add his name to the pantheon of his predecessors, namely those of a Marley family lineage that includes his father Stephen, grandfather Bob, and uncle Damian. Carving out a space all his own among those titans would seem a daunting task, but Jo Mersa has done just that, with six songs that owe as much to his dancehall, hip/hop, and EDM influences as they do to reggae. Reggaeville spoke to Jo Mersa about the debut, its focus on women, and his thought on the state of music today as well as what the future holds.



At 21, you have chosen the topic of women for many of your songs. That seems pretty heavy for someone just starting out.

I take this very seriously. This is not something I do for a good time. This is a career.

What was the process for making the record? I know you were working with your father's keyboard player Lllamar 'Riff Raff' Brown. Did you write the songs before you went in the studio, did you work on things on the road, or did it come together while you were recording?

A bit of everything. I'm a hands-on person, even though I worked with Lllamar. It was the vibe, and where creation would take me with that vibe at that point in time. "Comfortable" was done on tour, on the road. 'Riff-Raff' started to play some things and I started to play along with the melodies. "Sunshine", I had that melody way before I went into the studio. Actually I came up with that melody singing it to my little baby sister.

Do any of your lyrics come out of poetry or do you always write with a song in mind?

I used to write poetry, but now I'm putting everything into the music.

How would you describe the influences of your father and your uncle Damian on this record?

They are my biggest influences.

Can you talk about the specific role your father played in the making of the EP?

He would hear everything that I couldn't hear and brought it to my attention. That's who my father is. That's the role he would play.

Would he make suggestions of what you should do?

Yes, what's missing, what's needed. What needs to be fixed. He gives me those ears of his.



Those are some great ears to have at your disposal.

It's more like magic to me. It's like a magic show.

Much of the record puts the focus on women and your experiences, your understanding of women.

Mind you I'm not going to stay on 'women' songs very long. It's a part of me, nonetheless. Women haven't been getting the treatment that they are supposed to in this modern day. Rosa Parks, a lot of women, fought for a way for women to be themselves.

It's an interesting topic, though, given that not just reggae, but music in general has done a poor job in recent times in its depiction and treatment of women. Did that serve as part of the inspiration for these songs?

Yes, it has inspired me to speak on that topic. With reggae music back in the days there were more love songs, and about women, even if it was a woman singing it. That wasn't just reggae. That was R&B, that's jazz, that's blues. Fast forward years later and we started hearing Shabba. Mind you, I love Shabba.

He's a very popular artist, and I'm sure there is a natural tendency on my part and people my age to look at the present generation and compare it to the past generation. However, I can't say that the music I listened to growing up seemed so pointed at disrespecting women.

I agree. There is more music in my generation that degrades women in ways that it shouldn't. That's my opinion, and so I'm voicing my opinion. I'm not trying to force someone to realize something.

I would think having sisters, as well as having such strong women in the extended Marley family as positive, successful examples, affected your attitude towards women.

Some men treat women differently even if they have a sister, and they wouldn't treat their sister like that. Not only women, but men, we need to recognize as human beings the quality that we have and not joke about it. I'm comfortable speaking about women first. This is where I start from. I don't feel I should start anywhere else.

Do you think you will take a similar approach with social issues and incorporate those into your writing?

I've already started doing those things. I've started voicing my opinions on social issues, upon many things. I'm still learning about those issues, in time. It all has to do with time.

Can you point to any such songs on this EP?

"Rock and Swing," I speak a bit more social in there. At the same time this is how I live my life. What I am saying in "Rock and Swing" is if you agree with me, you agree with me, you understand?

I would imagine touring, being on the road would inform your songwriting as well.

The road, yes, many inspirations, many influences, many things to draw on creatively. I meet all sorts of people from all sorts of different places. Everyone has a story that will relate to yours, broadening my mind, yes.

This interview is for a reggae magazine. Your family is reggae royalty. Yet, when I listen to the *Comfortable* EP I have to be honest, reggae is not the first, second, or even third thing that comes to mind. It was surprising, and I wondered where reggae fits into your life?

I've been waiting for you to ask that. It's the million-dollar question. Simply, reggae is in my blood. I cannot fight that. I wake up, I sing "Three Little Birds." Jimmy Cliff. Dennis Brown. That's soul food for me. I don't want to say it is in my DNA and all of that, but it is there in a certain sense. Right now, to tell you the honest truth, I'm happy with reggae. I do have reggae songs. I do voice my opinion on those songs. Can you name one 'slack' song in one-drop reggae?

No, I can't.

Exactly. Back in the 1980s and '90s in dance-hall there weren't as much 'slack' songs as there is now.

And that concerns me because music at its core is a vibration. That vibration has words attached to it that can affect people physically, emotionally, and psychologically. If there isn't a conscience attached to those words and those vibrations, then we are not utilizing music to its highest potential.

I agree with that. Back then there was more thought put into it. I personally recognize that, and I agree with that, but at the same time I'm still growing. That goes with growth, knowing how to put thought into the lyrics. We don't have many people thinking that certain way right now in reggae. Everyone is in for the fast life at the moment. I'll tell you about mister Chronixx. Name one 'slack' song this kid has? You understand? Here's a youth coming up and standing up for reggae. If you want to say a lot of his songs don't have a lot of thought in it, I agree, but he's still doing something righteous that a lot of others are not doing. It's not that all the time history will repeat itself, you know what I mean? You will



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not get two Dennis Browns. You will never get two Bob Marleys. You only get one.

How did you see yourself among artists past and present?

I want to be seen as speaking love. Giving the message of love. It's not more than that. Love in all forms and ways; love with you and your woman, love with you and your brethren, love with you and society. I can't tell you where I see myself. I'd rather you tell me. When you hear a nice amount of my opinions, please do come back. (laughs)

Releasing the EP on the family's Ghetto Youths International label I would imagine allows you the freedom to do things as you see best. You probably don't have an A&R rep telling you what is or is not a hit.

Yes, I don't have someone telling me what is or is not a hit. In every song we do, we tell

ourselves this has to be something that's going to move you. We don't need A&R to tell us that. We don't need A&R to tell us what stands to make the people move. I have that freedom, that control over my songs. I still have those wonderful mentors that step in and say, 'Joseph, this line here, change that line.'

What's the short-term goal for you, say in the next six months to a year?

Putting out a lot more music and getting myself out there more. Bringing the message of love. I see myself doing Jah work. Music is coming back to that time when people put thought into their words. It's slowly coming back to that time, believe me. It's just the beginning. I'm looking forward to bringing music back to that conscious space.

JO MERSA MARLEY



JO MERSA MARLEY - COMFORTABLE

[Ghetto Youths International - June 2014]

There will be a moment early on when listening to Jo Mersa's debut EP *Comfortable* when expectation turns to appreciation, and the six songs that traverse the boundaries of hip hop, dancehall, and electro-pop will stand on their own, much like the songwriter himself. It will be the temptation of every critic to mention the Marley family line from which Mersa descends, including father Stephen and grandfather Bob, only to, perhaps unfairly, dress the 21-year-old as the next heir to the family's royal reggae crown. In fact, Mersa's choices on *Comfortable* reflect that of an independent spirit, one that has its own ideas, while simultaneously incorporating those of his elders.

From the foreboding vibe of "Rock and Swing" to the appropriately bright "Sunshine," Mersa utilizes the shades of dark and light rhythms to accompany his rhymes. Women play the largest part lyrically in the half-dozen efforts, touching down in the singer's personal experience most notably on "Bogus," featuring the deft production of uncle Damian. The title



track lends optimism to the outing, offset nicely by club shakers "All to Me" and "Perfect 10," the latter offering Jemere Morgan's rude boy accents. Mersa's collaboration with his father's keyboardist Lamar 'Riff Raff' Brown, and coupled with Stephen Marley's production, deliver a familiarity to the cause, yet never cloud the creative in-

tent.

As reggae morphs into a variety of subsets and offspring, it becomes a genre less than obvious in those it influences. Jo Mersa is the embodiment of this evolution. An artist that has no doubt been immersed in the songs and culture of the art form, both socially and biologically, he would appear the obvious candidate to assimilate its history into its future. The first listen of *Comfortable* may not immediately call to mind reggae in its purest form, but it will provide a signpost as to where the music is headed when written and performed by one who drinks from as pure a stream of influence as any.



SOJA

AMID THE NOISE AND HASTE

CATCH A FIRE

BY JUSTINE KETOLA
PHOTOS BY ERIC RYAN ANDERSON



SOJA is preparing to release their fifth album **Amid The Noise And Haste** in August, and have recently released the first single, “I Believe” which is a duet with Michael Franti. Reggaeville connected with a busy Jacob Hemphill, the lead singer for the group in the midst of a video shoot, at the start of the US summer tour and in advance of the album release and fall European tour.

You are now on a US Tour with Michael Franti. How did the tour concept evolve for the Soulshine tour with him?

I think one of the major differences in Soulshine is the „lifestyle“ perspective. Many festivals claim to be „lifestyle“ festivals because that’s popular these days. It’s a form of charity, like buying food at an expensive grocery store. “Spend three dollars on this chocolate bar and we will donate 5 cents to education“ is popular these days. But Soulshine is a REAL lifestyle. Michael does yoga each morning. The tour is very green. The festival goers are invited to come to a yoga session around 3, and Michael plays the soundtrack. There is a famous yogi invited to lead potentially 10,000 people in an energy cycle. It’s inspiring, and very real.

You have a significant amount of collaborations on this album including one with Damian Marley which you have been interested in doing for some time. How do you write and record songs for collaborations, with artists like him and Michael Franti, J Boog, Anuhea, Black Boo, Collie Buddz & Nahko all found on this album? Can you describe the recording process and your choice to collaborate with these artists on this set?



I think the way it normally works is this: „We have this album. We need big names. We get the names. We put them on the singles.“ That’s not our style. My manager Elliott looks at a song. The song has to be inviting, and of a certain vibe. Think „dancehall“ or „rock.“ We wonder who would understand the song. Is the song about how life is for living? Hawaiians, J Boog, Anuhea. A song about the road and how it can get hard, day in day out, and we do it anyway because we love it and we love the fans? Someone big. Damian „Jr Gong“ Marley big. He would understand. A song about tearing ourselves down instead of filling our beautiful lives with love? Nahko, Michael Franti. Try to make the collaborations collaborate to make a song. One thing.

Jamaican producer Supa Dups produced your new album. What was the process like getting him involved on your album. Any special recording process highlights you can share with us?

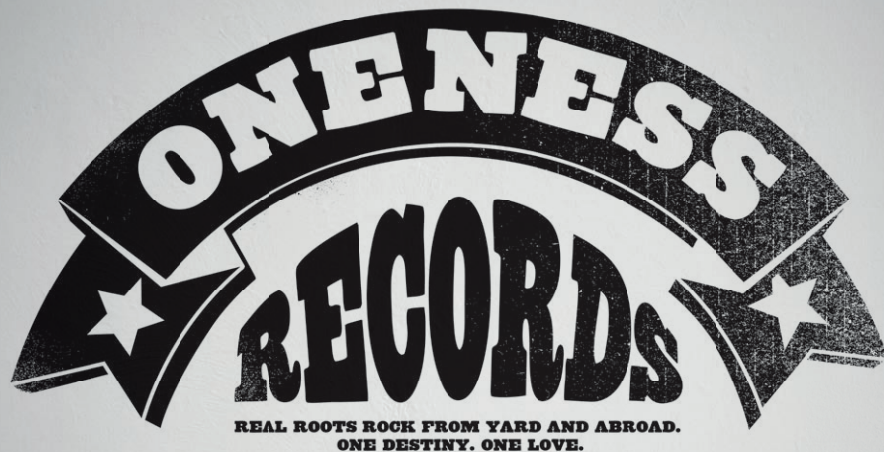
I don’t want to give away ALL my secrets! You guys obviously heard that I love to talk. I will say this: Dups is incredible. He’s never done a whole album before, and I’ve never done a record anything like this. We had to feel each other out. He included almost every single line and note the band contributed, but the end result is unmistakably Supa Dups. It’s a fusion.

iTunes has a category specifically for „West Coast Reggae“ now, do you think that is an ample description or categorization being a band that draws from many influences, and is actually based on the East Coast.

No one knows what to call SOJA. It’s not Cali reggae, not Jamaican, not dancehall, kinda roots maybe...but, what’s with all the rock? The hip-hop? The Go-Go, the Salsa, the Samba, the Acoustic... I’m not mad at them, don’t get me wrong, but we are markedly not „West Coast Reggae.“

I was able to watch your electrifying set at Cali Roots along with its Jimi Hendrix Experience moments. What went into the decision to burn the guitar?

Trevor Young...he's a genius. He did the whole record with me at my house, all the lyrics are us together. The oohs and aahs, the weird vocal stuff in the background. He was the roadie like two years ago. It's incredible how good he is. I knew he was gonna set a guitar on fire, but that was it. We had EMT's and fire fighters around, lots of fire extinguishers. What he did was this: he took a photograph of the famous Hendrix guitar that was burned that night in Monterrey on that very stage. He made an exact replica detail with one minor change, a small „SOJA“ in cursive, and put it on a similar, but way less expensive, guitar. He doused it with lighter fluid. He lit it, did the tribute impersonation. That was all we knew. Then he smashed it in two swings, picked up the headless guitar by the strap, and started swinging it around his head. I was absolutely floored.



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The progression of Cali Roots and the The Carolina Sessions (it's partner show in fall) can be traced directly to your band's success and your long-time relationship with the producers. What type of impressions do you take from this event, now in its 5th year and its sister event held right in your area of the US?

Dan and Amy Sheehan go way back with SOJA. They were the first to bring us outside the continent, to Hawaii. First time I saw myself in a newspaper, on a billboard, on TV, on the radio. It changed my life forever. I realized what was possible if I worked really, really hard on this... or anything, literally anything was possible. They ran into some snags along the way a few years later, but we always stayed in touch. Dan and I were talking, I don't know, five or six years ago. He mentioned how skewed reggae as a genre is. He was musing on why the high ticket selling American bands took this backseat. Why SOJA doesn't headline a US reggae festival. Why? So he came up with Cali Roots... good call.

Nakho and Medicine for the People gave an incredible set at the festival, their message, energy and musicianship are in line with the SOJA vibe. Are you collaborating on future recordings and appearances?

I love Nakho, and Dustin, and all of Medicine. Nakho is just starting out in music, not in life but in the industry. I see a lot of myself in him, and him in me. We were a very easy introduction. „Hey, I wanna change everything with music, love and truth.“ „So do I, well said.“ „Wanna make a song?“ „Wanna make three?“

You have travelled the world performing. What are some of your most memorable experiences?

Playing with people I love very much. The band, the fans, the crew, the team, all of it. Wouldn't change it for the world. That and watching Trevor swing a fireball over his head in front of eleven thousand people.



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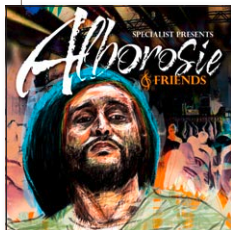


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ALBOROSIE & FRIENDS

IVP Records - June 2014



„Life is nothing without friends!“

What Cicero claimed more than 2,000 years ago is as true today as it was then. And not only life gets better with friends, music does, too! Audible proof of that claim is the up-

coming release of Alborosie, for the realization of which he invited 20 friends & artists. The result of this Greensleeves production is a collection of 24 combination tracks, coming to you on a double CD. Definite focus of the album is roots reggae. Masters of the genre, including Mykal Rose, Black Uhuru, David Hinds, Horace Andy, Luciano, The Tamlins and Dennis Brown, deliver tunes of timeless appeal. While songs such as Waan The Herb and Stepping Out have obviously been recorded in direct or indirect studio-contact with host Pupa Albo, tunes like Money, Guess who's coming and – not surprisingly – I can't Stand It use recordings of the friends' voices only.

The younger generation is represented by Jah Cure, Kymani Marley, Gentleman, Busy Signal and a fantastic Sizzla, whose uplifting Meditation is a pleasure to follow. Lesser known tracks get their spot as well: Spiritual for instance, who contributes Marathon on a beautiful riddim remindful of the Two Sven Clash, or Ranking Joe, whose Precious is a dedication to the Carribean Girls.

Speaking of: noteworthy is the inclusion of a comparably high number of female artists, representing to the max their talent. Of course, Etana with Blessings is one of them, but we also have Nikki Burt with the classic Can't Let You Go, Lady Ann on a sweet old-school Informa and I Eye with even two versions. Her Mama She Don't Like You is at the same time an expression of the versatility of the album, adding a rocksteady vibe to Roots, hip-hop, lover's rock and modern reggae.

Outstanding tunes are hard to pinpoint – for me it's Natural Mystic, the Gramps Morgan feature One Sound and Zoe on Is This Love. Although most of the songs have been around for a long time, it is a good investment to have these friends sit on your CD-shelf!

by Gardy Stein-Kanjora

MELLOW MOOD – TWINZ

Ila Tempesta Dischi - June 2014



Mellow mood has got me... Well, not the one Bob Marley is singing about. I'm spellbound by a young band out of Bella Italia. And believe me - they will get you as well as soon as you press play on their newest release Twinz!

The title of this 12-track-masterpiece produced by Paolo Baldini is self-evident: Jacopo and Lorenzo Garzia, heads and founders of the quintet Mellow Mood, are not only brothers but identical twins! They both sing lead and play guitar; other band members are Giulio Frausin, Federico Mazzolo and Filippo Buresta.

The title track alone would be worth a full review! In a compressed way, Twinz contains the sheer energy, creativity and playfulness these artists are all about. And if you expect parola all'italiana, you are in for a surprise: the lyrics are delivered in broad patois, no doubt influenced by lengthy trips to the island. During these, not only impressions and ideas for the album have been collected, but also material for the brand-new video Inna Jamaica which features Richie Campbell. Another „souvenir“ is the brass arrangement of none less than Dean Fraser on Closed Doors, the riddim of which was contributed by Alborosie-drummer Fitzroy Greene. Unfortunately, space doesn't allow the lengthy introduction of each single song. There are the features KG Man on One Note, for instance; Forelock on the modern Be Around and Sr. Wilson on a very rootsy One Drop Music. Bearing proof of their songwriting skills, Memba December and Oh Mama are pensive tunes, while Dig Dig Dig comes with a joky video. Hopefully Tun It Up will be visualized as well in the near future – perfect beach soundtrack!

Which leaves two more tracks to talk about... While You Don't Know can be described as a beautiful, touching piece of music, words completely fail me when it comes to Don't Leave I Lonely. This is one of those rare magic tunes that let you forget everything else and melt into musical emotion.

If you are in for innovative, high-quality Reggae, this album is a must. Let this music rock you!

by Gardy Stein-Kanjora

DELLY RANX - SWEET REGGAE

IVIS Records - July 2014



So, I guess mesh marinas are back in the spotlight. Yes, we are talking that questionable piece of clothing that has never really revealed its sense to me as it does neither cover up nor protect the body anyway. But, as one

wise scholastic already knew: There is no arguing of taste. And speaking of phrases, one should not judge a CD by its cover anyway, right?! So we'll leave the fact aside that Delly Ranx poses in a yellow see-through piece on the front picture of his latest album and focus on the inside of Sweet Reggae.

Opening the selection with the previously released title track the listener can dive right into heavy drum and bass, flickering delays, ponderous horns, that create a fascinating old school dub vibe. In a slow-down motion Sweet Reggae narrates a party tale of flashing lighters, skanking dancers and a massive ready to give a forward and buss a blank. "Officer, officer, gimmie a bligh now!", Delly begs a police man for some support in the intro of Juggle Me A Juggle right after. The mid-tempo one drop produced by fellow artist Mr. Vegas is a classical hustlers anthem telling the story of a little ganja dealer, who finds himself on the edge of being charged. Delly Ranx is mostly known for his production works, yet repeatedly proves his talent as a narrator. Pictorial lyrics are ear-catchers and surprising twists keep it refreshing. Real Gyalis for example is gladly not another self praise of a popular man, but the reminder that "real gyalis never look dem friend gyal". In One More Dead we meet a petty thief, who has to face his final judgement and Cyber Love describes the many aspects of modern technology like skype and facetime in today's relationships.

As diverse as its stories are the musical facets of the album. From Worldwide Love on Jugglerz' Penthouse riddim, a rich one drop featuring Dean Fraser on saxophone, to the minimalistic dancehall beat of Silly Billy, whose sinister synths resemble Mad House 85 juggling, all 14 tracks stay true to the album title and offer indeed a great variety of sweet reggae and its different forms.

by Ursula, Munchy' Münch

DUB AKOM - WAY BACK RIDDIM

IAkom Records - May 2014



At least once a year Akom Records is back with a new riddim selection, and this time one is tempted to say that they are way back. Bassist Faby and drummer David composed and produced this relaxed 84 BPM,

revivalist ,80s rub-a-dub style riddim in D major. Dub Akom from Marseille, France are one of Europe's major players in modern roots. They're as convincing in studio as they are on stage as backing band, with a consistent output of top-ranking one riddim selections and a sure hand to select A artists as well as fresh talents that both deliver A+.

The Way Back Riddim is mixed to focus on vocals and bass, lyrics unfold fully, thus too much simplicity and lack of imagination in penning them would dilute the result. Backing vocals are a must on this one. The selection comes with twelve voiced versions and the instrumental. On board are mostly Dub Akom frequent flyers with platinum status: Konshens, Pressure, Lukie D, Jah Marnyah, Jah Mason, Turbulence, Lutan Fyah, and Jahnett Tafari, plus Johnny Osbourne himself, Million Stylez (together with Lutan), and brand new from outta Jamaica Jah Torius and Di Ras. A 10 vinyl release coming later this year comes with two unreleased tracks.

Creating conscious awareness is the order on the Way Back Riddim, only Konshens and Pressure chose lovers tunes. Turbulence is somewhere in between with his Step Without Fear, a legalize-it-now ganja lovers anthem. The selection wouldn't be complete without Montserrat's Jah Marnyah, who inspires to Reach Out for your goals and get what you want. The only veteran Johnny Osbourne shows how it was done back in the days and asks a question still as urgent as it was then: Why must there be war? "We need love..."

The Way Back Riddim selection is great to enhance sitting outside and reminiscing on a mild summer evening, but will equally smooth roots sets in the dancehall. With a decent old school feel as way back in the days, leading the way in 2014.

by Valentin Zill

LUTAN FYAH - GET RID A DI WICKED**[Bread Back Productions - June 2014]**

After a relentless re-recording schedule in the 2000s that yielded mixed results, deep word sounder Lutan Fyah has been on a winning streak with his last two albums. 2013 saw the release of the compilation of his early

work with England's Jah Warrior, *Never Surrender My Faith* and the majestic hip-hop-roots opus *Life Of A King* produced by Grillaras.

For 2014 Lutan has dropped another decent contender into the mix - helmed by Sizzla engineer, and producer in his own right, Richard "Bread-back" Bramwell. It's distributed by VP records and it's among Lutan Fyah's better outings since VP's sister company Greensleeves put out 2006's multi producer collection *Phantom War*.

Across 15 tracks Lutan rides clean, sparse dubby roots one drop rhythms with slight R&B flavours. Over these moody unobtrusive canvases Lutan's lyricism and songwriting are reliable and consistent - covering reality topics such as iniquity and judgment (the title tune), ganja and corruption (*Ganja Man*) and maternal gratitude (*My Mother* - another entry to the ranks of quality reggae songs on the subject by Sizzla, Capleton and Romain Virgo).

Yet there are plenty of love songs, too - a dimension non Jamaican producers play down in the fervent chanter - like *My Jamaican Girl* on a slinky remake of *Liquidator*/I'll Take You There. As vividly as he can paint a picture in a culture song with his earthy images of animals and nature Lutan can create the intimacy of a relationship with the vulnerability and humble openness in his voice. There's also robust humour in *Gospel Grind* - the scandalous story of a wayward congregation member.

While this is a more standard, no frills Lutan Fyah album than the heavy stepping *Never Surrender* or the sprawling, eclectic *Life Of A King*, it should not be overlooked. Sometimes doing a familiar job well is what's required.

by Angus Taylor

ASHANTI ROY, PABLO MOSES, WINSTON JARRETT - NATTY WILL FLY AGAIN**[June 2014]**

Harrison "Professor" Stafford must be a tireless workaholic. In between touring the world with Groundation, solo projects here and there, producing documentaries, and preparations for the release of Groundation's next studio

album this October (it's called *A Miracle*), the Professor found some time to produce an album of nine original tracks sung by three honorable veterans: Ashanti Roy, Pablo Moses, and Winston Jarrett. They recorded *Natty Fly Again* at Harry J's in Jamaica and in the Professor's own studio in California.

The Professor doesn't sing this time, but the jazzy 70's roots reggae of *Natty Fly Again* manifests his audible influence on this project. Since whatever he touches turns gold, it is no surprise that his latest production is a thorough, serious and ambitious labor of love. Stafford himself played bass, drums, and the rhythm guitars. His good friends Dalton Browne (lead guitar), Sticky (percussion), and Obeah (on organ, piano, and synthesizers) are on board again. The dense riddims tantalize the listener inevitably, take him back in time while leaving a connection to the present open through carefully inserted digital mosaic stones. It takes quite some experience and a strong, distinct voice to surf this wave of sound in style. Like the ones of Ashanti Roy, Pablo Moses, and Winston Jarrett.

Winston Jarrett, the oldest in this natural trio, goes first and proclaims *Jah Prophecy*. The softer voiced Pablo Moses suggests *More Mandela*, and Ashanti Roy demands that *Satan Let Go* off his soul. You get the exact full cultural package you expect from the eminences. *Natty Fly Again* offers a pleasant musical variety you might not expect, but is careful enough to integrate it all seamlessly to keep the vibes of the era of our three veterans' first hits alive and develop them further. And their voices have aged well. None of them sounds as if he wanted to retire anytime soon. Jarrett, Moses and Ashanti Roy fly high again on this addictive album.

by Valentin Zill

RAS MC BEAN – INLIGHTMENT

[Union World Music/IrieVibrations - June 2014]



Back in 2004, Ras Mc Bean was one of the revelations of the year, with his 2003 debut album *Pack Up & Leave* still fresh and hot. Irie Ites from Mans, France presented the Guyanese singjay that had moved to Paris three years

earlier in album length. Mafia & Fluxy co-produced it. Ras Mc Bean had already left his traces in South America and the Caribbean. After *Pack Up & Leave*, he voiced riddims galore and remained visible.

Inlightment is the title of the sophomore album Mc Bean presents now. This Fireman Crew production is released on Union World Music which is also located in Linz, Austria. Fireman Crew composed the riddims and played the instruments. Not all the riddims are exclusive productions, but you'll hear them for the first time here. *Inlightment* is an actual album, not a mere collection of singles, and one where you don't skip a single track. The arrangements are large and official, although much is left to synthesizers as other than drums, bass, keys and guitars, only a few tracks get a saxophone and/or percussion. Fireman Crew's keyboard player Matthias Schwendtner gets credited for much of the composition. Lyrics and music have been well matched up to form an integrated whole. IrieVibrations' Syrix mixed the album, the experience from dozens of releases since 2005 shows the expected good results.

Inlightment is enlightenment fueled by Ras Mc Bean's own insights, and an invitation to shed light on one's inner self. Love the life you live is the message, carry on and progress, love, and respect nature. Fight for what you need, but stay away from violence. *Inlightment* is serious upliftment on feel-good riddims with class. It is hard to single out favorite tracks. *Hocuspocus* would be a top candidate thanks to a live sax and the touch of soul in Mc Bean's voice that sparkles especially in it. *Yesterday Is Gone* is another. It draws from hip-hop and rock and stands out as an example for the slightly urbanized style of classic and modern roots Mc Bean and Fireman Crew employ. Linz is on the global reggae map now, and Ras Mc Bean sounds destined to greatness.

by Valentin Zill

SUGA ROY & CONRAD CRYSTAL – THE KINGS BOOK

[Oneness Records - May 2014]



Suga Roy and Conrad Crystal are two conscious artists that almost always appear together live and on records. Both have been around for quite some time, never forgotten but neither really established. While

Suga Roy is a seasoned and gifted producer who has worked with numerous Jamaican luminaries, they teamed up with Oneness Records from Munich, Germany for their latest album-length release. Also on board for featurings is a nice array of friends: Gappy Ranks, Alborosie, Maikal X, Natural Black, and Cocoa Tea – this is Suga Roy and Conrad Crystal's "Europe please take note of us" album.

And not only Europe should. Sure, Suga Roy is no particularly gifted singer. He might just be better off producing instead. Being the gifted producer and songwriter he is though, his albums never fail to amaze. And producer Moritz "Baron" von Korff of Oneness Records falls in the same category, he is a sure shot anytime. He is the one ultimately responsible for this album. *The Kings Book* is solid modern roots with a classical touch and the occasional foray into those genres that are reggae music's closest cousins. As far as the vocals are concerned, Conrad Crystal compensates much with his much better developed, honeyish voice. The title implies it: *The Kings Book* has been recorded to spread the teachings of His Majesty. Suga and Conrad refrain from those empty phrases, luckily, what they want to teach you is fueled by their life experience. Know who you are (Who Are You), lend a Helping Hand to others because you might need help too one day, know that you cannot always be on top in life, but you will have your turn (*Life Is A Gamble*). Just Never Give Up Jah.

The Kings Book is thirteen tracks of pure consciousness and worldly-wise wisdom. The album has its lows, but for fans of conscious edutainment, it is one of the finer releases of 2014. Check it out yourself!

by Valentin Zill



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 SUPERSONIC VS MA GASH
 ANYTHING CAN HAPPEN!

WAKEBOARDING // CAMPING // STRANDBAD // BASAR
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PREPARTY DO. 07.08.14
 MACADAMYA // REGGAE BASH // DJ SWAZI

WWW.KEEPITREALJAM.DE



IN CONCERT

ROMAIN VIRGO
ROOTZ UNDERGROUND
DRE ISLAND
DUB A'LA PUB
MISTA WICKED
SOWETO
DENHAM SMITH
IRIE RIDDIM SOUND
SOUND SALUTE HIFI

POWERED BY

REGGAE IN WULF

FESTIVAL 2014

WULFERTSHAUSEN/FRIEDBERG/BAYERN

FR.08. – SA.09. AUG.

WWW.REGGAE-IN-WULF.DE

WWW.FACEBOOK.COM/REGGAEINWULF



Reggae In Wulf



8. - 9. August

Romain Virgo_Rootz Underground_Dre Island_Denham Smith_Mista Wicked_Dub A La Pub and more...

Wulfertshausen, Germany

BIGGEST REGGAE FESTIVAL

IN AUGSBURG OPEN AIR

CAMPING FREE PARKING

COCKTAILBAR

INTERNATIONAL MARKETPLACE

INTERNATIONAL FOOD

CARIBBEAN BEACH

KIDSDAY

FAMILY SPECIAL

Reggae Sundance



8. - 10. August

Luciano_Midnite_Jesse Royal_Addis Pablo_Beenie Man_Shaggy_Alborosie_Tarrus Riley_Tanya Stephens and many more...

Landgoed Velder in Liempde, Netherlands

NEW VENUE YARD BEATZ

LARGE CAMPING AREA

A FAMILY AFFAIR

FREE KIDS CORNER

FOOD FOR THOUGHT

BREAKFAST CORNER

2 STAGES BBQ-SPOTS MARKET

REGGAE SUNDANCE

8 - 10 AUGUST 2014 · LANDGOED VELDER

LIEMPDE · NL

15TH EDITION

'Royal' Symphony of Reggae

ALI CAMPBELL & ASTRO WILSON THE VOICES OF UB40
JOHN HOLT · LUCIANO

IN CONCERT WITH THE

ROYAL PHILHARMONIC CONCERT ORCHESTRA

SHAGGY · BEENIEMAN · TARRUS RILEY · ALBOROSIE
BUSY SIGNAL · BIG YOUTH · MIDNITE · DUB INC
TANYA STEPHENS · JESSE ROYAL · KABAKA PYRAMID
IBA MAHR · DANIEL BAMBAATA MARLEY · DRE ISLAND
MAFIA & FLUXY · DERAJAH · EARL 16 · ADDIS PABLO

SHY FX Ft. STAMINA MC · DREADZONE
CONGO MATTY Ft. CONGO DUBZ & TENOR FLY
DUB PHIZIX Ft. MC STRATEGY · CHAOS & L DOPA
DILLINGER & TRINITY · DUBMATIC · COXSONE SOUND
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OVADOZE · UNITED SOUNDS · CRUCIAL SOUNDS · JAMAICAN JUKEBOX · RAFADELIC
FESTIVAL HOSTED BY: MUTABARUKA · SOUNDS: JAH SOUND INTERNATIONAL

CAMPING OPENS FRIDAY AUGUST 8TH AT 16.00

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ticketmaster



AFRO C
festival ★ bredene
8-9 augustus
park t' paelsteenveld

gratis festival

inner circle

skip&die ★ easy star all stars
mad professor & earl 16 ★ leki
akua naru ★ neville staple band
moombahteam ft. brainpower & tim
throes + the shine ★ gadje scum
rsvp ★ debademba ★ buadee
pantano central ★ the concrete coconuts ★ los callejeros
rusty beat club ★ raggaravane ★ dj coconuts
east end rock sound system ★ tim arisu ★ radio martiko

supported by: 

Afro C Festival



8.-9. August

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Mad Professor_Earl 16_Leki
and many more...**

Park t' Paelsteenveld in Bredene, Belgium

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WORLD SOUNDSYSTEMS HIPHOP

Isle Of Vibes



9. August

**Mellow Mood_Instant Vibes_
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Teublitz, Germany




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Samstag 9. August
REGGAE / SKA OPENAIR

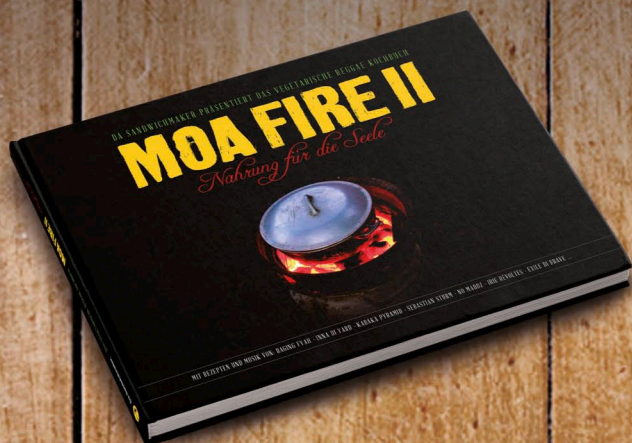
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WWW.DASANDWICHMAKER.DE

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3rd Edition
Follow the Yellow / Sledim tancu
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ovejam

INTERNATIONAL REGGAE FESTIVAL

SHAGGY
LUCIANO / CHRONIXX
DUB INC / ZION TRAIN / MACKA B
SUGA ROY & CONRAD CRYSTAL
META & THE CORNERSTONES / HERB-A-LIZE IT / THE SKINTS
SUPERSONIC / VIBRONICS / TRAIN TO ROOTS / BOMCHILOM
SHANTI POWA ORCHESTRA / DJ RAKKA / RAGGA TWINS
& many more to be announced

13-16.08.2014
Tolmin, Sotočje SLOVENIA

Overjam Reggae Festival



13. - 16. August

Shaggy Luciano Chronixx
The Skints Dub Inc Macka B
Suga Roy & Conrad Crystal Zion Train
and many more...

Tolmin | Sotocje, Slovenia

REGGAE DANCEHALL DUB
SKA ROCKSTADY FESTIVAL
TOLMIN SLOVENIA RIVER
SOUNDSYSTEM CAMPING
OVERJAM2014 FOLLOWTHEYEL-
LOW GREMOFORWARD JAMAICA
WORKSHOP STANDS AUGUST SUN
RAINBOW SUMMER

Chiemsee Summer



13. - 17. August

Jimmy Cliff Seeed Shaggy Chronixx
Jah Mason Lutan Fyah Gyptian
Jahcoustix Collie Buddz Luciano
Max Romeo and many many more...

Übersee, Germany



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20

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ALPHA BLONDY • BEENIE MAN • MAX ROMEO • BLUMENTOPF • LUCIANO
COLLIE BUDDZ • PRINZ PI • THEES UHLMANN • THE CAT EMPIRE
TERRORGRUPPE • BOSSE • JENNIFER ROSTOCK • JUPITER JONES
BELA B • IRIE RÉVOLTÉS • TANYA STEPHENS • DUKE DUMONT
FOREIGN BEGGARS • THE GLADIATORS • CHRONIXX
TAKING BACK SUNDAY • JAMARAM • KAKKMADDAFAKKA • GYPTIAN
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PATRICE - DANAKIL

THE GLADIATORS Feat DROOP LION
IJAHHMAN - SERGENT GARCIA - KANKA
ANTHONY B - IRMA - MIDNITE
TINARIWEN - LUCIANO - NAAMAN
NUTTEA and the rise and shine Band - JUNIOR TSHAKA
TWO TONE CLUB - ROOTIKAL VIBES - UNDERCOVER BROTHERS
GREEN SHOP - SUGAR ROY & CONRAD CRYSTAL - NADAMAS

WWW.NOLOGOFESTIVAL.COM

No Logo Festival



13. - 15. August

Jimmy Cliff Luciano Patrice Danakil
Midnite Linton Kwesi Johnsen
Anthony B Ijahman Levi and many more...

Les Forges De Fraisans, France

ROOTS ROCK REGGAE
INDEPENDENCE OF MIND
NO LOGO NO SPONSORS
PARTY NO PUBLIC FUNDING
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INTERNATINAL ARTISTS
ECOLOGICAL
COME HERE YOU WILL SEE

Afrika Karibik Festival



14. - 17. August

Wyclef Jean Gentleman Chronixx
Martin Jondo Miwata Samy Deluxe
Ganjaman and many more...

Volksfestplatz in Aschaffenburg, Germany

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BAZAAR CAMPING SUMMER
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GOOD VIBRATIONS
ONE LOVE KIDS-AREA CULTURE

ONE RACE HUMAN
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GENTLEMAN
& THE EVOLUTION
SAMY DELUXE
& DLX BND
CHRONIXX / LA PEGATINA / MOOP MAMA
EES / GANJAMAN / MARTIN JONDO / AFROB
ADAM TENSTA / MELLOW MARK / PERSTEASY
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ASCHAFFENBURG, FESTPLATZ
14.-17. AUG 2014
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HILL VIBES
reggae festival

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HI VOLTAGE BAND

ROMAIN VIRGO
UNIT BAND

JAH SUN
HOUSE OF RIDDIM

REBEL MUSIC · INVASION SOUND
JAH LADIN · BAREFOOT BASEMENT · PANERGY

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14.08.

weekend
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XCLUB
riddim

BURTON'S
STORE INSTRUMENTS

INKSTER

Red Bull

Starbanger

GO POST

DOUBLE

HOSCH

ANDRANDELL

YVES

Hill Vibes Reggae Festival



14. August

Busy Signal **Romain Virgo**
Jah Sun & House Of Riddim
Rebel Music and more...

Sportzentrum in Telfs, Austria

HILL VIBES TYROL (TIROL)
MOUNTAINS
INTERNATIONAL FOOD
KIDS FOR FREE
WORKSHOPS PARTY HARD
AUSTRIA MADNESS MORE FIRE
OUTDOOR ROOF RASTA
DANCEHALL REGGAE BUMAYE

Ostroda Reggae Festival



14. - 17. August

Rootz Underground **Chronixx**
Meta & The Cornerstones **The Skatalites**
Dub Inc **Easy Star All-Stars**
and many more...

Ostroda, Poland

4 STAGES

GREEN AREAS AND LAKES

CAMP SITE

YOUNG BANDS AND

SINGERS CONTESTS

WORKSHOPS REGGAE UNIVERSITY

MOVIE SCREENINGS

CHILDREN ZONE

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OSTRODA

14-17 AUGUST 2014

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ONE LOVE FESTIVAL
15th - 17th
AUGUST 2014

For ticket info please visit onelovefestival.co.uk

Stockwell Farm, Eggington, Leighton Buzzard, Bedfordshire, LU7 9PA

One Love Festival



15. - 17. August

Mighty Diamonds **Cornell Campbell**
Cocoa Tea **John Holt** **Bunny Striker**
Lee Bushman **Sentinel Sound**
and many many more...

Stockwell Farm Leighton Buzzard, UK

BASS CULTURE SOUND SYSTEM
LOVE PEACE UNITY
CAMPING SUNSHINE
MUSIC CARIBBEAN FOOD
LIVE

Rototom Sunsplash



16. - 23. August

Lauryn Hill **Sean Paul** **Busy Signal**
No-Maddz **Jimmy Cliff** **Collie Buddz**
Beenie Man **Anthony B** **Alpha Blondy**
Chronixx and many many more...

Benicassim, Spain




ROTOTOM Sunsplash

16TH SATURDAY 21ST EUROPEAN REGGAE FESTIVAL
JIMMY CLIFF
BUSY SIGNAL
KABAKA PYRAMID
CORNELL CAMPBELL

17TH SUNDAY
BEEBIE MAN
ROMAIN VIRGO
MO'KALAMITY
COLLIE BUDDZ

18TH MONDAY
ANTHONY B
GLADIATORS
FT DROOP LION
MELLOW MOOD

19TH TUESDAY
ALPHA BLONDY
CHRONIXX
EASY STAR ALL-STARS
WINNER REGGAE CONTEST EU

20TH WEDNESDAY
SEAN PAUL
LUCIANO
JUNIOR KELLY
NOU VIN LAKAY

21ST THURSDAY
MIDNITE
JAH9
RAPSUSKLEI
FT SR WILSON
WAILING SOULS

22ND FRIDAY
SHAGGY
FEMI KUTTI
TWINKLE BROTHERS
YANISS ODLIA

23RD SATURDAY
MS LAURYN HILL
INNER CIRCLE
DANAKIL

AUGUST 16TH - 23RD 2014
AUGUST 15TH free pre-festival SKATALITES
Benicassim, SPAIN,

10 MUSICAL AREA **12 CULTURAL AREAS**

www.rototomsunsplash.com

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QUINTO SOL
JAHGUN & REGGAE MOTION
IYA TERRA

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WWW.REGGAEONTHEMOUNTAIN.ORG

Reggae On The Mountain



16. August

Julian Marley Black Uhuru
Quinto Sol and more...

Topanga, CA USA



Regalowsko Bielawa Reggae Festival



21. - 23. August

Anthony B Stylo G No-Maddz Chronixx
Jah9 Dubtonic Kru Jesse Royal
Skarra Mucci Junior Kelly Warriorsound
 and many more...

Bielawa, Poland

SOWIE MOUNTAINS LAKE BEACH
 GOOD FOOD
 AMAZING ATMOSPHERE
 PROBABLY THE MADDEST
 POLISH FESTIVAL
 EXPECT THE UNEXPECTED
 3 STAGES
 HEAVY SOUNDSYSTEM

REGAŁOWSKO
 BIELAWA REGGAE FESTIVAL 2014

21-23.08

• BIELAWA, POLAND •

ANTHONY B & HOUSE OF RIDDIM
 JOHN HOLT • JUNIOR KELLY • STYLO G
 THE GLADIATORS FT. DROOP LION
 CHRONIXX & ZINC FENCE REDEMPTION
 JAH 9 & DUBTONIC KRU • JESSE ROYAL
 GENERAL LEVY • SKARRA MUCCI
 JAMAL • INDIOS BRAVOS • DAAB • JAFIA NAMUEL
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• [FACEBOOK.COM/REGALOWISKOBIELAWA](https://www.facebook.com/regalowiskobielawa) •

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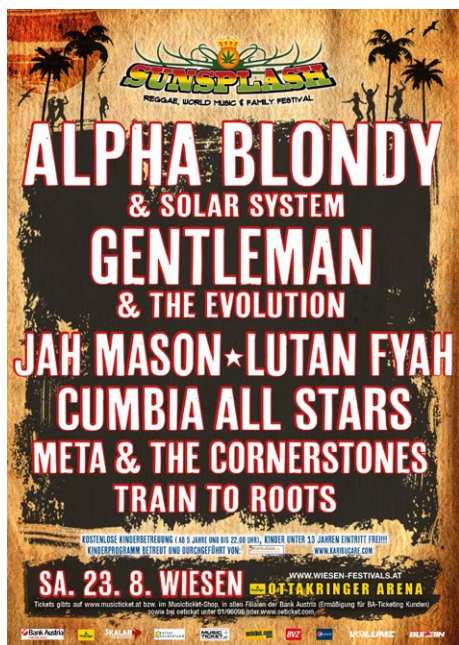
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Sunsplash



23. August

Alpha Blondy _ Gentleman _
Meta & The Cornerstones _ Jah Mason _
Lutan Fyah _ Train To Roots and more...

Ottakringer Arena in Wiesen, Austria

CAMPING RAIN OR SHINE
LIVE MUSIC FAMILY FRIENDLY
EASTERN AUSTRIA
VIP AREA
FREE CHILDREN CARING
WIESEN

Reggae On The Rocks

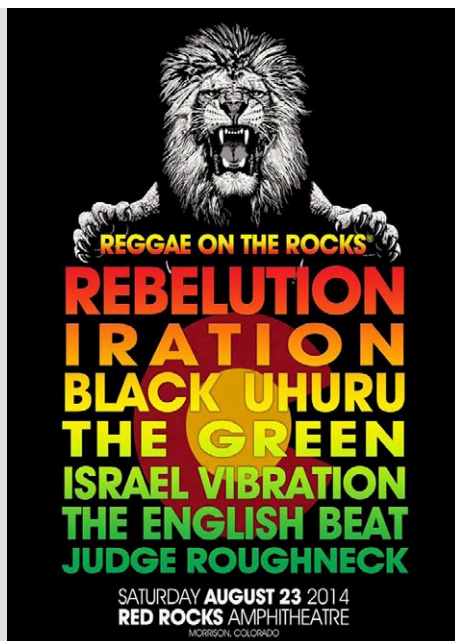


23. August

Rebolution _ Iration _ Black Uhuru _
Israel Vibration _ The Green and more...

Red Rocks Amphitheatre Morrison, CO, USA

JAMAICA 27TH EDITION
DENVER MOUNTAIN PARK
SINCE 1988 JAMAICA
EXCELLENT ACOUSTIC
LEGENDARY OPEN AIR
RED ROCKS



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Maxi Priest
Tasha T
Juni Ranks
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Mr. Ralish, Koolha &
MANY MORE!
BACKED BY RUFF STUFF BAND

HOSTED BY
NIKKI Z & DJ USA L

Star Wave Organic Music Festival

August 23rd, 2014

Ski Tubing Park
785 Washington Road Woodbury Connecticut
Gates open @ 11am Show time 3pm

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Star Wave Organic Music Festival



23. August

Third World **Maxi Priest**
Brigadier Jerry **Tasha T**
Stick Figure and more...

Ski Tubing Park in Woodbury, CT, USA

NEW YORK REGGAE FESTIVAL
WOODBURY CONNECTICUT
ORGANIC MUSIC YARD AND
BROAD GREEN CULTURE
JAMAICA ROOTS CONCERT
TRI-STATE VIBES FREE PARKING
CAMP GROUNDS ITAL

Venice Sunsplash



27.-30. August

Shaggy **Mellow Mood** **KG Man**
Horace Andy **Sud Sound System**
and many more...

Parco San Giuliano in Venezia, Italy

VENICE ITALY SUN SEA
JAMAICA REGGAE DANCEHALL
LIVE DUB AREA GOOD FOOD
PIZZA HOLIDAY SUMMER KIDS
FOR FREE DRINKS GREEN PARK
ART ECONOMIC PARK

VENICE SHERWOOD FESTIVAL | RASTA SNOB | BOMCHILOM & SOOLFOOD PROMOTIONS

VENICE 2014
Sunsplash

27 AGOSTO | GENERAL LEVY & BONNOT | ANIMA CARIBE
PATOIS BROTHERS | JUNGLE FEVER SOUND | DUTTY SPRITZ | 1 € PUÒ BASTARE

28 AGOSTO | SHAGGY ft. RAYVON | MELLOW MOOD
KG MAN & MORE LOVE | ULTIMA FASE & R.S.B. | BOMCHILOM | WILDCAT | 20 € • D.D.P.

29 AGOSTO | HORACE ANDY | SUD SOUND SYSTEM
PIDDUCK & THE COOLTONES | ADRIATIC ROOTS | BROTHERS IN BASH | 20 € • D.D.P.

30 AGOSTO | ITALIAN SOUNDSPLASH "VENICE SUMMER CARNIVAL"
AFRICA UNITE SYSTEM OF A SOUND | MR. ROBINSON
LEAD THE LEADERS | DJ CRAM | MERCY FAY | COOL RUNNINGS | DANNO COLLE DER FOMENTO
PINK RABBITS KILL, PUPA GIARRET, N L SOUND & MORE ... 1 € PUÒ BASTARE

TUTTI I GIORNI DUB AREA HEAVY ROTATION SOUND SYSTEM INSTALLED
PER TUTTA LA DURATA DEL FESTIVAL ZONA CAMPING ATTREZZATA

27-30 AGOSTO | PARCO SAN GIULIANO | MESTRE (VE)
INFO: WWW.VENICESUNSPASH.ORG PREVENDITE: WWW.SHERWOOD.IT

4 GIORNI 36€ PREVENTIVO



Scandinavia Reggae Festival



29. - 30. August

Busy Signal **Alpha Blondy**
Anthony B **Chronixx** **Tanya Stephens**
Admiral P and more...

Copenhagen, Denmark

REGGAE DANCEHALL

CHRISTIANIA WEED

ONE LOVE DENMARK TENT

CAMP 3 STAGES WORLD

FOOD GOOD VIBES

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EDITOR-IN-CHIEF

Julian Schmidt
julian@reggaeville.com

EDITORS

Angus Taylor
Björn Fehrensen
Gardy Stein-Kanjora
Justine Ketola
Lena Pletzinger
Markus Hautmann
Ursula 'Munchy' Münch
Valentin Zill

PHOTOGRAPHERS

B+
Che Kothari
Dub Africa | DUBAFRICA.com
el Puru - HIMAGES
Ports Bishop
Stefan Tauber
Youri Lenquette



FESTIVILLE 2014

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Illustrated by Nikolai Becker

LAYOUT Peter Pusch

ADVERTISING

Julian Schmidt
Justine Ketola
Markus Hautmann
advertising@reggaeville.com
<http://FESTIVILLE.REGGAEVILLE.com>

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CASTLE SUN
REGGAE & DANCEHALL FESTIVAL

UWE BANTON
D-FLAME // UWE KAA
CHRIS TOPPA
UNLIMITED CULTURE
BOOMRUSH BACK UP
MANGOTREE SOUNDSYSTEM
RUFF REBEL SOUNDSYSTEM
SELECTA ROACH & HOLLYWOOD

BURG LEUCHTENBERG
EINLASS & BEGINN 13 UHR 92705 LEUCHTENBERG
SA, 30.08.2014

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IMPRESSUM: DB PRODUCTION (BÜRO HAUPTSTADT) & SELECTA MEDIEN IN KOOPERATION MIT DER BURG LEUCHTENBERG

Castle Sun Festival



30. August

Uwe Banton_D-Flame_Chris Toppa_
Uwe Kaa_Unlimited Culture and more...

Burg Leuchtenberg, Germany

GOOD VIBRATION SUN
CASTLE HOT PEACE
BLUE SKY CHILL OUT
PARTY GREAT
LIVE

Outlook Festival



3.-7. September

Barrington Levy_Horace Andy_
Jah Shaka_David Rodigan_
Lauryn Hill_Jah Shaka_Ranking Joe_
Mungo's Hi-Fi_Style G_
Mr. Williamz and many many more...

Fort Punta in Christo Pula, Croatia



Fort Punta
Christo


OUTLOOK
FESTIVAL 2014

Pula, Croatia
3-7 Sep 2014

NEW ARTISTS ADDED

CONGO NATTY • BODDIKA • BONDAX
ZED BIAS • DUB FX • DADDY G (HASSIVE ATTACK)
GENTLEMAN'S DUB CLUB • PHAELEH
ROY DAVIS JR • THE FOUR OWLS
NEWHAM GENERALS • SNAKEHIPS
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